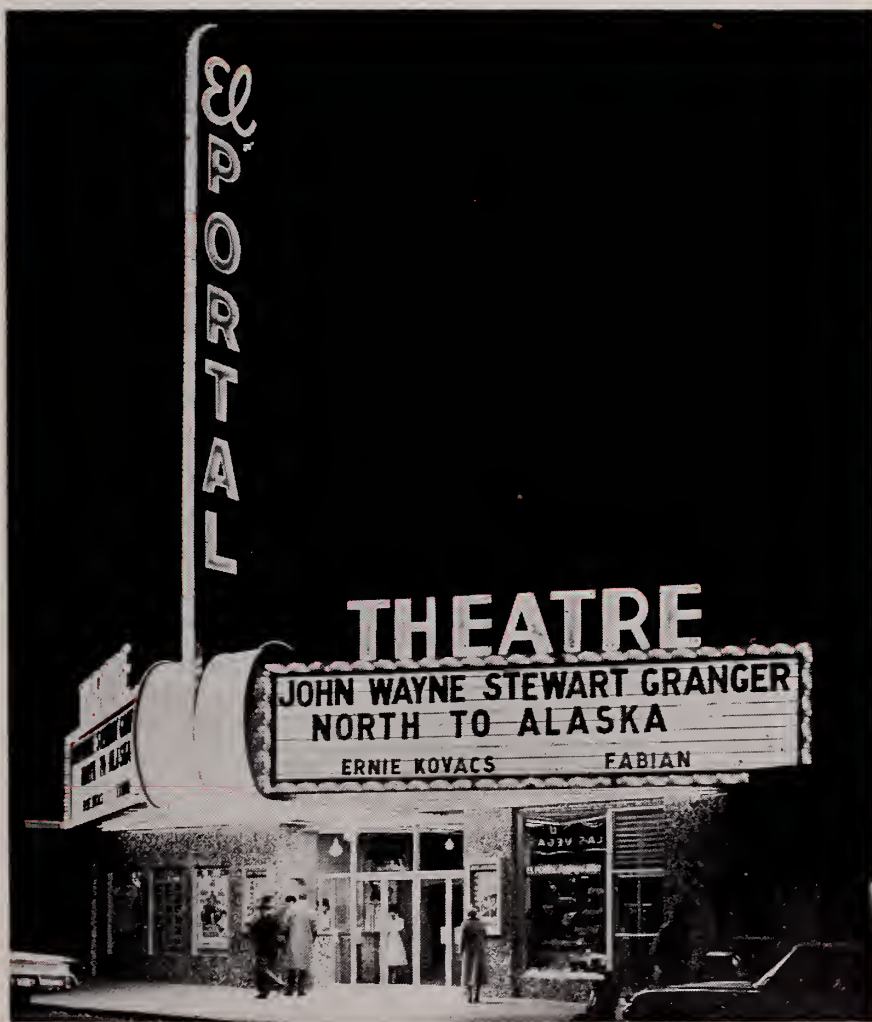


JULY 3, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry



This impressive new marquee and vertical sign replaces an old-style oblong reader board at the El Portal Theatre in Las Vegas, Nev. The triangular-shaped marquee, which is 60 feet in width, is topped by the 60-foot vertical sign which proclaims the theatre's name. Other recent remodeling included a new front of stone and glass, replacing stucco, and updating in the lobby and auditorium. The El Portal is the property of Mrs. E. W. Cragin and the architect was J. Maher Weller.

IN THIS ISSUE:
**THE
MODERN
THEATRE
SECTION**

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NORTH CENTRAL EDITION

"MISTY" IS ON THE MOVE!

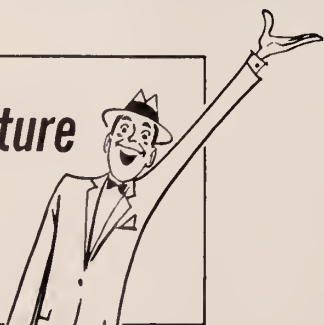


"MISTY has shattered every gross past 15 years, except 'The Ten Commandments.' We need only a few hundred more admissions before attendance record on that one is broken."

*Newell Howard
Ulman Theatre Corporation
Salisbury, Md.*

"MISTY opened at the Byrd Theatre, Richmond, in a driving rainstorm to tremendous business. In fact, the biggest opening day since 'The Robe' in October, 1953."

**20th's Perfect Picture
for Summer
Playdates!**



*Sam Bendheim, Jr.
Neighborhood Theatres
Richmond, Va.*

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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TO FULFILL A NEED

IT HAS BEEN said before—and doubtless, it will be said many times again—but, as stated by John Paxton, highly reputable Hollywood screenwriter, it is worth repeating:

"New talent—writers, directors, actors—will always make doors open for them if they have the ability and drive. But what Hollywood desperately needs today are young, energetic, imaginative businessmen with an approach to pictures. Young men who have the determination to break away from the multi-million-dollar budgets and find a way to make smallish pictures to feed a discriminating audience."

And, carrying that view a big step farther, Mr. Paxton added, "We need bright businessmen, who love the movies and not just for the money, to come in like the pioneers of Hollywood. A new crop of Schencks, Laskys and Harry Cohns."

Mr. Paxton could easily have named several other pioneers whose courage and confidence inspired them to blaze new trails that kept ever anew the progress of the motion picture, and who are still active in this business. But his point was that we need more dedicated men, a new crop with the spirit and drive that will revitalize this industry at its every level.

With "On the Beach" and "The Wild One," among the pictures for which he wrote the screenplays to his credit, and experience in and about the studios in Hollywood and London, Mr. Paxton knows whereof he speaks. Many in the industry have expressed similar views, but little headway, let alone effort, has been made to bring them to fruition.

A new crop of producers has popped up here and there. But, among those who made pictures because of a "love for the movies and not for the money," few have remained to work in that way. As Mr. Paxton said in the interview in the *Kansas City Star* from which we have quoted him, "A young guy makes a low budget film and immediately the major studios poke a fat contract under his nose. If he takes it, the individuality that the studio paid for is promptly squeezed out of existence."

What we think Mr. Paxton meant by that is that the talented young man is given too much, too soon to work with, which thwarts, rather than abets, the ability that was born of inspiration. Moreover, production schedules as a whole are too much curtailed to make the best possible use of this new talent. Not alone does this apply to producers, but to talent all up and down the line.

Hardly a week passes but that some small picture demonstrates that it doesn't require multi-million-dollar expenditures to produce good, entertaining and profitable pictures. The industry could do with more of them. And they could be had if both producer-distributors and exhibitors would give more consideration and attention to such product.

True, the industry needs to provide every

type of entertainment and as much of the highest quality in production as it can afford. But when the costs are so high and the risk entailed so great as to force cutting into the output and cutting down on the quality of the smaller films for which there is a demand, it is time for a changing of sights.

By coincidence, it was exactly a year ago that we made reference the changing trend in the automobile field wherein the American manufacturers were stirred by the "invasion" of the small economy-budget vehicles from foreign markets. From the start, this move proved a "life-saver" to the motor car makers. They still are turning out big, expensive cars, but, at the same time, they are going after and getting volume sales, thereby keeping their plants operating at top efficiency. And quality is not lacking in the small cars, just because they cost less to produce.

In our editorial of a year ago, we observed that a parallel situation obtains in the making of motion pictures, adding: "But the notion that a picture has to cost big money in order to have quality has been carried to almost ridiculous extremes. In a large number of instances, the big cost involves fantastic salaries paid to two or three name players. Then, to back them up, extra expense is added to every department, with much of these costs not showing up on the screen. And, with the reduction in product output, the studio overhead, spread over a lesser number of pictures, adds further to each picture's cost. This, in turn, makes extraordinary policies and extraordinary terms necessary in the endeavor to break even, let alone make a profit, which proves a strain and a handicap for the whole business."

The independent production trend that has developed over the past several years has given the industry some fine attractions. Not all of them have proved profitable. And the percentage of the total output has not been sufficient to provide the industry's full needs. That goes for the studios, as well as for the theatres. Else, why have the studios turned to volume production of television series? Couldn't the facilities, the acting, writing and production talent used therein be put to better and more profitable use by adding to the quality and the output of theatrical product? And wouldn't that, at the same time, add to the basic and enduring strength of the industry?

We think it would. And one day when the studios resume a continuing—not a spasmodic—development of new writers, stars and other talent; and when exhibitors give tangible and practical encouragement to this effort by their needed cooperation therein, the new and the better day will have arrived.

Ben Shlyen

JULY-AUGUST RELEASES LISTS

SHOW 40 NEW FEATURES SET

8 Less Than Last Summer 23 Are in Color, Many For Family Audiences

By FRANK LEYENDECKER

NEW YORK—Exhibitors will have a choice of 40 new features for release by the major companies, plus Buena Vista, Continental and Trans-Lux, during July and August. These are in addition to 21 June releases which will be playing through the summer.

The 40 July-August releases are eight less than the 48 features released by the major companies, plus Buena Vista and Continental, during July and August in 1960. However, Filmgroup and several states rights distributors may add a few more to the 1961 summer total and the majors may schedule a late August release or two.

SEVERAL FOR YOUNGSTERS

Among the outstanding pictures aimed at youngsters or family audiences are "Alakazam the Great," a cartoon feature with the voices of Frankie Avalon and Jonathan Winters; "Gidget Goes Hawaiian," CinemaScope; "Morgan the Pirate," latest Steve Reeves adventure in CinemaScope; "Magic Boy," a Japanese-made cartoon feature; "Thief of Baghdad," also starring Reeves, in CinemaScope; "Voyage to the Bottom of the Sea," a science-fiction adventure in CinemaScope; "Misty," a boy-horse tale in CinemaScope; two Disney features, "The Parent Trap," starring Hayley Mills in a dual role, and "Nikki, Wild Dog of the North," a James Oliver Curwood tale about a trapper and his dog; "Tammy Tell Me True," a sequel to the popular "Tammy and the Bachelor," in CinemaScope, and "Man in the Moon," a British science-fiction comedy. All except the last-named are in color.

Other pictures in the action-adventure category are: "The Pit and the Pendulum" from the Edgar Allan Poe tale; "The Guns of Navarone," Carl Foreman's war epic; "Two Rode Together," a John Ford western; "The Treasure of Monte Carlo," "Marines, Let's Go," "The Naked Edge" and "Armored Command." "Francis of Assisi" is a religious picture made in Italy in CinemaScope and color. Comedies include: "On the Double," "The Last Time I Saw Archie," "The Honeymoon Machine" and "The Pleasure of His Company."

FILMS FOR ADULT APPEAL

Three top feminine stars, Ingrid Bergman, Lana Turner and Susan Hayward, star in dramas with great appeal to women and adults. The pictures are "Goodbye Again," "By Love Possessed" and "Ada." Other pictures with adult appeal include "Bridge to the Sun," "The Hustler," "Parrish" and "Fanny," the latter from the Broadway stage hit, and "The Long, the Short and the Tall," a British drama.

Broken down by companies, the July-

D. C. Bill on Obscenity Approved by House

Washington—A measure to tighten controls over obscenity, including motion pictures, was approved last week by the House of Representatives, for the District of Columbia, and sent to the Senate.

Certain property, such as projectors, used in the showing of a movie found to be obscene, would be confiscated under the bill and violators fined \$500 and/or a year in jail. Also the court could seize all furnishings in the premises.

The House District Subcommittee, in approving the measure the previous week, disregarded testimony by U.S. Attorney David Acheson that it was so vaguely worded as to permit courts to forbid "Romeo and Juliet" and other classics.

August releases are:

AMERICAN INTERNATIONAL — "Alakazam the Great," a cartoon feature in color and MagiScope for July and "The Pit and the Pendulum," in Panavision and color, based on the Edgar Allan Poe story, starring Vincent Price, John Kerr, Barbara Steele, for August, Jules Verne's "Master of the World," in color, also starring Vincent Price, was the June release.

ALLIED ARTISTS—"Armored Command," starring Howard Keel and Tina Louise, in July and "Twenty Plus Two," starring David Janssen, Jeanne Crain and Agnes Moorehead, for August. "King of the Roaring 20's," starring Janssen and Mickey Rooney, was the AA June release, along with "Brain Washed," starring Curt Jurgens and Claire Bloom.

BUENA VISTA—July releases will be "The Parent Trap," in Technicolor, starring Hayley Mills, Maureen O'Hara and Brian Keith, with Charlie Ruggles, and "Nikki, Wild Dog of the North," in Technicolor, with Canadian cast.

COLUMBIA—July and August releases will be "The Guns of Navarone," in CinemaScope and color, produced by Carl Foreman and starring Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Gia Scala, James Darren and Irene Papas; "Gidget Goes Hawaiian," in CinemaScope and color, starring James Darren, Deborah Walley, Michael Callan, Vicki Trickett, Eddie Foy and Peggy Cass, and John Ford's "Two Rode Together," in color, starring James Stewart, Richard Widmark, Shirley Jones and Linda Cristal. Columbia's June releases were "Homicidal," produced by Eugene Castle, and "Most Dangerous Man Alive."

CONTINENTAL — Tentative July-August releases will be: "Little Giants," made dealing with the Monterey baseball team and "The Long, the Short and the Tall," in Mexico, a British drama starring Laurence Harvey and Richard Todd. Continental's June releases were: "Saturday Night and Sunday Morning," the British film starring Albert Finney and Shirley Anne Field, and "The Cheaters," a French-language feature starring Jacques Charrier.

MGM—July releases are "Morgan the Pirate," in CinemaScope and color, a Joseph E. Levine picture made in Italy, starring Steve Reeves; "The Honeymoon Machine," in CinemaScope and color, starring Steve McQueen, Paula Prentiss, Jim Hutton, Brigid Bazlen and Dean Jagger; "Magic Boy," a Japanese cartoon feature in color, and "The Treasure of Monte Carlo," made in Italy in Dyaliscope and color, starring Rory Calhoun. August releases will be "Ada," in color, starring Susan Hayward, Dean Martin with Wilfrid Hyde White and Ralph Meeker; "Bridge to the Sun," made in Japan, starring Carroll Baker and James Shigeta, and "Thief of Baghdad," made in Italy in CinemaScope and Eastman Color, starring Steve Reeves and Georgia Moll. MGM's June releases were "Ring of Fire" and "The Green Helmet."

PARAMOUNT—July release is "On the Double," in Panavision and Technicolor, starring Danny Kaye, Dana Wynter, Wilfrid Hyde White and Margaret Rutherford. The August release will be "The Pleasure of His Company," in Technicolor, starring Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab

Hunter. Paramount's June releases were "Ladies Man," starring Jerry Lewis, and "Love in a Goldfish Bowl," both in Technicolor.

TRANS-LUX—"Man in the Moon," a British comedy starring Kenneth More and Shirley Anne Field, will be released generally in July.

TWENTIETH CENTURY-FOX—July releases will be "Voyage to the Bottom of the Sea," in CinemaScope and DeLuxe Color, starring Walter Pidgeon, Joan Fontaine, Robert Sterling, Barbara Eden, Peter Lorre and Frankie Avalon; "Misty," in CinemaScope and DeLuxe Color, starring David Ladd and Arthur O'Connell, and "20,000 Eyes," in CinemaScope, with Gene Nelson, Merry Anders and James Brown. August releases will be "Francis of Assisi," produced in Italy in CinemaScope and DeLuxe Color, starring Bradford Dillman, Dolores Hart and Stuart Whitman; "Marines, Let's Go," in CinemaScope and DeLuxe Color, starring Tom Tryon and David Hedison, and "The Hustler," in CinemaScope, starring Paul Newman, Piper Laurie and Jackie Gleason. "The Silent Call," in CinemaScope, with Gail Russell and David McLean, will also be a summer release. June releases were "Wild in the Country," starring Elvis Presley; "Snow White and the Three Stooges," starring Carol Heiss, both in CinemaScope and DeLuxe Color, and "Battle at Bloody Beach," starring Audie Murphy, in CinemaScope.

UNITED ARTISTS—July releases are: "By Love Possessed," in Panavision and color, starring Lana Turner, Efram Zimbalist Jr., Barbara Bel Geddes and Jason Robards Jr.; "The Last Time I Saw Archie," starring Robert Mitchum, Jack Webb, Martha Hyer and France Nuyen, and "When the Clock Strikes," with James Brown and Merry Anders; August releases will be "Goodbye Again," produced in France by Anatole Litvak, starring Ingrid Bergman, Yves Montand and Anthony Perkins; "The Naked Edge," made in England, starring Gary Cooper and Deborah Kerr with Eric Portman; and "Mary Had a Little," made in England with Hazel Court and Agnes Laurent. UA's June releases were "Revolt of the Slaves," "Dr. Blood's Coffin" and "Snake Woman."

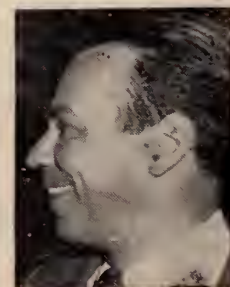
UNIVERSAL-INTERNATIONAL—July releases are "Tammy Tell Me True," in CinemaScope and color, starring Sandra Dee and John Gavin, and "Trouble in the Sky," a British thriller with Michael Craig, Elizabeth Seal and George Sanders. The August release will be "Blast of Silence," a thriller made in New York City. U-I's June releases were "Ramanoff and Juliet," "The Last Sunset," "Curse of the Werewolf" and "Shadow of the Cat."

WARNER BROS.—July-August releases will be "Parrish," in CinemaScope and color, starring Troy Donahue, Claudette Colbert and Karl Malden, and "Fanny," the Joshua Logan production filmed in Marseilles, starring Leslie Caron, Maurice Chevalier, Charles Boyer and Harst Buchholz. WB may add "Lad, a Dog" for late August release. The company's June releases were "The Fabulous World of Jules Verne" and "Bimbo the Great."

Fred Schwartz to MGM Executive Post Sept. 1

NEW YORK—Fred J. Schwartz has been appointed to an executive post with Metro-Goldwyn-Mayer, effective September 1. Schwartz, long identified with the exhibition and distribution branches of the industry, will handle special distribution projects, particularly with productions made overseas for MGM release in the United States and abroad. He will be associated with Robert Mochrie, vice-president in charge of domestic sales, and Morton A. Spring, president of MGM International.

Schwartz held executive positions with the Century Circuit including its presidency, and headed Distributors Corp. of America and Valiant Films.



Fred J. Schwartz

Set July 19 for Coast ACE-SPG-MPAA Meet

NEW YORK—The long-planned meeting among representatives of American Congress of Exhibitors, distribution and the Screen Producers Guild will be held in Hollywood on July 19, a date originally set, withdrawn and then reinstated. Activities and plans for the benefit of the industry will be discussed, but will be concerned primarily with the image that the industry, itself presents to the public.

The Hollywood sessions will follow a series of discussions in New York between representatives of ACE and the Motion Picture Ass'n of America during the last few months. Participants consisted of a working committee from ACE and top executives of the distributing companies. The discussions ranged over many aspects of the industry's relations with the public.

Although substantial progress was made at the New York meetings in developing constructive programs, ACE representatives felt that additional strides could be made toward advancing the industry's welfare by broadening the discussions to include studio heads, producers, writers, directors and others who are primarily responsible for making pictures.

Walter Mirisch, president of the SPG, issued the invitation to Hollywood. The SPG will serve as host.

Emanuel Frisch, ACE chairman, has appointed his representatives to the west coast meetings as follows: Harry Arthur, Harry Brandt, Si Fabian, Marshall Fine, Bill Forman, Harry Mandel, Sidney Markley, Albert Pickus and himself.

Hawaii Motif Set for TOA New Orleans Convention

NEW ORLEANS—The 14th annual convention of Theatre Owners of America is more than three months off but the convention committee is hard at work with the preparations.

Details are being completed rapidly but as a "teaser" the committee has revealed that when a registrant checks into his room at the Roosevelt Hotel, he will find Waikiki shorts for himself and a muu muu for his wife hanging in the closet.

There also will be a "romantic" boat ride on the Mississippi River and a "real Hawaiian luau." Looks like a Hawaiian motif.

The convention will run from October 9 to 12. The board will hold a preconvention session on October 8.

MPEA Is Negotiating New Foreign Labor Contracts

NEW YORK—New labor contracts in foreign countries are being negotiated by the Motion Picture Export Ass'n. While such negotiations are handled locally in most situations, guidance and direction come from the MPEA labor committee in New York.

Talks now are going on with employee unions in Singapore and the Philippines and preliminary negotiations have started in Mexico. A contract covering the next two years has been completed in Colombia.

MPEA member companies employ almost 17,000 workers outside of the United States.

Joint Promotion Plan Awaits Final Okay

20th-Fox Board Reports No Conclusive Action

NEW YORK—Despite advance reports to the contrary, the meeting of the 20th Century-Fox board of directors on Wednesday, June 28, was inconclusive insofar as settling major issues was concerned, even though the meeting lasted almost four hours. It had been reported that Peter Levathes would be confirmed as permanent studio chief and Frank Ricketson would be named executive assistant to president Spyros P. Skouras.

If these matters were decided, they were not revealed. Apparently the board decided not to issue any official statement and officers and directors declined to comment when contacted.

One board member, however, told **BOXOFFICE** that Levathes' status had not changed, that he was acting head of the studio and probably would remain as such. It also was learned that the board took no action on the return of the company to the Motion Picture Ass'n of America, and, as yet, no deal has been made with Ricketson.

Allied Ready to Start Insurance Program

DETROIT—Through arrangement with the Prudential Insurance Co. of America, Allied States Ass'n members and their employees throughout the nation soon will be issued life insurance policies of up to \$10,000. The agreement was signed at Allied's headquarters here by Milton H. London, executive director of the exhibitor group.

Prudential life insurance policies will be available to all Allied members and their employees for \$1 per \$1,000 per month, regardless of age and without medical examination. The total charge to Allied members for a \$10,000 policy is \$10 a month or \$120 a year. Premiums paid by business firms may be tax deductible.

Among the factors making this program possible, London explained, are: (1) signing of a blanket insurance contract covering all Allied members regardless of age or physical condition, (2) eliminating commissions and (3) having the national and regional Allied officers handle the extensive administration and clerical work involved as an additional service to Allied members.

Over 4,000 applications have been mailed directly to Allied members. Additional forms are available at the national and regional Allied offices.

Disney Film at Festival

NEW YORK—The San Sebastian Film Festival has accepted Walt Disney's cartoon feature, "101 Dalmatians," as the official U. S. nomination, according to word received by the Motion Picture Export Ass'n of America. Paramount's Pennebaker production, "One-Eyed Jacks," is the invited U. S. entry at San Sebastian.

NEW YORK—If the sales departments of the various film companies approve the cooperative marketing plan which was recommended by the Council of Motion Picture Organizations at its last executive committee meeting, steps will be taken immediately to launch the project about September 15. The original concept has been revised by the advertising-publicity directors committee of the Motion Picture Ass'n of America so that it can fit each company's requirements.

H. H. "Hi" Martin, Universal's general sales manager, is chairman of the MPAA's distribution committee and he has indicated that he would call a meeting this week to discuss the plan.

As outlined by Jonas Rosenfield jr. of Columbia Pictures at the COMPO meeting, the plan calls for the companies to pool their best merchandising plans and correlate them into a basic program. The best advertising and promotion approach to the pictures would be presented to the exhibitors at forums in possibly 50 cities, as a means of stimulating enthusiasm for forthcoming product. COMPO allotted \$10,000 to get the "showmanship crusade" started and it is contemplated to engage a full time employee to handle the mechanics of the project.

The advertising-publicity directors committee approved the revised program at a meeting on June 22, after a subcommittee had brought it in. It is reported that the sales managers look favorably on the idea, as one of them said, "this could work out very well."

When the sales departments give their okay, a joint meeting will be held with COMPO representatives on the format and details of getting it started. The subcommittee consisted of Robert Ferguson, chairman; Phil Gerard, Fred Goldberg, and Emery Austin. Martin Davis is chairman of the main committee.

Admission Prices Down

WASHINGTON—"Lower movie admissions" were partly responsible in the decrease of 0.2 per cent in the price index for the reading and recreation group, the Labor Department reported. The decline in admission prices is a cause of the closing in several cities of special features with higher admission prices, and bringing back lower prices to the theatres.

Allied Board Meeting In Detroit, Aug. 17

Detroit—Allied States board of directors will hold its summer meeting here August 17, 18. Chairman Ben Marcus announced this will afford the members their first opportunity to inspect their newly decorated and re-modeled quarters.

A dinner will be hosted by Michigan Allied at the Standard Club. Other social activities also are in preparation.

Instant Sync Process Speeds Up Dubbing

NEW YORK—An invention designed to eliminate the slow and expensive process of dubbing and post-synchronization was demonstrated here June 27 by Lenbeck, Inc., owners of the device, and Dennis Gunst, its inventor. Known as Instant Sync, the invention performs a service in a few minutes which currently requires a full day.

Using a four-minute segment of "The Quiet American" as a sample, new voices were dubbed and post-synchronized in six minutes. Ten minutes later, the segment, which was shown first with the original voices, was re-run with new voices in synchronization.

The demonstration was held at the Magna Sound Studios at 723 Seventh Ave., but the Instant Sync device was in the Bronx, about five miles away, telephone cables providing the connection.

Myer P. Beck is president of Lenbeck, Inc., and Jean Lenauer is vice-president. Beck said the device would be offered on a rental or royalty basis. Lenauer reported that the savings provided by Instant Sync would come from the speed in which dubbing can be handled. It can be used to dub foreign language pictures into English, and vice versa.

Gering Gets U.S. Rights To Italian 'Tales'

NEW YORK—Marion Gering, who recently organized Mediterranean Studios Ass'n in Europe, has acquired the U. S. rights to the Italian film, "Summer Tales," based on stories by Alberto Moravia, who wrote the current "Two Women." Gering acquired the rights for Lester Klepper Associates of New York and the picture will be ready for showing to distributors July 20.

The picture, which is in Eastman Color, stars Marcello Mastroianni, of "La Dolce Vita" fame; Michele Morgan, Alberto Sordi, Sylvia Koscina, Franco Fabrizi, Gabriele Ferzetti, Danny Carrel, Jorge Mistral and Dorian Gray.

Another Film for Sutton

HOLLYWOOD—Producer-director Bernard Wiesen has completed negotiations with Sutton Pictures Corp. for worldwide distribution of his recently completed suspense drama, "Fear No More," starring Jacques Bergerac and Mala Powers. The feature will go into release August 1, Wiesen said.

'Ben-Hur' Hits \$50 Million In 2,250 Domestic Dates

New York—MGM's "Ben-Hur" has passed the \$50,000,000 mark in box-office grosses in the United States and Canada in 2,250 engagements. Additional bookings will bring the total number of engagements to 3,500 by the end of August, about half of which will be in drive-in theatres.

Post on President's Committee to Goodman

NEW YORK — Bernard R. Goodman, vice-president of Warner Bros. Distributing Corp., has been named chairman of a special motion picture committee of the President's Committee on Employment of the Physically Handicapped by Maj. Gen. Melvin J. Maas, chairman of the committee.

A seven-minute motion picture designed to increase the rate of employment of physically handicapped persons, "Employees Only," is being distributed free to U. S. theatres by Warner Bros.



Bernard R. Goodman

Plan N.Y., San Francisco Openings of 'Francis'

NEW YORK—The world premiere of "Francis of Assisi," 20th Century-Fox CinemaScope film produced by Plato Skouras in Italy, will be held at San Francisco's Warfield Theatre July 12, with the proceeds from the benefit opening going to the city's Variety Club.

In New York, the opening of "Francis of Assisi" at the Rivoli Theatre in mid-July will be a charity benefit for the Third Order of Saint Francis, an international order of lay persons dedicated to the patron saint of the poor.

Plato Skouras, who arrived in New York June 26 to finalize plans for U. S. premieres of "Francis," met with Murray Silverstone, Charles Einfeld, Glenn Norris and other 20th-Fox executives to coordinate simultaneous openings in Montreal, Dublin, Auckland, Bombay, Manila, Johannesburg and Sydney. Skouras set up a number of sneak previews in the New York area before starting a key city tour across the country on his way to the San Francisco opening, which will be part of a week-long "Francis" celebration.

Among those who will attend the "San Francisco" opening include Spyros P. Skouras, 20th-Fox president, and the film's three stars, Bradford Dillman, Dolores Hart and Stuart Whitman. The San Francisco Chamber of Commerce, the Junior Chamber of Commerce and the Downtown Businessmen's Ass'n will all work under Mayor George Christopher's special committee.

"The Hills of Assisi," a CinemaScope-DeLuxe Color documentary short, narrated by Bradford Dillman, "Francis of Assisi" star, has been booked into 51 major and secondary theatres in the San Francisco area pointing to the July 12 opening. The short has also been booked into 44 theatres in the New York City area prior to the opening at the Rivoli in July.

New Title for UA Film

NEW YORK—"The Oldest Confession" has been set as the final release title of the United Artists picture, made in Spain under the title of "Once a Thief." The picture stars Rita Hayworth and Rex Harrison with Joseph Wiseman and Alida Valli and was produced by James Hill and directed by George Marshall.

Broccoli-Saltzman Set Several Films for UA

NEW YORK—United Artists, which has a summer production schedule of eight features representing a total negative cost of over \$20,000,000, has just closed a production deal with producers Cubby Broccoli and Harry Saltzman, calling for the financing and distribution of a series of pictures based on best-selling novels by Ian Fleming, according to Arthur B. Krim, UA president.

The production program, to be made under the banner of Lowndes Productions, Inc., will start in November in England and the British West Indies. The first picture will either be "Dr. No" or "Diamonds Are Forever." Other Fleming novels acquired by the producers include "From Russia, With Love," "Live and Let Die," "Goldfinger," "Moonraker," "For Your Eyes Only" and "Thunderball." All will be filmed with the cooperation of the British Secret Service.

Broccoli's most recent production was "The Man With the Green Carnation" while Saltzman produced "Saturday Night and Sunday Morning" and "The Entertainer" distributed by Continental in the U. S.

The eight features on the United Artists June-July-August production slate are "Infamous," produced and directed by William Wyler as a Mirisch Co. presentation; "The Land We Love," produced and directed by Leslie Stevens; "The Miracle Worker," produced by Fred Coe and directed by Arthur Penn in New York; "One, Two, Three," produced and directed by Billy Wilder in Germany for Mirisch; "Pioneer Go Home," produced by David Weisbart in Florida for Mirisch; "The Road to Hong Kong," produced by Melvin Frank and directed by Norman Panama in London and Hong Kong; "Soldiers 3," produced by Frank Sinatra and directed by John Sturges in Utah, and "S. S. Phaedra," produced and directed by Jules Dassin in Athens.

'Five Weeks in a Balloon' Next for Irwin Allen

HOLLYWOOD — Producer Irwin Allen has finalized an agreement with 20th Century-Fox for a multi-picture deal, beginning immediately with preparations for "Five Weeks in a Balloon," the first novel written by Jules Verne. The film will be scripted by Allen and Charles Bennett.

Allen recently visited ten cities where he held "exhibitor forums" on the selling of "Voyage to the Bottom of the Sea." He personally talked with more than 2,000 exhibitors, representing some 6,000 theatres.

Wometco Votes Dividends

MIAMI — Wometco Enterprises, Inc., board of directors has declared a regular quarterly dividend of 17½ cents per share on the company's Class "A" common stock. A regular quarterly dividend of 6½ cents per share was voted for the Class "B" stock. The dividends will be paid September 15 to stockholders of record as of September 1.

AN EXTRAORDINARY CAST... A MOST EXTRAORDINARY LOVE STORY!

INGRID BERGMAN
YVES MONTAND
ANTHONY PERKINS



“GOODBYE



AN ANATOLE LITVAK

AGAIN"

PRODUCTION

THRU
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INGRID YVES ANTHONY
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IN THE ANATOLE LITVAK PRODUCTION

“GOODBYE AGAIN”

WITH JESSIE ROYCE LANDIS · SCREENPLAY BY SAMUEL TAYLOR

BASED UPON THE NOVEL “AIMEZ-VOUS BRAHMS” BY FRANCOISE SAGAN

PRODUCED AND DIRECTED BY ANATOLE LITVAK

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MGM Sets Roadshows For 'King of Kings'

NEW YORK—MGM will launch Samuel Bronston's "King of Kings" with a world premiere at Loew's State October 11, followed by 21 other key city engagements before the Christmas season, according to Joseph R. Vogel, president, after consultations with Sol C. Siegel, studio head; Morton Spring, president of MGM International, and Robert Mochrie, general sales head.

"King of Kings" runs two hours, 45 minutes, plus an intermission at the conclusion of the Sermon on the Mount, bringing the total time to three hours. Two weeks after the New York opening, the picture will open in Los Angeles, Chicago, Boston and Toronto. November and December openings will be held in San Francisco, Detroit, Montreal, Washington, D. C., Minneapolis, Kansas City, Pittsburgh, Denver, Cleveland, Baltimore, Seattle, Portland, St. Petersburg, Indianapolis, Salt Lake City, Buffalo and Vancouver, B. C.

Subsequent openings are being projected for Philadelphia, Cincinnati, Dallas, Atlanta, Miami, Omaha, Milwaukee, New Orleans, Oklahoma City, Houston and St. Louis, Vogel said.

International premieres are now being arranged, according to Spring, who just returned from "King of Kings" sales meetings in London, Buenos Aires and Hong Kong, where foreign language prints will be available.

Morris Lefko will handle a special sales unit for "King of Kings" roadshow engagements, with concentration being placed on group-selling activities directed toward schools and religious organizations of all faiths, Vogel said.

"Because of the tremendous inspirational appeal, as well as the powerful dramatic qualities, we believe this fine production should be made available as widely as possible," he said.

Fox Midwest Is Planning St. Louis Area Drive-In

ST. LOUIS—Plans for a drive-in theatre costing \$350,000 to \$400,000 and accommodating 1,000 cars have been presented to the Hazelwood Board of Trustees by John Meinardi, district manager for Fox Midwest Theatres and its parent company, National Theatres & Television.

The site of the new theatre would be a 21-acre tract south of U. S. bypass Highway 66 and east of Coldwater creek. The nearest residential area is four and one-half blocks away across Highway 66. The drive-in's proposed site is also zoned as residential, but no rezoning would be required.

The board instructed Meinardi to secure the approval of the metropolitan sewer district for storm water drainage facilities and the Missouri Highway Commission for traffic movement plans before applying to the village for a building permit.

Entrance and exit to the proposed theatre would be along a service road paralleling Highway 66 to the south.

National Theatres & Television operates 225 theatres throughout the country, although the only one at present in the St. Louis area is the Lincoln Theatre in Belleville.

AIP Budgets \$10 Million For 13 Films June-Dec.

Boxoffice Ad Produces Sales Around World

ST. LOUIS — Andy Dietz, general manager of Astral Film Distributors, with headquarters here, reports that, as the result of inquiries received from an advertisement in BOXOFFICE, Astral has sold distribution rights for "The Prince of Peace" to a number of foreign countries. The sales recently made were to Pretoria, Nigeria, Accra and Ghana in Africa; Lebanon, Syria and Jordan in the Middle East; and Jamaica in the West Indies. Negotiations also are under way for Australia.

Booth Space Being Sold For NAC Tradeshow

NEW YORK—Signed contracts for 60 per cent of the available booths at the motion picture and concessions industries tradeshow in New Orleans in October have been obtained. The tradeshow is being sponsored by Theatre Owners of America and the National Ass'n of Concessionaires which will hold concurrent national conventions in the Hotel Roosevelt from October 9 through October 12. Because the exhibit space will be needed on October 12 for the annual banquet, the tradeshow will close on October 11.

At the current rate, all available space will be sold out well in advance of the show's opening, according to Van Myers, NAC tradeshow exhibit chairman.

Albert Pickus, TOA president, said equipment and supplies would be exhibited which would be informative and useful for all types of theatres. Manufacturers and dealers have declared that the exhibits will be more representative of the new things in the business than ever before, he said.

Spiro Papas, NAC president, announced last week that a joint TOA-NAC concessions had been scheduled for October 12. Plans are being formulated by Edwin C. (Pete) Gage, treasurer of NAC.

Howard Kohn Coordinator For 'El Cid' Ad-Publicity

NEW YORK—Howard E. Kohn II, who recently resigned from Columbia Pictures, where he served as worldwide advertising and publicity coordinator on both "Porgy and Bess" and "Pepe," has been named national advertising and publicity coordinator for Samuel Bronston's "El Cid," which Allied Artists will distribute throughout the western hemisphere.

In 1957, Kohn made "Hidden Fear" under his own independent production banner. Previously he had been in the roadshow department of United Artists and in a similar post for producer Stanley Kramer.

HOLLYWOOD—Adhering with all possible closeness to the "New Horizons, 1961" credo declared at the year's beginning, James H. Nicholson and Samuel Z. Arkoff, respectively president and vice-president of American International Pictures, now emphasize that 13 films, with a total budget of \$10,000,000 will go into release or production during the last six months of the year.

Details of the schedule were revealed prior to Nicholson's departure for New York where he was to set exhibitor screenings for AIP's July release, the full-length cartoon "Alakazam the Great." The color and MagiScope cartoon feature stars the voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Sterling Holloway and Arnold Stang, with music by Les Baxter.

Ready for release is the Edgar Allan Poe story, "The Pit and the Pendulum" in color and Panavision, starring Vincent Price, John Kerr and Barbara Steele, and now in early distribution is Jules Verne's "Master of the World" in color, also starring Vincent Price.

Further on the 1961 schedule and at present being cut are "Lost Battalion," starring Diane Jergens; "Journey to the 7th Planet," in color, starring John Agar and Greta Thyssen and "Black Mutiny," in color and scope, starring Don McGowan and Silvana Pampanini.

Two others, currently in production, are both full-length cartoon features being co-



James Nicholson



Samuel Arkoff

produced in Japan with Toei Productions. One is titled "The 7th Wonder of Sinbad" and the other is as yet untitled.

Five others are set to go before the cameras during the next six months, starting in August with the science-fiction thriller "X" in color. It is a story of a man with X-ray vision, with screenplay by Ray Russell, and to be produced and directed by Roger Corman.

Also set for production this year are H. G. Wells' "When the Sleeper Wakes," also in color; "Conjure Wife" (tentative title) to be filmed in England as a coproduction with Anglo-Amalgamated; an as yet untitled war film which will be a coproduction with Herman Cohen, and a remake, in color and scope, of the silent film classic "Metropolis."

PCA Increases Fees

NEW YORK—Fees for the services of the Production Code Administration will go up 20 per cent on July 10.

Plan Double Push to Raise Rogers Hospital Funds

NEW YORK—Members of the board of directors of the Will Rogers Memorial Hospital and Research Laboratories are studying a variety of proposals and recommendations to stimulate the fund-raising efforts, following the annual inspection trip to the Saranac Lake hospital and a meeting of the board at the Herman Robbins family's Edgewater Motel in Schroon Lake, N. Y.

At a meeting of the board Saturday morning, June 24, it was stressed that the industry must double its efforts to raise funds for the operation of the hospital and for its expansion program. Charles Kurtzman, exhibitor chairman, called for "better booking" during the audience collections. He pointed out that the collections should be made during the showings of strong pictures that would have extended runs, thereby allowing for a greater span of time for the collections. It was emphasized that audience collections that were timed for the run of a picture that might go five or six weeks could produce more money for the hospital than when the solicitations were made during the showing of a weak picture that might run for a week or less.

Salah Hassanein, president of Skouras Theatres, suggested that token payments made by patrons who go into theatres on passes be put into a hospital fund, similar to the welfare funds of theatre employees which are aided by the payment on passes in many theatres.

Jerome Pickman, vice-president and general sales manager of Paramount Pictures, proposed that various chapters of the Women of the Motion Picture Industry be enlisted in the collection work and that even the women's auxiliaries of the Variety Club tents might give their help. He also suggested that instead of collections during the run of a picture, one special show be given from which all the proceeds would go to the hospital.

These and other suggestions will be weighed by the board and will be passed

New Format for Annual Hospital Trip in View

NEW YORK—The annual junkets to the Will Rogers Memorial Hospital at Saranac Lake, N. Y., may take on a new format next year. For years, it has been the custom of Herman Robbins, chairman of the board of National Screen Service, and his sons to be the hosts to the hospital board, guests and press representatives at their fabulous Edgewater Motel at Schroon Lake. The Robbins have decided to eliminate the dining room from their motel operation, the room having been the scene of festivities in the past for the visiting industry people.

No new plan has been adopted, but there have been suggestions for a one-day air trip to the hospital, a stay at the Saranac Inn or a new site for the annual board meetings which are held in connection with the yearly inspection tour of the hospital.

on to the area chairmen.

All officers of the hospital were re-elected; namely, A. Montague, president; Richard F. Walsh, chairman of the board; Harry Brandt, Ned E. Depinet, William J. German, Robert Mochrie, Herman Robbins, Fred J. Schwartz, Joseph R. Vogel and Murray Weiss, vice-presidents; Max A. Cohen, secretary; S. H. Fabian, treasurer, and Samuel Rosen, associate treasurer.

Added to the board of directors were Ted Solomon, Jerome Pickman, Marshall Fine, Emanuel Frisch, Joseph Levine, Phil Smith, Sheldon Smerling, Harry Mandel, Preston and Lawrence Tisch and Charles Boasberg.

Going off the board for various reasons were Tom J. Connors, John Byrne, George Dembow, Ben Kalmenson, M. Spencer Leve and Al Myrick.

Three new buildings were dedicated at

ceremonies at the hospital. Senator Keating of New York, who was to have made the dedication address, was unable to attend but George Jessel, who had flown in from Jerusalem to dedicate a plaque in the honor of the late William Morris, filled in for him. Richard Walsh, board chairman, opened the ceremonies, following a brief concert by the Saranac Lake High School band, and he was followed by A. Montague, president, who reviewed the progress made by the hospital since the film industry took over 12 years ago and explained that 15 diseases of the chest now were being treated at the hospital.

At the luncheon which followed the dedication, Jessel cited the late William Morris for his work in helping to found the hospital in 1928. A plaque in the rotunda was unveiled in honor of Morris. Present, too, were Mr. and Mrs. William Morris jr., Mr. and Mrs. Abe Lastvogel, Mr. and Mrs. Nate Lefkowitz, of the William Morris office in New York, and Mrs. William White, a sister of Morris.

At the luncheon, Montague announced that a grant of \$40,000 from the estate of the late Al Jolson had been made available to the hospital. Harold Hoffman of the New York chapter of the Screen Actors Guild reported that the SAG had approved a contribution and a check would be forthcoming shortly. He presented a check for \$2,000, however, from the American Guild of Variety Artists.

In a meeting with the hospital staff, it was announced that there were tentative plans for a summer forum at the hospital. Leading doctors would be brought to the hospital for teaching outstanding medical students from various universities. That project has not been formally adopted but it is possible that it will start next year if the details can be worked out.

Ray Schmertz, 20th Century-Fox branch manager in Cleveland, was presented with the "Man of the Year" award for his accomplishments in last year's annual audience collections.

The hospital visit was concluded with the presentation of a trailer to be used in connection with the audience collections. It features Rock Hudson, who narrates the work done at the hospital, and shows many facets of its operation. He points out that while the institution is for people of show business, the research done there is for the benefit of all mankind.



A portion of the group of directors of the Will Rogers Memorial Hospital, guests and press representatives.

THIS IS NEWS!

COLUMBIA'S 'RAISIN IN THE SUN' BREAKS RECORDS IN TEXAS!

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CONGRATULATIONS. "RAISIN IN THE SUN" JUST EXCEEDED ALL TIME HOUSE RECORD IN OUR 700 SEAT FINE ARTS THEATRE, DALLAS, BY \$2,000.00 ON WEEK. THIS IS ESPECIALLY FANTASTIC DUE TO CONSTANT RAIN FIRST FIVE DAYS. THOUSANDS TURNED AWAY OVER WEEKEND. UNBELIEVABLE AUDIENCE APPROVAL WITH STANDING OVATIONS AND THUNDEROUS APPLAUSE AFTER EVERY PERFORMANCE. RAVES FROM LOCAL CRITICS. LONG TIME RUN ASSURED. 1001 THANKS FOR ANOTHER BLOCKBUSTER FROM COLUMBIA.

REGARDS,

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FLASH!

**'SUN' DAZZLES NEW YORK METROPOLITAN CIRCUIT
WITH \$600,000 TAKE!**

Refuse to Post Signs in Abilene, Tex. On Restrictive Film Classification

ABILENE, TEX.—Mrs. Kathryn Jacob, owner of the Tower Twin Drive-In has refused to post signs calling the public's attention to the restrictive classification given "Never on Sunday" by the local Citizens' Board of Review. Consequently, after four showings of the picture, Mrs. Jacob and her manager, Duane Gates, were the subjects of a total of 12 municipal court complaints and had signed appearance bonds totaling \$2,400. Each showing was counted as basis for a new complaint against Gates and Mrs. Jacob.

Joe D. Pride, Citizens' Board of Review chairman, says Mrs. Jacob can stop the complaints anytime by posting the signs, otherwise the complaints will be a daily occurrence.

Mrs. Jacob says she will post the restrictive signs only when advised to do so by her attorney.

The review board voted a restrictive classification for "Never on Sunday" the morning before the film opened at the drive-in, and city officials served the notice on Mrs. Jacob's attorney, Mrs. Beverly Tarpley.

Mrs. Jacob says the temporary classification makes her "feel like some sort of criminal," although she has done nothing wrong as far as she can see.

"I have just returned from a trip through the Midwest," she said, "and the picture is running everywhere—in big cities and little towns."

She said she feels action by the board "is going to give Abilene a bad name in the eyes of the rest of the country" and make Abilenians "look like a bunch of prudes."

Gates said the controversial film established a new attendance record for seven days.

NT&T Half Year Earnings Reported at \$622,000

HOLLYWOOD—For the half year ended on March 28, National Theatres and Television, Inc., overcame a first quarter deficit of \$115,000 and cleared \$622,000. A net loss of \$836,000 was reported for the 1960 period, mainly from losses on the company's investment in National Telefilm Associates.

For the second quarter operational earnings were \$664,000, compared with \$371,000 a year ago. The company has become the third largest operator of community TV antenna systems.

Wometco Enterprises Buys L&H Vending of Orlando

MIAMI—Wometco Enterprises, Inc., has purchased the business and assets of the L & H Vending Co., of Orlando. The all-cash purchase was made through the Wometco subsidiary, Wometco Vending of Central Florida.

The L & H operation will become a part of Wometco Vending of Central Florida under the direction of Oran Cohen, general manager of that company. The acquisition was a further step in the planned expansion of Wometco's vending division announced earlier this year.

Herbert Hofmann Elected Senior Officer of Loew's

NEW YORK—Herbert A. Hofmann, who has served on Loew's Theatres' board of directors since December 1959, has been elected senior vice-president, according to Laurence A. Tisch, chairman of the board and chief executive officer. His duties will encompass the administration of the theatre company and its subsidiaries, including Loew's Hotels, headed by Preston R. Tisch.



Herbert Hofmann

During Hofmann's tenure on the Loew's board, he was also executive vice-president of Tisch Hotels and a member of its board of directors. He had been associated with the firm of Harris, Kerr, Forster & Co., certified public accountants, for 11 years. A native-born New Yorker, Hofmann and his family will live in Rye, N. Y.

Pittsburgh Area to Launch 'Tammy' on Marcus Plan

PITTSBURGH—A Marcus Plan promotion of Universal's "Tammy Tell Me True" will be launched in the Pittsburgh territory starting at the Fulton Theatre here on July 19. More than 70 theatres are expected to participate in the saturation playoff. The picture will have its world premiere at the Joy Theatre in New Orleans on July 12.

The territorial saturation promotional plans now being developed by Universal and Marcus Plan representatives will be patterned on the campaign developed jointly last February on "The Great Impostor," which resulted in record grosses, according to participants.

Universal will send a special task unit of field exploitation representatives into Pittsburgh and the territory to work on the campaign.

George Cukor to Direct 'The Chapman Report'

HOLLYWOOD—Instead of "Goodbye Charlie," which he originally was to direct at 20th-Fox, George Cukor has been switched to "The Chapman Report," which he will helm for producer Richard Zanuck.

Cukor replaces Jose Ferrer on "Chapman Report," and Wyatt Cooper replaces writer Ron Alexander. Ferrer and Alexander both bowed out following a disagreement with Zanuck on how the film should be made.

Medical Ass'n Endorses UA Film

HOLLYWOOD—An official endorsement has been given to "The Young Doctors" by the American Medical Assn, which cited producers Stuart Millar and Lawrence Turman for "striving for the most accurate and genuine presentation." The film is for United Artists release.

WB Releasing Canadian Depth-Dimension Film

NEW YORK—Warner Bros. will release "The Mask," presented by Beaver-Champion Attractions as the first picture to include sequences filmed in the new depth-dimensional process, according to Jack L. Warner, president of Warners, and James A. Mulvey, head of Beaver-Champion.

Filmed by Taylor-Roffman Productions, Ltd., at the Toronto International Studios in Canada, the picture was produced and directed by Julian Roffman, former March of Time director. The cast includes Paul Stevens, recently in "Exodus," and Claudette Nevins, off-Broadway stage actress.

The depth-dimensional fantasy sequences require each member of the audience to wear a specially constructed mask to make visible these "fantasies." Developed by the National Research Development Corp., the camera used for these sequences belongs to the government of Great Britain and was never before used for a feature picture.

Continental to Fight Kas. Ban on 'Saturday Night'

NEW YORK—Continental Distributing, handling the British picture "Saturday Night and Sunday Morning" in the U. S., will fight the ban by the Kansas board of censors, according to a Continental executive. The ban was announced by Mrs. Kitty McMahon, chairman of the Kansas board who labeled the picture "obscene in both theme and dialog under the regulations of the board."

In announcing that every effort would be made to reverse the decision, Continental stated that "we disagree with their attitude on what constitutes obscenity and we believe in the integrity and sincerity of the picture. It won three British Academy awards and has been critically acclaimed on both continents."

"Saturday Night and Sunday Morning" is currently in its 12th week of a New York first run at the Baronet Theatre.

Filmack's Publication Is Advanced 60 Days

CHICAGO—To allow exhibitors plenty of time to plan their promotions, the Filmack Trailer Co. will publish INSPIRATION, its monthly exploitation publication for showmen, 60 days in advance. The September issue has been distributed, and the October issue is scheduled to reach exhibitors about August 1.

"We know that many promotions require much prior planning, and we want to make sure our showmen friends have sufficient time to take full advantage of the many ideas offered in INSPIRATION," said Irving Mack.

'Breakfast' in September

NEW YORK—Paramount Pictures will release the film version of Truman Capote's "Breakfast at Tiffany's," starring Audrey Hepburn and George Peppard, nationally in September. Patricia Neal and Buddy Ebsen are costarred in the Martin Jurov-Richard Shepherd production.

VARIETY'S EARLY RETURNS ARE IN FROM 6 KEY CITIES!...

TREND INDICATES

WHAMMO SUCCESS!

NEW YORK

[APRIL 12]

"SAT. NIGHT" HITS B.O. HEIGHT!

\$19,821

FOR ALL TIME HIGH AT BARONET

WASHINGTON

(APRIL 26)

"SAT. NIGHT" WHAM!

\$13,650

BOSTON

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"SAT. NIGHT" WOW!

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(MAY 24)

"SAT. NIGHT" SOCK!

\$11,878

Anytime on
Monday...
take it to
the bank!



DETROIT

(MAY 24)

"SAT. NIGHT" TRIM!

\$7,698

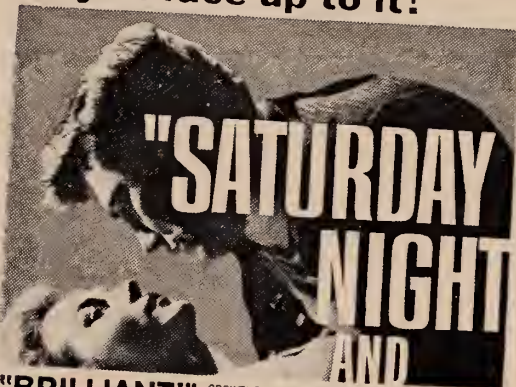
SAN FRANCISCO

(MAY 31)

"SAT. NIGHT" SOCKO!

\$8,727

Saturday night
you have your fling at life...
and Sunday morning
you face up to it!



"BRILLIANT!" - CROWTHER
N.Y. TIMES



"Saturday Night And Sunday Morning" is easily
the best British movie since 'Room At The Top'!

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Hollywood Report

By IVAN SPEAR

Line Up 12 Films for July Start; Six Less Than Previous Month

Compared to the beleaguered reporter confronted with the chore of outlining what pictures are to be produced during the coming month, the weatherman has a cinch job. The latter has at least his maps, his instruments and modern scientific methods with which to work. The former is made to deal with a state of flux in which the film capital has found itself for lo! these many seasons and which is constantly affected by the film fabricators' established habit of carrying the proposed start of a new feature from one stanza to another (there are cases where such promised launchings have been delayed for several months and occasionally never materialize); the always-present possibility of unscheduled starts; trouper availability; the overall economic state of the motion picture industry; and other reasons too numerous to mention.

Be that as it may, current compilations indicate that 12 features are due to hear the starting gun during July. Of that number, two had previously been scheduled for June starts, and the overall number was a drop of six over the comparable total of a month ago.

By studios, the scheduled starters are:

ALLIED ARTISTS

"The George Raft Story." Biographical film treating with the life of actor George Raft. Stars Ray Danton, Jayne Mansfield, Brad Dexter, Neville Brand. Producer, Ben Schwalb. Director, Joe Newman.

"Hitler." Biographical film on the life and times of Adolf Hitler, former Nazi leader. Stars Richard Basehart. Producer, E. Charles Straus. Director, Stuart Heisler.

BUENA VISTA

"Big Red." The story of a Canadian youth and his adventures with his pet dog. Stars Walter Pidgeon, Gilles Payant, Emile Genest. Producer, Walt Disney. Director, Norman Tokar.

INDEPENDENT

"Seed of War." A Civil War yarn dealing with a man who was a pacifist but who is driven into fighting, although he does not believe in war. Stars not set. Producer, Victor Stoloff. Director, Burt Topper. A Burt Topper Production film.

METRO-GOLDWYN-MAYER

"Sweet Bird of Youth." Based on the Broadway play, the story is about a former movie actress, now on the skids, who attempts to forget her troubles in the love of a much younger man and in alcohol. Stars Geraldine Page, Paul Newman, Shirley Knight, Rip Torn. Producer, Pandro S. Berman. Director, Richard Brooks.

"Wonderful World of the Brothers Grimm." An MGM-Cinerama production treating with the lives of the famous fairy tale writers and employing sequences from

many of their stories. Stars Laurence Harvey, Karl Boehm. Producer-director, George Pal.

PARAMOUNT

"The Errand Boy." A comedy written by Jerry Lewis in which he essays the title role and gets into his usual comic situations and adventures. Stars Jerry Lewis. Producer, Ernest D. Glucksman. Director, Jerry Lewis.

20TH CENTURY-FOX

"The Chapman Report." Based on Irving Wallace's novel about a doctor who interviews a group of suburban housewives about their private lives and reveals some startling facts about them. Stars Janet Leigh, Shelley Winters, Jayne Mansfield. Producer, Richard Zanuck. Director, George Cukor.

UNITED ARTISTS

"Pioneer Go Home!" A comedy about family life, with music. A son and father decide to set up housekeeping in the middle of a Florida highway. Stars Elvis Presley, Joanna Moore, Arthur O'Connell. Producer, David Weisbart. Director, Gordon Douglas.

"Road to Hong Kong." Latest in the "road" series made by Bob Hope and Bing Crosby, this one has the duo involved with a scientist who is going to send them in a rocket to the moon. Stars Bob Hope, Bing Crosby, Dorothy Lamour. Producer, Melvin Frank. Director, Norman Panama.

UNIVERSAL-INTERNATIONAL

"Touch of Mink." A comedy dealing with an unemployed secretary who avoids the advances of a wealthy suitor, and succeeds in marrying him. Stars Doris Day, Cary Grant. Producers, Stanley Shapiro, Martin Melcher. Director, Delbert Mann.

WARNER BROS.

"The Force." About the Royal Canadian Mounted Police. Stars Peter Breck. Producer, Joseph Mansfield. Director, Robert Altman.

Jack Arnold and Kurt Frings Now Independent Producers

Comes now two new independent filmmakers. Jack Arnold, currently directing MGM's Bob Hope-Lana Turner starrer, "Bachelor in Paradise," has formed Jack Arnold Productions to specialize in comedy films packaging. The Arnold Co. has acquired two properties, the Arthur Ross play, "Circle of Wheels," a satirical comedy, and "Crisis in Corinto," an original screenplay by H. N. Taylor. Arnold is negotiating a deal for "Crisis in Corinto" in England, where he directed "The Mouse That Roared."

Kurt Frings will enter the independent

field when he produces "Rape of Honor," a new novel by Willi Heinrich which Frings and Gregson Bautzer have just purchased. Ketti Frings will screenplay the controversial novel by Germany's angry young man. Frings and Bautzer reportedly paid \$150,000 for the film rights.

Castings and Bits of News Around Hollywoodland

Here and there in Hollywoodland: MGM has exercised its option on George Peppard for a third year. The young thespian is currently starring in "How the West Was Won" . . . Producer Hal Wallis has borrowed France Nuyen from 20th-Fox to costar with Laurence Harvey in "A Girl Named Tamiko," Paramount release, which John Sturges will direct . . . King Vidor checked into Allied Artists studio to prepare "Turn in the Road," his Vikings Production film for AA release . . . Barbara Nichols has been inked by producer Ben Schwalb to costar as Texas Guinan in "The George Raft Story" . . . Producer-director Henry Hathaway has started work on "It's Murder," a novel by Jonathan Latimer which he'll bring to the screen for Paramount release . . . Gregory Peck and Debbie Reynolds will head the second episode of MGM-Cinerama's "How the West Was Won." This part of the massive saga highlights the wagon train and gold rush era . . . Walt Disney has set George Sanders as the villainous mutineer in "The Castaways" . . . Jeffrey Hunter has optioned film rights to "Antelope and Enterprise," an unpublished novel by British writer and theologian Anthony Bevan . . . Pakula-Mulligan Productions, in association with Anthony Productions, announced that "To Kill a Mockingbird," starring Gregory Peck, will go into production in December. Horton Foote has penned the screenplay from Harper Lee's 1960 Pulitzer Prize winning tome.

Robin Estridge, British screen writer, has been signed by Metro-Goldwyn-Mayer to work on the script of "Raditzer," Peter Matthiessen novel assigned to Producer Julian Blaustein. Among Estridge's screenplay credits are "The Young Lovers," "Flame Over India," and "Escape From Zahrain," new Yul Brynner starrer currently filming . . . Roger Corman, president of The Filmgroup, has announced that his brother Gene will be coproducer of "The Intruder," feature based on the Charles Beaumont novel. Production is scheduled to go before the cameras on July 24, with Roger Corman directing . . . Richard Carr has been signed by Paramount to a seven-year screen writing pact. He did the script on "Too Late Blues" and has just turned in a completed screenplay on "Hell Is for Heroes," to topline Steve McQueen, Bobby Darin, Fess Parker and Nick Adams, which Henry Blanke is producing and Don Siegel directing. Carr's first assignment under the new contract will be "The Iron Men," a Galatea-Marianne production to be produced in Italy by Martin Poll and to be directed by John Cassavetes, with Sidney Poitier in the starring role, for Paramount release . . . Paramount has also assigned Nate Monaster to collaborate with producer-writer Ed Beloin on a screenplay entitled "Climate of Love," a modern comedy set in the surroundings of a Pacific atoll, which is being prepared for production on the Marathon lot.

WB Using Split-Screen TV Plugs for 'Parrish'

NEW YORK—Warner Bros. has perfected a new, split-screen technique for television interviews whereby its young stars can be seen on local TV programs while actually 3,000 miles away, according to Richard Lederer, director of advertising and publicity. The company is the first to employ these four-minute interview shots and other companies will probably follow suit using these TV plugs to help promote their pictures, he pointed out.

Warner Bros. has made three four-minute TV interviews in which the stars of "Parrish," Troy Donahue, Connie Stevens and Diane McBain, talk about the picture on one-half of the screen, which is later shown with a local TV interviewer in questions on his side of the TV screen. A fourth "Parrish" star, Sharon Huguely, also made a split-screen TV interview but this was discarded when her recent marriage to Robert Evans made her high school chatter outmoded.

Lederer showed the trade press in New York a TV interview in which Joe Franklin, local disc jockey, interviewed Connie Stevens on the other half of the screen and their conversation went over without a hitch.

Lederer has had enthusiastic letters about the split-screen interviews from Denver, Salt Lake City, Boston and other key cities. They will become an automatic service for exhibitors in all key cities and Warner Bros., which has doubled its ten-man field force to work on "Parrish" and "Fanny" as summer releases, will make them available during these months.

Warners plans similar split-screen TV interviews for "Splendor in the Grass" and forthcoming releases, but only contract players agree to take the time to make these interviews, Lederer pointed out.

\$2,500,000 'Scent' Suit Against Cinemiracle

HOLLYWOOD—In a superior court suit involving distribution of "Scent of Mystery," lensed in the 70mm Todd process, Mike Todd Jr., and Elizabeth Taylor, partnered in the Scent of Mystery Co., demanded \$2,500,000 damages from Cinemiracle.

The complaint alleges that the partners signed a contract with Cinemiracle July 20, 1960 for distribution of the film, later re-titled "Holiday in Spain," and that in April they ordered extraction prints from Technicolor for delivery on or before June 28, 1961. According to the suit, the defendants, on May 8, 1961, directed all suspension of work by Technicolor.

The plaintiffs further asserted that there now are limited theatres equipped to handle the picture and that such films are in great demand. The complaint asserted that a number of films are now being lensed in 70mm, thus diminishing in value "Scent of Mystery."

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures has declared a dividend of 30 cents per share on the company's common stock, payable August 4 to stockholders of record July 14, 1961.

FEATURE REVIEW

'Come September' Universal-International

By FRANK LEYENDECKER

A ROLLYING farce-comedy, ultra-sophisticated yet always down-to-earth, this Robert Arthur production is fine entertainment for moviegoers of all ages and in any type of situation. With two top romantic stars, Rock Hudson and Gina Lollobrigida, plus two teenage favorites, singing idol Bobby Darin, and Sandra Dee, for marquee insurance, the picture should equal, perhaps even top, U-I's 1960 smash, "Pillow Talk."

The first production of Seven Pictures Corp. and Raoul Walsh Enterprises, Inc. (Hudson's own company in association with his long-time agent, Henry Willson), the picture has two other tremendous assets—an original screenplay by Stanley Shapiro and Maurice Richlin, who won an Oscar for "Pillow Talk," and the magnificent CinemaScope and Technicolor locations of Portofino and the Italian Riviera, where the picture was photographed by William Daniels. Another great selling angle is Bobby Darin's two new compositions, the title theme song which is the basis for the Hans J. Salter-Joseph Gershenson musical score and "Multiplication," a typical "Rock 'n' Roll" number which will set youthful toes to tapping as he warbles it.

Director Robert Mulligan points up all the humorous aspects in the tale of a wealthy American who unexpectedly returns to his Italian villa in July (instead of September—hence the title) to find that his faithful major-domo has turned it into a tourist hotel for paying guests, including American teenagers. In addition, his regular September girl friend is planning to marry another man. Mulligan plays on this unlikely situation for all it is worth and the audience laughter is fast and frequent. While some of the situations may verge on the risqué, the picture is al-



Rock Hudson, Gina Lollobrigida and Bobby Darin in a scene from "Come September."

ways in good taste and the trick ending, involving a group of nuns, is truly hilarious.

Hudson, as he did in "Pillow Talk," displays a deft sense of comedy, after his long succession of romantic and swash-buckling roles, and the dazzling Miss Lollobrigida, back in her native Italy and wearing a succession of breath-taking gowns executed by Schuberth of Rome, is gay, appealing and completely natural in what is unquestionably her outstanding screen portrayal to date.

Darin, playing a tough, belligerent teenager in his by-now accepted style, and Miss Dee, as a headstrong American tourist, play together in a manner to delight their millions of young fans, all of whom will be aware that it was this picture which brought about their subsequent marriage.

The rotund Walter Slezak and his unctuous comedy style are ideally suited to the role of the suave, double-dealing major-domo and he has an expert comedy partner in Brenda De Banzie, who contributes many chuckles as the fluttery chaperone of a group of young tourists. Ronald Howard, son of the late Leslie, has an amusing running bit role as Miss Lollobrigida's ex-fiancee and Joel Grey adds some more teenage laughs.

In the story, Rock Hudson, wealthy American playboy who has been spending every September at his palatial Italian villa with his girl friend, Gina Lollobrigida, arrives unexpectedly in July to learn that Gina is planning to marry the English Ronald Howard and that his major-domo, Walter Slezak, has turned his home into "La Dolce Vista" for American tourists. The hotel "guests," including Brenda De Banzie, chaperone to a group of high school girls, resent Hudson's proprietary attitude, as do Bobby Darin and his teenage pals, who have a reservation. Gina, who breaks off with Howard, arrives and is forced to share a room with Sandra Dee, one of the girls, who falls for Darin. After a wild scooter ride, a drinking bout and other mixups, Gina and the school girls take off, with Hudson and Bobby in pursuit. Hudson finally catches up with Gina and agrees to marry her. But on their return to his home, he finds Slezak has taken in more guests—a group of nuns.

The sure-fire combinations of Rock Hudson-Gina Lollobrigida and Bobby Darin-Sandra Dee will mean smash box-office generally.

The 7 Pictures Corp. and Raoul Walsh Enterprises, Inc., present

"COME SEPTEMBER"

A Universal-International release

Ratio: 2.55-1

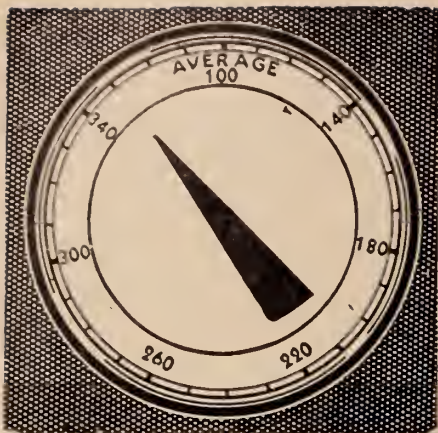
Running time: 112 minutes

CREDITS

Produced by Robert Arthur. Associate producer, Henry Willson. Directed by Robert Mulligan. Written by Stanley Shapiro and Maurice Richlin. Photography, William Daniels, A.S.C. Art direction, Henry Bumstead. Set decorations, John P. Austin. Sound, Waldon O. Watson and Sash Fisher. Music, Hans J. Salter. Music supervision, Joseph Gershenson. Production manager, Ernest B. Wehmeyer. Film editor, Russell F. Schoengarth, A.C.E. Gowns by Morton Haack, executed by Schuberth of Rome. Assistant director, Joseph Kenny. Photographic lenses by Panavision.

THE CAST

Robert Talbot Rock Hudson
Lisa Gina Lollobrigida
Sandy Sandra Dee
Tony Bobby Darin
Maurice Walter Slezak
Margaret Brenda De Banzie
Spencer Ronald Howard
Anna Rosanna Rory
Beagle Joel Grey
Sparrow Ronnie Haran
Larry Chris Seitz
and Cindy Conroy, Joan Freeman, Nancy Anderson, Michael Eden, Claudia Brack.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Atlantis, the Lost Continent (MGM)	100		200			200	100		150	125	105	100		100	80	150	120	145	220		135
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100		50	80	125	90		110		97
Bimbo the Great (WB)							100			100							85		100		97
Broth of a Boy (Kingsley-Union)	90			185			80	100	100	80				100	95	130	80				104
Curse of the Werewolf (U-I)	120	105				100						200	115	100	75						116
Fabulous World of Jules Verne (WB)							110			125		100					85		115		107
Fiercest Heart, The (20th-Fox)		125			80	90		80	75		100	100	150						90		99
It Happened in Broad Daylight (Cont'l)	140			165	90								200			150					149
Last Sunset, The (U-I)	160		115	215	75	100				200			125	100		175	110				138
Last Time I Saw Archie, The (UA)	125	115				150	110	115		135			125	175	90	175			85	125	127
Man in a Cocked Hat (Showcorp)	140			160	265		125		125		125	135	175	200	115	190	100				155
Mein Kampf (Col)	160	225	200	200	125	200	125	165	110	175	170		200	530	140	200	140	175			191
Misfits, The (UA)	150		225	225	180	150	250	135	300	450	225		300	250	140	185	300	175	300	200	230
My Dog, Buddy (Col)						100			100		65				115				100		96
On the Double (Para)	130	260				100									85	175					150
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250			125	160	120	195			200		173
Operation Eichmann (AA)		160	85	125		100		85			95	125		105					70		106
Passport to China (Col)				100			100	100	100		100										100
Pepe (Col)	150	200	175	250	400	175	250	175	175	350	370		300			210	215	135	200	200	231
Please Turn Over (Col)	140	200		175	85		160	100	125	400	150	100	200	200	105	180					165
Pleasure of His Company, The (Para)	120			160			125		200		210					175			170		166
Plunderers, The (AA)		150	95			55	100		90	100		90	125	90	80			115	80		98
Portrait of a Mobster (WB)	100	160	115		80	100		100		90		70	90		90		75		90	70	95
Portrait of a Sinner (AIP)		110	120			75		105					150	90					90		106
Private Property (Citation)	100		90	165		190	115		100		65	150			115	125			90		119
Raisin in the Sun, A (Col)	140		125	200	90	150		170			160			100	145	195	95		125	90	137
Royal Ballet, The (Lopert)	120			155	60	140				150		225		100		150				130	137
Sanctuary (20th-Fox)		150		190	90	90	260	80		135	100	300	110	100	105	185	90			110	140
Sat. Night & Sun. Morning (Cont'l)		260						120			220				160	200			300		210
Savage Eye, The (Trans-Lux-Harrison)		175				190	200		115		100	150				175			250		169
Secret Partner, The (MGM)	130		90	165		100	100		100		50	80		125	80			100		70	99
Sins of Rachel Cade, The (WB)		125		100	90	80	115	125			50	90			100		90	110	90	75	95
Sword and Dragon (Valiant-Vitalite)	140	100		190		140	110	225		130	140	130	275	100	80			125	140	140	144
Sword of Sherwood Forest (Col)				100			100				100		80		80			100			93
Terror of the Tongs, The (Col)				125			100								100			100	100		105
Thunder in Carolina (Howco)			90			75	125			200	50	145	120		80				120	90	110
Trapp Family, The (20th-Fox)		110	110	200	90	85					125	100	300	120			120				136
Two Loves (MGM)	125	115	90	150	90	125		100	110		50	100		190					100		112
Two-Way Stretch (Showcorp)	130	175		175	125											200					161
Warrior Empress, The (Col)			80				100		90										100	75	89
Wild in the Country (20th-Fox)	120	130	115	165			115			255		350		150		135			130	125	163
Young One, The (Valiant-Vitalite)				100	85	90					70					135					96

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Wild in the Country (20th-Fox)
Memphis350
Kansas City.....255
2. Atlantis, the Lost Continent (MGM)
Cleveland200
3. Pleasure of His Company, The (Para)
Indianapolis200

4. Master of the World (AIP)
Minneapolis190
5. Parent Trap, The (BV)
Chicago190
6. Savage Eye, The (Trans-Lux-Harrison)
Cleveland190

'On the Double' 125 1st Milwaukee Week

MILWAUKEE—"Seven Wonders of the World" led all the big grossers for the week. "Exodus" and "Gone With the Wind," however, were drawing exceptionally well and "On the Double" built up a substantial 125 in its initial week. Business for the week ran from average to very good.

(Average Is 100)

Downer—General della Rovere (Cant'I)	100
Palace—Seven Wonders of the World (Cinerama), 9th wk.	200
Riverside—On the Double (Para)	125
Strand—Exodus (UA), 12th wk.	175
Times—Upstairs and Downstairs (20th-Fox), 3rd wk.	125
Tower—Return to Peyton Place (20th-Fox), 4th wk.	150
Towne—Love in a Goldfish Bowl (Para); Trouble in the Sky (U-I)	90
Uptown—Gone With the Wind (MGM), reissue, 9th wk.	175
Warner—The Last Sunset (U-I), 2nd wk.	115
Wisconsin—The Last Time I Saw Archie (UA), 2nd wk.	100

'Two-Way Stretch' Leads Minneapolis Newcomers

MINNEAPOLIS—"For Members Only" at the neighborhood Avalon again did the best business among all first-run situations with a rating of 150 per cent. Only other pictures to show much strength were "Windjammer," a reissue at the Century, "Return to Peyton Place" in its second week at the Mann and "Two-Way Stretch" at the Suburban World—all of which rated 125 per cent. Most other offerings were average or below.

Academy—A Raisin in the Sun (Cal), 2nd wk.	90
Avalon—For Members Only (Union), 3rd wk.	150
Century—Windjammer (Cinemiracle), reissue, 2nd wk.	125
Gopher—Wild in the Country (20th-Fox), 2nd wk.	110
Lytic—The Pleasure of His Company (Para)	120
Monn—Return to Peyton Place (20th-Fox), 2nd wk.	125
Orpheum—Snow White and the Three Stooges (20th-Fox)	90
St. Louis Park—Master of the World (AIP), 2nd wk.	100
State—David and Goliath (AA)	80
Suburban World—Two-Way Stretch (Showcorp)	125
Uptown—Five Golden Hours (Cal)	90
World—The Last Time I Saw Archie (UA), 3rd wk.	90

Better Than Average Grosses At All Omaha Theatres

OMAHA—All first-run theatres did better than average business and while some probably should have run up bigger grosses, the net result was good, considering other entertainment competition. "The Absent-Minded Professor" closed a five-week run at the State with a 150 per cent mark for the finale. "This Is Cinerama" was 130 in its 18th week at the Cooper.

Cooper—This Is Cinerama (Cinerama), 18th wk.	130
Dundee—Spartacus (U-I), 4th wk.	325
Omaha—Wild in the Country (20th-Fox)	110
Orpheum—One-Eyed Jacks (Para)	115
State—The Absent-Minded Professor (BV), 5th wk.	150

Pioneers Managers Rally Is Moved Up to August

MINNEAPOLIS—Plans are being formulated for Pioneer Theatres' annual managers meeting, which will be held August 27-September 1 at Casco Point Lodge at Lake Minnetonka near this city.

The meeting, which usually is held in September, was pushed back into August so that the managers can see the Minnesota Twins play the New York Yankees, Harold Field, circuit president, said.

New Omaha Twin Ainer Prepared for Opening

LINCOLN—The road between here and Omaha's suburban 120th and Q streets was well traveled last week by Lincolnite Russell Brehm.

Brehm is one of the three owners of the new \$600,000 Twin Drive-In, which was scheduled to open Friday evening, June 30. Senator Roman Hruska of Omaha and H. S. Gould of Omaha are the other new drive-in owners.

One of the few drive-ins in the nation with twin screens for simultaneous showing of two films, the Twin near Omaha was to open with "Gone With the Wind" and "Battle at Bloody Beach."

The new outdoor show, bordering on the Interstate Highway and within driving distance of Omaha, Lincoln and other nearby Nebraska communities, has a 1,600-car capacity. This includes a balcony for 150 cars.

Harsh Obscenity Bill Amended in Nebraska

LINCOLN—A bill providing amendments to Nebraska's obscenity laws, including movies, has been advanced 35-0 by the Nebraska unicameral legislature.

To many, including Lincoln theatreman Walter Jancke, the approved amendments may result in what could be a model law for other states.

It modernizes existing Nebraska obscenity laws, which have been rendered unconstitutional in many instances. The old law on the subject was adopted in 1873 and 1887 and has not been amended since.

The amendments, provided in advanced LB-676, have been added since the bill's original introduction this legislative session.

As the bill first stood, it would have given a city official or most anyone the right to get an injunction to stop a movie, close a library, church, newspaper, radio or television if the person felt obscenity laws were being violated. Then the hearing would be conducted.

The modernized amendments in LB-676 provide that a hearing first shall be conducted before an injunction can be obtained.

Representatives of the local motion picture industry, libraries, universities and churches worked with news media to stop the dangerous original provisions in LB-676 and substitute the approved procedures which Jancke says "provide safeguards for all concerned."

Paul Ayotte to NSS

MINNEAPOLIS—Paul Ayotte, salesman at National Screen Service here, has been named acting branch manager for three months. He replaces Jack Greenberg, who resigned June 30 to enter another field. Before joining NSS, Ayotte was an exhibitor in North Dakota and at Wabasha.

HOLLYWOOD — Gottfried Reinhardt, who is producing "Everyman" for the Salzburg festival in Austria, also will film the two-hour play in color as a theatrical feature. Multilingual dubbing and final scoring will be done at Geiselsberg studios in Munich when the play closes.

Airer Patrons See Jei Bomber Crash

LINCOLN—Living drama hit the West O Drive-In with full impact June 18 when the Sunday night movie audience saw the crash of a B-47 medium jet bomber just three-quarters of a mile to the northwest.

The aircraft from nearby Lincoln Air Force Base crashed at 9:18 p.m. as it was taking off, killing three of the four Air Force personnel aboard.

The fiery flames and the crash sound, observed for miles, stunned West O Drive-In patrons only for minutes until they saw and learned what had happened.

But Manager Bob Kassebaum and his staff were kept busier much longer as they answered frantic telephone calls from residents who knew their families were attending the drive-in.

Confused initial reports downtown had said the crash was near the drive-in.

Some patrons in cars at the theatre reported they could feel heat from the crash flames.

Kassebaum said few patrons left the theatre to go to the crash scene, which was good, since the traffic jam on West O was described the next day by the Lancaster County sheriff as the worst he had ever seen.

Plattsmouth, Neb., Fire Destroys Cass Theatre

PLATTSMOUTH, NEB.—The Cass Theatre, one of the local landmarks in a downtown district loaded with the early history of Nebraska, was completely destroyed by fire last week.

Guy G. Griffin had operated the theatre since 1937. It had once been a stage and opera house and was one of the big centers of amusement in the early history of the state. It was built over as a theatre in 1899 and was then the largest in Nebraska.

Griffin, who not so long ago turned down \$100,000 for the property, recalled when people famous in the entertainment world appeared in the Cass. It had been completely modernized.

The fire started in a beauty parlor around the corner from the theatre and quickly spread. It swept through a hotel on the corner and when a part of the hotel wall fell on the theatre, the Cass quickly became an inferno. Five other establishments were destroyed and the new Cass County Museum was badly damaged.

Griffin bought the property from the old Orpheum holdings and for a number of years his son-in-law, H. F. Hirz, was associated with him. Fritz Schlieske had been the projectionist 20 years.

Griffin also owns the Ritz Theatre in Plattsmouth. He has not operated the Ritz for some time and is yet undecided whether he will remodel it and reopen.

Song by Harline-Brooks

HOLLYWOOD—Composer Leigh Harline and lyricist Jack Brooks have written "Love Is Crazy" for MGM's "The Honeymoon Machine," which stars Steve McQueen. It is integrated in the film's score, composed and conducted by Harline. Plans are being made for commercial recordings of the tune. "Honeymoon Machine" was directed by Richard Thorpe for producer Lawrence Weingarten.

OMAHA

Ras Anderson, Allied Artists shipper, was walking through a parking lot, saw a billfold on the ground and picked it up. It contained a cashier's check for \$8,500. There was no other identification in the billfold, so he turned it and the check over to the police. The man who lost it was from Cincinnati and was making plans to hitch-hike home when he decided to report his loss to the police . . . William McGraw of the Ogden Theatre at Ogden, Iowa, was reported doing nicely after surgery at Methodist Hospital in Des Moines.

Jack March, young exhibitor at Wayne, and **Jane Jeffrey**, daughter of a banking family at Wayne, were married at the Presbyterian Church there last week. Following a reception, the couple left for a honeymoon in Nassau. **Howell Roberts**, Jack's brother-in-law and exhibitor at Wahoo, was an usher. **Phil March**, Jack's father and veteran exhibitor in the area, entertained for friends, including many from the film industry. Jack's uncle **George** is an exhibitor at Vermillion, S. D. . . . **Carl Reece**, Universal-International city manager, is vacationing.

Mr. and Mrs. Val Gorham have moved from Redfield, Iowa, to Corning, Iowa, where they are operating the American Theatre . . . **Wilbur Young** of the Hardin Theatre at Bedford, Iowa, is spending his spare afternoons fishing . . . **Mr. and Mrs. Ebon Hays** of the Iowa Theatre at Winterset left for a vacation in Colorado.

Lynn White of Quality Theatre Supply swears he and **Ross Hatton**, Omaha projectionist, did not get lost on their way from a fishing trip. "We just took the old road," said Lynn. Anyhow, at Missouri Valley, Iowa, they made a wrong turn and

wound up on the old highway that winds through the hills to Omaha, instead of the new Interstate Highway . . . In addition to presents of clothes from his daughters on Father's Day, **Columbia** salesman **Ed Cohen** received a packet of one dollar bills from the oldest, **Joella**, "But she made me promise not to tell how many," said Ed.

Dick Lysinger, exhibitor at Ravenna, was a victim of the recent heavy rains. The Lysingers are building a new home and a downpour caused one entire wall and part of another in the basement to cave in.

Mrs. Walt Hagadone, wife of the exhibitor at Cozad, is improving after a recent illness . . . **Lois Kreitstein**, former Allied Artists staffer, is filling in during the vacation of **Helen Newman**.

Mr. and Mrs. William Zedecker, exhibitors at Osceola, spent several days in Omaha visiting Mrs. Zedecker's sister . . . Exhibitors on the Row included **Mr. and Mrs. Al Haals**, Harlan; **Mr. and Mrs. S. J. Backer**, Harlan; **Mr. and Mrs. Arthur Dohrt**, Harvard; **Mr. and Mrs. Sid Metcalf**, Nebraska City, and **Clarence Frasier**, Havelock.

At the **Center Theatre** in Omaha June 26 **Ben Marcus**, **Columbia** Pictures district manager, assisted by Omaha salesmen **Ed Cohen** and **Mort Ives** and Des Moines salesmen **Bob Lack** and **Joe Jacobs**, presented a special screening and sales presentation on two upcoming **Columbia** releases. The program started at 10:30 in the morning with the screening of "Two Rode Together" and was followed with a luncheon at the theatre. In the afternoon "The Guns of Navarone" was screened. Territory exhibitors were invited to bring along their local newspaper editors and other opinion leaders of their community.

LINCOLN

Ed Jancke, University of Nebraska senior and son of Nebraska Theatres' city manager **Walter Jancke**, is studying some more this summer—at the College of Mexico City. He will be in Mexico City studying art and Spanish until mid-August . . . Fireworks display time fast is approaching and all three **Lincoln** drive-in managers are lining up their bonus show-in-the-sky pyrotechnics for the July observance.

"Exodus" opened June 28 at the State Theatre for what Manager **Bert Cheever** hopes will be a long, long run. The schedule calls for one matinee and one night showing of the film daily. Prior to opening "Exodus," Cheever had been showing "Thunder in Carolina." When he launched

this stock car racing picture, Cheever borrowed a vehicle from **John Wilkinson**, **Lincoln** stock car driver, to display for three days in front of the O Street theatre. **Wilkinson** does his actual competition at **Lincoln's** weekly **Capitol Beach** races.

Walt Jancke has a new responsibility in the community with his appointment as a city-county health board member for a three-year term by the city council. **Walt** already heads the **Lincoln** Chamber of Commerce's publicity committee, and a subcommittee of the **Air Base Coordinating Council**.

Jancke spent Monday in Omaha where he attended a screening of **Columbia's** two new pictures, "Two Rode Together" and "Guns of Navarone." **Walt** welcomed the morning-afternoon sit-down assignment. He had spent the weekend standing up, giving Mrs. Jancke's kitchen two paint jobs. The first aqua wasn't right, once it got on the walls, so **Walt** did it over with a turquoise-tinted brush.

Three weeks of the early summer have been busy, interesting ones for **Irwin Dubinsky** and his family. The **Dubinskys'** daughter, **Mrs. James (Joyce) Rodenberg** of Miami and her children, **Rickie** and **Janice**, were in **Lincoln**. Also home with his folks and sister **Bonnie** for the summer is **Sarge Dubinsky**. He begins his third year as a physics major at the University of Chicago next fall.

Kenneth Anderson, **Cooper Foundation** Theatres' general manager, and **Mrs. Anderson** have said bon voyage to their son **Robert**. He has left for Montreal to join seven other **Shattuck** school friends to begin a summer-long European study tour. His brother **David** has gone to New York City, where he has a job with the **Daily News**. **David** was graduated in June from **Shattuck Academy** in **Fairbault, Minn.**

Starview Drive-In staff members are busy buying and moving into new homes here this summer. The newest home owners are **Ronald Beuster** and **Clifford McCormick**. Another **Starview** staffer, **John Pierce**, is anxiously awaiting the visit of the stork to his home.

Tony Polanka is back in the Varsity's projection booth from his summer vacation, just in time to show theatre customers two upcoming good ones, "Parrish" and "The Last Time I Saw Archie."

A promising summer, patronwise, after a late start, is being anticipated by President **Irwin Dubinsky** in the **Dubinsky Bros.'** outdoor-indoor theatres in Nebraska, Illinois, Iowa, North Dakota and Missouri . . . **Justin Jacobmeier**, doorman at the **Dubinsky Bros.'** State Theatre in Fort Madison, Iowa, through his high school years, has been graduated from school and from his job. He now is assistant manager at the **Dubinsky** circuit's Orpheum in **Sioux City, Iowa**, according to **Irwin Dubinsky**.

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MINNEAPOLIS

The local contest to find "Miss Tammy" in connection with the opening July 21 of "Tammy Tell Me True" at the Orpheum, Minneapolis, and Orpheum, St. Paul, is being conducted by Universal Pictures with Morrie Steinman, local press agent, in charge. The winner from here will be sent to New Orleans with a chaperone to participate in the national contest which will coincide with the world premiere at the Joy Theatre there July 12. The national winner will get a one-week vacation with all expenses paid at the Montmartre Hotel in Miami Beach. Steinman also is conducting a similar contest in Milwaukee.

The big event in the life of Irving Marks, Allied Artists manager, was the recent marriage of his daughter Judith Harriet to Norman Gurstel of Minneapolis. The couple was married at Temple Israel, with a reception later at Oak Ridge Country Club. After a wedding trip to Bermuda and New York the couple will be at home about July 15 in suburban St. Louis Park.

Up at Grand Marais, on the north shore of Lake Superior, Loren Leng, operator of the Shore Theatre, has expanded into another business. Leng and his wife Irene remodeled the front and interior of a store in that town and recently opened The Market, a gift and art store. Together they shopped both the east and west coasts to get imports from the Philippines, Hong Kong, Mexico, Germany, Italy, France, Yugoslavia, Greece, Turkey, Israel, Norway and Sweden.

Sigurd Olson reopened the Hoffman Theatre at Hoffman June 22 and has been remodeling and redecorating the house. Olson also bought the theatre building, which has been closed about two years . . . Charles Creamer of Minneapolis Theatre Supply made a swing through North Dakota and South Dakota . . . Variety club member Jim Zien, operator of the Criterion restaurant in St. Paul, was married recently to Lois Miller of Milwaukee. Zien is a brother-in-law of Sim Heller, operator of theatres at Grand Rapids and Milaca.

Outstanding exhibitors on the Row were John Schanon, Amery, Wis.; Bob Zielke, Bruce, Wis.; Joe Mlinar, Spring Valley, Doug Ingalls, Pepin, Wis.; Don Gilbert, Harvey, N. D.; Roy Rasmussen, Perham; Mel Wykoff, Minot, N. D.; Ray Blakeslee, Medford, Wis., and Leonard Steele, partner in the Mile-Hi Drive-In, Deadwood, S. D. . . . Minnie Super, biller at Columbia, vacationed at Spokane, Wash.

Nicky Goldhammer, division manager for Allied Artists, was in . . . Bev Gustafson, exchange manager's secretary at United Artists, vacationed in northern Minnesota . . . Ernie Lund, booker at Paramount,

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combined a trip around Lake Superior with a fishing trip in Ontario on his vacation . . . Dorothy Zorbas is the new assistant cashier at MGM.

Joan Trettle, exchange manager's secretary at 20th-Fox, vacationed in northern Minnesota . . . Robert McCasin is the new assistant manager at the Gopher, replacing Charles Mattson, who resigned. McCasin formerly was associated with the Minnesota Amusement Co. . . . Gertrude Nelson, head booking clerk at 20th-Fox, vacationed around Lake Superior.

Martin Field, vice-president of the St. Louis Park Theatre Co., was married Tuesday, June 27, in Council Bluffs, Iowa, to Barbara Unger of Council Bluffs. After a honeymoon in Bermuda they will be at home about July 15 at 2501 Irving Ave. South, Minneapolis. Martin is a son of Harold Field, president of Pioneer Theatres circuit. Another son John, an architect in San Francisco, who has done considerable work designing and remodeling theatres, will be married July 23 in Berkeley, Calif., to Carol Hart of Berkeley. John and Carol currently are guests at the Field home at Lake Minnetonka.

Challenge to Filmgoers

DETROIT — "Moviegoers Ignore Good Motion Pictures," is the headline on a letter in the current issue of the Michigan Catholic. The writer refers to "Hoodlum Priest" and expresses the "hope it won't be a boxoffice flop because it isn't filthy . . . It does seem that the worst pictures get the most publicity." The editor comments: "There should be a positive approach to the problem of objectionable movies. The poor pictures should be avoided but the good movies should be better supported."

Phoenix Critic at Jubilee

PHOENIX—Jack Curtis, entertainment columnist for the Arizona Republic, was among 200 newsmen from the 50 states and Canada who were guests of Warner Bros. for its Jubilee of Films. The purpose of the jubilee was to show Warner's latest films and give newsmen a first-hand look at studio activity.

MILWAUKEE

Joseph J. Zilber, president of Wisconsin Amusement Corp., theatre circuit with headquarters here, is branching out again. Zilber is also president of Towne Realty Co., which recently organized Towne-Metropolitan for the purpose of purchasing the property owned by the City of Milwaukee VFW Post 2874 at 2611 West Wisconsin Ave. Towne-Metropolitan will build a 100-room motor hotel on the site. The post's clubhouse was built in 1884. Daniel Tishberg, Towne-Metropolitan vice-president, said the post will have quarters in the new building, which will cost about \$1,000,000.

Members of Variety Club were anticipating about \$15,000 as a result of the personal appearance of Danny Kaye here in a benefit performance along with his new picture "On the Double," which opened at the Riverside Theatre. Kaye "laid 'em in the aisle" during his 45-minute stints on stage. Keeping the folks in stitches seemed to be no problem for the comedian, who sang, joked and just yak-yaked.

Former Milwaukeean Cy Howard, now a Hollywood screen writer, according to a wire service release, has filed a damage suit against Jerry Lewis, among other defendants, for \$950,000. Howard's complaint alleges that the film "CinderFella" was based on an original script he wrote in 1952 under the title, "The Paris Story." Howard visited his parents here recently and was interviewed by both papers.

Young Jack Nelson, manager of a leather goods manufacturing business here, is believed to be the only custom saddlemaker in the midwest. Says he gets a kick out of his hobby, which is to watch westerns for flaws. "They'll have a bunch of cowboys in 1910, riding around on saddle styles which weren't invented until about five years ago," he said. He turns out saddles costing up to \$5,000.

Strauss Story for Disney

HOLLYWOOD—Walt Disney has announced plans to film the story of Johann Strauss the Younger in Vienna next fall.

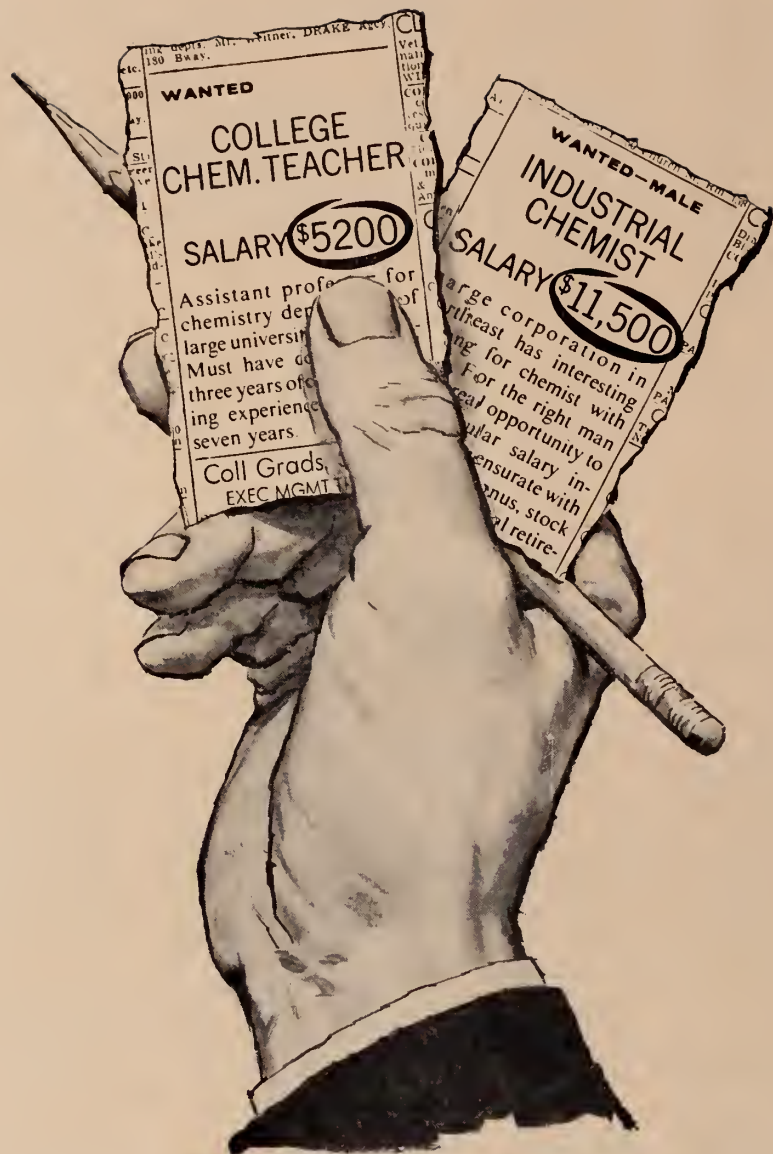
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THEATRE

SECTION OF BOXOFFICE



This interesting view of the three-projector, single-booth installation for Cinerama was taken at the Paramount Theatre, Toledo. Shown is H. R. Fuhrmeyer, Local 228, IATSE. The Paramount was also treated to a general updating recently.

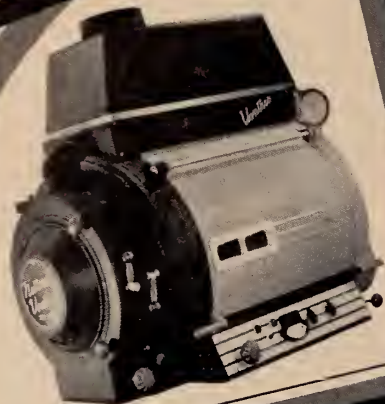
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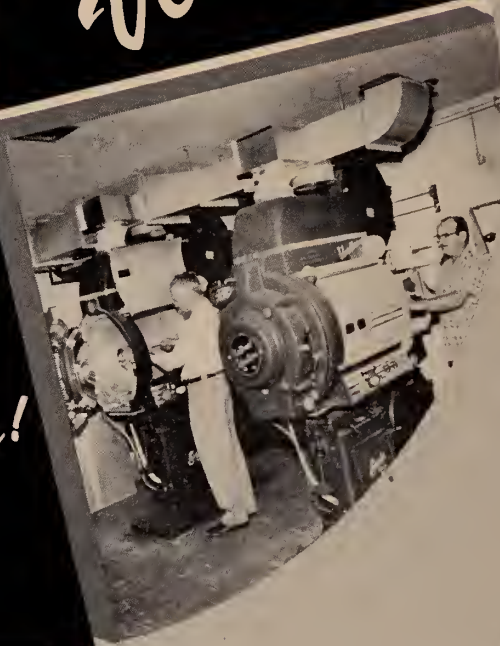
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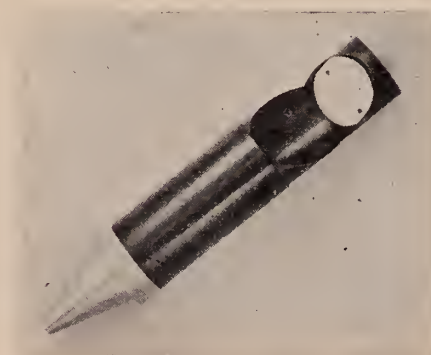
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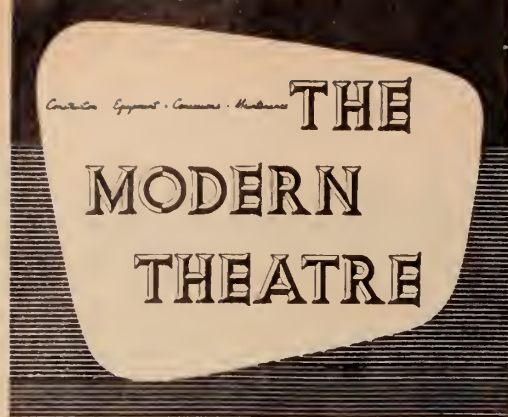


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JULY 3, 1961

c o n t e n t s



ADMITTEDLY, excellent quality presentation of motion pictures is an essential requirement, if theatres are to attract and, more important, retain patronage.

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Second, there are the exhibitors who wisely make the investment in first-class equipment, provide the necessary tools and materials for repairs and maintenance, and correct poor acoustical conditions with the proper treatment. They are the theatremen who realize that these are the physical essentials of good screen presentation.

Third, there are the projectionists, those major domos of the booth into whose care this fine equipment is placed. The final result upon the screen is the product of the projectionists' knowledge, skill and keen interest in their work.

Not to be forgotten, are theatre equipment dealers through whose hands the equipment passes, and the sound and projector service people who can be relied upon when serious trouble or repairs call for a "doctor in the house."

All of these "people" factors make a wonderful theatre industry team and add up to putting a clear, sharply defined picture on the screen and pleasing, true sound through the speakers.

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ON THE COVER

The layout of equipment must necessarily be compact when installing three projectors in a single booth—as at the Toledo Paramount—yet, so expertly has it been done, there is ample work room. Included in the equipment recently installed by National Theatre Supply are Strong rectifiers and projection arc lamps.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: Carl Mos, 45 Rockefeller Plaza, New York 20, N. Y.; Central Representative: Ewing Hutchison Organization, 35 East Wacker Drive, Chicago 1, Ill; Western Representative: Wettstein, Nawell & Johnson, Inc., 672 Lafayette Park Place, Los Angeles 5, Calif.



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FILM DAMAGE —

The Proper Care in Handling, Inspecting, And Splicing of Film Is Responsibility Of Both Projectionists and Exchanges

By WESLEY TROUT



Wesley Trout

there should be more cooperation between the exchanges and theatres in caring for the film.

WE CONTINUE to receive many letters from projectionists complaining about receiving film in poorly inspected condition and asking that something be done about it. Well, there is not too much we can do except set forth some data on causes of film damage and suggest that

INJUSTICE TO BOTH PARTIES

We are well aware of the fact that exchanges have had to cut down on help and operate as economically as possible and still try to give exhibitors good service, but if film inspection is neglected to the extent it will be further damaged when run through the projectors because splices were not remade and damaged sprocket holes were not removed, then we think the exchange is doing an injustice to the exhibitor, and if the projectionist does not properly take care of the film when it is in his possession, he is doing an injustice to the exchange. So, it all boils down to the fact that both parties must work together to keep film in better condition.

We find that methods of inspection vary in different exchanges. Some inspectors hold the hand below the film, so that film runs between the thumb and finger, usually through a cloth or cotton glove to feel for bad splices and damaged perforations. This method is very good and is considered to be the approved method. Using a clean piece of cloth or cotton glove will detect a damaged place in the film much better than trying to hold it with bare thumb and finger because the cloth will catch partly open splices or cut edges.

AVOID CONTACT WITH FILM SURFACE

When using cloth or gloves, don't let too much dirt accumulate on either, as this will cause scratches on the film should the emulsion side come in contact with the glove. Avoid contact with the film surface as much as possible while inspecting.

Before we proceed further, for better screen quality all prints should be properly cleaned when they become badly oiled and dirty. Cleaning can be best done in the laboratory equipped to do this with machinery. New prints, of course, can more easily be scratched than films which have been run. Therefore one must handle new prints with care and make sure that no

green emulsion or other foreign matter adheres to the shoes which might cause film damage. But keep in mind that you should be just as careful with old prints in order to avoid damage.

Much film is damaged and badly scratched in rewinding because the winding equipment is not properly aligned, particularly a hand rewind. The film must feed smoothly and squarely from one reel to the other. There should be no protruding edges. The film should be wound tightly, but not "pulled down" by holding the reel and forcing the film in order to obtain a tight roll of film. There should be just enough tension on the dummy rewind to make it go on smoothly and tightly. Unevenly wound film is often caused by a badly warped exchange reel. Protruding edges are often damaged when placed in the reel can.

Exchanges should see that protective lead and trailer strips are kept at full length. This helps to keep the leaders and footage strips in good condition. Motor winding speeds are frequently so high as to cause the end of the film to whip around (on projector takeup as well as on motor-driven rewind) a number of times before the reel is stopped. This can be responsible for considerable loss in footage, if the protective leaders are not kept long enough.

Splicing has a direct bearing on the life of the film. Splices that are wide, stiff, buckled or out of line may cause the film to jump the sprockets and cause considerable damage before the film is stopped while in the projector. We strongly recommend a good film splicer as we have seen very few good hand-made splices. You should also have a good, reliable film cement, and keep cement container capped tightly when not in use.

A good splice requires that each end of the film be cut at exact right angles to the

length of the film. With a good film splicer you will not have any ragged ends and the splice will be held better. The day of hand-made splices is past. And, by the way, be sure to scrape clean the emulsion because any left on will not hold and the splice will soon pull apart. Scrape to the proper depth so as to remove all the emulsion and still not remove too much film stock and cause a weak splice to be made, because the film would be thin if scraped too much. Moreover, always apply film cement with a small brush.

A dry metal scraper adjusted to remove just enough surface to make a good splice should be used. Slightly moisten the emulsion side for quick and easy removal of emulsion. Don't use a sharp scraper because it might cut away too much film stock. Wipe patch clean with lense tissue before applying film cement.

USE FILM CEMENT SPARINGLY

Splices that are wide and stiff will cause trouble and do not need to be made this way. A well-made splice will be only the width of one sprocket hole with good film cement very sparingly used, but enough to evenly cover the scraped surface. Colored film must be scraped on both sides or it will not hold. Sometimes, it is helpful to roughen the back surface slightly where certain films seem to resist satisfactory splicing. If the back surface contains even a slight film of oil, some difficulty may be encountered in obtaining successful splices.

When using mechanical splicers, this type of splicer should be kept free of hardened cement and the blade that holds down the splice should have even tension so that it will assure satisfactory contact across the full length and width of the splice. Bear in mind that a good splice is actually a weld, one section of the film being partly dissolved into the other. We cannot over-emphasize that it is very important to bring the two surfaces under pressure as quickly as possible after you have applied the film cement.

It is not good practice to notch the edge of the film when small side nicks or breaks do not warrant immediate splicing. We have found that when perforations are broken or the edges of the film have nicks, it is best to remove these damaged portions and make a good splice because simply trying to notch these damaged places sometimes results in tearing of the film and damaging more than would be necessary. The practice of such perforation and edge notching should, therefore, be discouraged.

FACTORS IN GOOD PROJECTION

We want to strongly emphasize that good projection, which adds patronage and increased revenue to the theatre, is entirely dependent on the skill of the projection room staff and the condition of the film and the projector. We know that satisfactory screen reproduction is not possible with bad prints regardless of how efficient the projectionist might be. Likewise, good projection with a perfect print cannot be expected from projectors in bad repair. Projectors should be kept in good repair, if film damage is to be avoided when it is being run in the projector. Many times we find that considerable damage can be traced directly to the projectors, usually caused by dirty fire-trap rollers, undercut sprocket teeth, excessive damage on film

Cause and Prevention Of 'Drive-In Scorch'

Recently, there has been a complaint from an indoor theatre of receiving "a very bad print with a horrible drive-in scorch which resulted in several refunds."

I take it that the print was damaged due to high-powered lamps and a terrific heat at the aperture. To overcome some of the damage done by heat at the cooling plate, the projectors should be cooled with a fan blowing on the cooling plate, or by some kind of a filter to cut down the intense heat. Most lamp manufacturers can supply these.

Prints are subject to more dust in drive-ins and every precaution should be taken to keep the film in a good film cabinet when not in the projector.

shoes and excessive takeup tension, etc. More about this later.

Sometimes we see imprint of the sprocket teeth on the film, brought about when the film runs off the sprocket. Sometimes this is caused by improper threading or badly adjusted sprocket idler rollers and dirty sprocket teeth. The idler rollers should be set exactly the thickness of two pieces of film from the face of the sprocket and accurately centered in the teeth of the sprocket. Accumulation of oil and dirt in the grooves of the idler rollers will also cause trouble.

During our inspection trips we have found considerable film damage was caused by "undercut" sprocket teeth. These "hooked" teeth catch in the perforations and completely damage them; often these badly worn teeth will rip out portions of the film. We strongly recommend hardened sprocket teeth for longer wear and less undercutting.

KEEP TENSION SHOES CLEAN

May we point out here that any accumulation of oil, dirt or wax on the tension shoes is extremely bad and can also cause film damage. Excessive tension on shoes should always be avoided as it requires only enough tension to hold the film firm and eliminate picture jump, any more than this is absolutely unnecessary. Most modern projector mechanisms are equipped with regulating screws for adjusting the tension for green and old prints. Of course, old prints require more tension than new prints. In older mechanisms it will be necessary to bend the springs until you have the correct tension.

Now, let us discuss film rewinding. If you have an electric rewind, it should be adjusted to rewind 2,000 feet of film in about eight to ten minutes. When hand rewinds are used, projectionists try to rewind too fast and if the film does not go on smoothly and tightly, they hold back the reel and try tightening it by forcing the film tight. This method will cause scratches and is extremely bad practice. The dummy end of the rewind element should have sufficient tension so that the film will wind tightly. Most rewinds are equipped with a brake strong enough to make the film rewind snugly, though not too tightly. Frankly, no set rule can be laid down for braking power; the projectionist must determine that for himself. It should be, as stated before, sufficient to rewind the film tightly and avoid uneven rewinding.

BENT REELS CAUSE DAMAGE

Another source of considerable film damage can be attributed to bent reels; usually, exchange reels are never in good enough condition to be run in the projector. They usually become bent or otherwise damaged in shipping, which cannot be avoided by the exchange, due to careless handling in transportation. Exhibitors should provide a full set of reels to be used in the theatre during projection time.

Still another source of film damage is excessive oil getting on it from the projector mechanism. On old model mechanisms, use only a few drops of oil in each bearing. Any more than a few drops of oil, except in the intermittent movement case, is very much worse than useless. Any excess over that amount will run out of the bearing and be thrown off, getting on the

film and making a dirty mess on the projection room floor. Of course, mechanisms having sealed-in gear compartments need not worry about over-oiling but, on the other hand, if the seal becomes loose it may cause oil to seep out and make a mess. Keep the oil seals in good condition and always wipe off any excess oil when filling oil reservoir.

The importance of alignment of magazines in older types of projectors is very important in order to avoid film damage. It is quite possible to get magazines out of line sideways with the upper and lower sprockets, which will pull the film sideways and cause damage to the edges of the film. With modern projectors the positions of the upper and lower magazines are fixed, and they cannot be located wrongly.

The impedance drum should be kept clean in the sound head so that it will do no film damage, and the lateral guide rollers should turn freely and not develop grooves which could cause damage and affect film travel.

We know that a film in good condition will have the motor and changeover cues in the right places—a black dot printed on the upper right hand corner of four consecutive frames, the first of which is exactly 12 feet and six frames from the end of the picture. This cue is to start your motor and makes allowance for variable speed of pickup in different motors. The last cue mark is the changeover one. It is permissible to make a ring around this mark with a special cue marker when it is hard to see in a dark scene but never use large punch mark or crayon pencil marking as this looks terrible on the screen. It is an outrage for any projectionist to use other than regular cue marking.

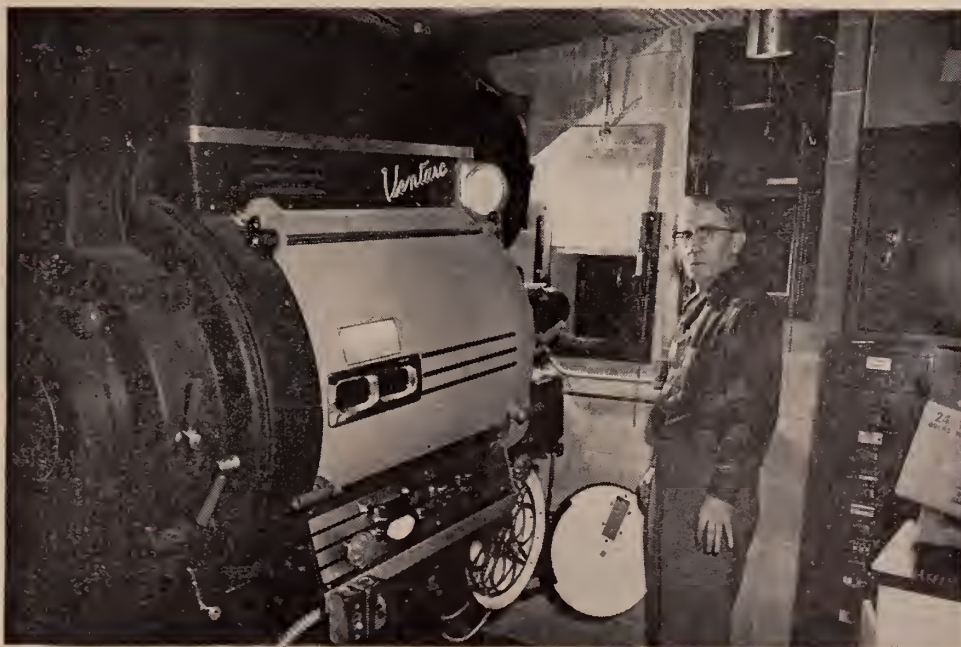
Every projectionist should test his motor and make the necessary allowance for pickup speed so that a perfect changeover can be made every time. Remember that motor pickup speed should be checked if the mechanism has been overhauled, and time will sometimes alter the pickup speed of any type of motor.

In conclusion, let me point out that considerable damage is done to prints right in the projection room due to the physical condition of the equipment. There are, unfortunately, still a large number of exhibitors who give little thought to the projectionist's needs in the projection room. They will not okay the purchase of sprockets, shoes or guide rollers until these parts become so badly worn that they will no longer run. It should be needless to state that these particular parts can cause considerable damage to the film running through a projector. Moreover, such an attitude can result only in mediocre screen presentation.

On the other hand, in all fairness to those exhibitors who do not hesitate to supply necessary replacement parts when needed, the projectionist should keep a careful watch and replace parts that may cause film damage. We know that projectionists who take pride in their work will appreciate a boss who cooperates with them. He, the projectionist, will do his utmost to keep the equipment in tiptop running condition, and operate it efficiently and intelligently to the end that screen presentation and sound reproduction will bring praise from patrons.

Let us again bring to your attention some of the causes of film damage: 1. Dirty pad rollers, gate, frozen rollers, dirt in fire trap in upper and lower magazines; 2. Tightening film after it has been rewound and using faulty film exchange reels; 3. Loss of loop, sudden jerk on takeup, too-tight takeup belt, or takeup mechanism not operating properly; 4. Dirty projector; too much oil used causing oil to get on film; dirty sprockets and pad rollers; 5. Faulty film splice, too-wide splice, too much film cement making a stiff splice; 6. Worn sprockets, shoes, pad rollers and film-trap rollers; 7. Too-dry film and not properly threaded; 8. Projector mechanism in poor repair, such as sprockets, lateral guide rollers and worn film gate shoes, can ruin a good print in a very short time.

New Booth Equipment Installed at Drive-In



James J. McGuire, Local 170, I.A.T.S.E., is shown in the projection room at the 63rd Street Drive-In Theatre, Kansas City, Mo., with the recently installed powerful National Ventarc projection arc lamp.

MPRC Alignment Kit Rights To National Theatre Supply

National Theatre Supply Co. has acquired the rights to manufacture and distribute the Projection Alignment Kit formerly made available by the Research Council of the Motion Picture Ass'n of America. Production has been underway and the kits are now available through National branch offices.

AN IMPORTANT ACHIEVEMENT

Termed one of the most important achievements of the MPRC, the kit aids projectionists in aligning projectors, thus improving light efficiency and picture quality. An outstanding feature of the optical alignment tool is that it can be used with the projector in full operation—that is, the arc burning, the dowsers open and the projector running.

The convenient alignment tool enables the projectionist to achieve optimum light distribution and excellent focus over the entire screen. The lens and film centers will be perfectly in line with the center of the screen.

Because of the great need for higher standards of projection, National is making the Alignment Kit available at a price to cover the bare manufacturing cost, W. J. Turnbull, president, said.

Trampoline Center Certificates

A program of trampoline center certification through center distributors is being offered by American Trampoline Co. In order for a center to qualify for a certificate it must meet rigid standards of safety and operating procedure.

The center which wishes such certification is inspected regularly and must comply with nine safety and operating rules. These rules cover proper installation of regulation equipment, proper maintenance of trampolines and equipment, adequate supervision, proper insurance coverage and compliance with local community regulations.

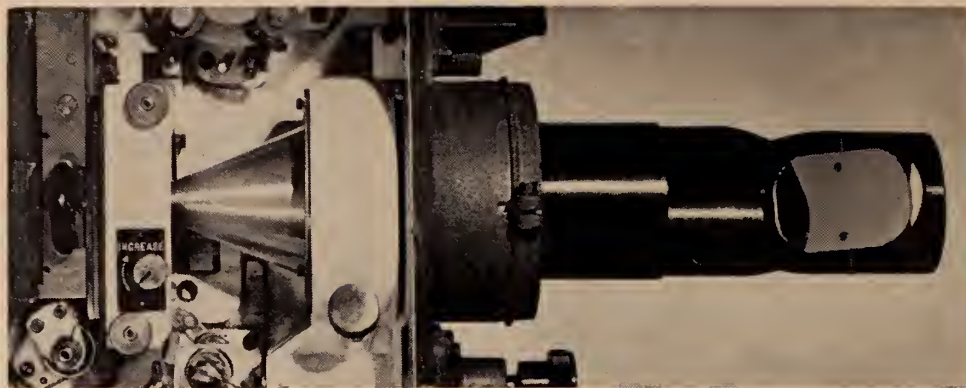
If the trampoline center meets these requirements, a certificate is issued to the center to be displayed in the ticket office to inform the patrons they are attending a properly managed trampoline center.



DIAMOND
TRADEMARK
PROJECTOR CARBONS

Better Light! Lower Costs!

RINGSORFF CARBON CORP. East McKeesport, Pa.



The optical alignment tool, part of the Projection Alignment Kit engineered by the Motion Picture Research Council and now being made and distributed by National Theatre Supply Co., is shown here inserted in a Simplex mechanism and used to align the illumination system with the optical axis of the lens. The tool and kit are for use with all makes of projectors.



CRYSTAL CLARITY IN PROJECTION

Kollmorgen lenses rate tops in the motion picture industry. Used exclusively with Cinerama, they are standard equipment in more than 70% of American theaters. Crystal clarity of projection on the screen—the whole screen—is typical of the outstanding performance of SUPER SNAPLITE® lenses.

Other advantages that add up to superior screening with SUPER SNAPLITE are:

- Fastest lens speeds
- Crystal clarity
- Wire sharp contrast
- Wide range of focal lengths
- Sealed construction



KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS



Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

Which Corn Pops Best?

A question from the floor at the concession forum during the recent Kansas City Show-a-Rama as to which type of popcorn gives the greatest yield, brought forth the fact that in the midwest area, where 90 per cent of the corn used is the large yellow kernel, it is believed that this kind has the greatest expansion.

Second and third in expansion ratings

are the small yellow and white kernels.

However, regardless of these features, the exhibitors present felt that the choice would depend on what the patron has been conditioned to; if the theatre has been selling small yellow or white kernel popcorn and sales are good, it would probably be a mistake to change to large kernels.

Any popcorn will be tender, one spokesman said, if there is the proper heat to take the moisture out of it.

Universal Match Acquires Rights From Danish Firm

Universal Match Corp. has successfully concluded negotiations to acquire Wittenborg, Inc. U.S.A.

The acquisition gives Universal Match exclusive distribution rights for the versatile Wittenborg vending machine line throughout North America as well as exclusive rights for the assembly and manufacture of the line in North America. Wittenborg, Inc., Copenhagen, Denmark, is a leading producer of hot and cold food and general merchandise vending machines in Europe, and its machines are in extensive use in the United States.

GIVES COMPLETE COVERAGE

"This outstanding development gives us immediately complete coverage in all vending categories and places us strongly in the in-plant vending field," John L. Wilson, president of Universal Match, said.

"The Wittenborg line does not duplicate the products of our vending subsidiaries, National Vendors and the Glasco Corp. Instead, it supplements and fills out those lines. By 1962, Wittenborg will add several million dollars to our vending sales volume."

Wilson reported that Universal Match's vending machine sales are on the upturn and the company expects June volume to equal or exceed that of a year ago.

MAKE MONEY WITHOUT EFFORT

LET US HELP YOU SELL THE PICTURE
AT NO COST TO YOU!!

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THEY PULL IN THE CROWDS, BECAUSE

- They are eye catchers . . . they are weatherproof and out selling in all kinds of weather
- They sell both your current program and your theatre
- They make your town theatre conscious

YES, NO EFFORT OR COST TO YOU:

We select good locations, arrange for installations and make all replacements without cost to the exhibitor at any time. Have this nationally known and widely used service build your business too.

Write or call us today for details

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Chetek, Wisconsin

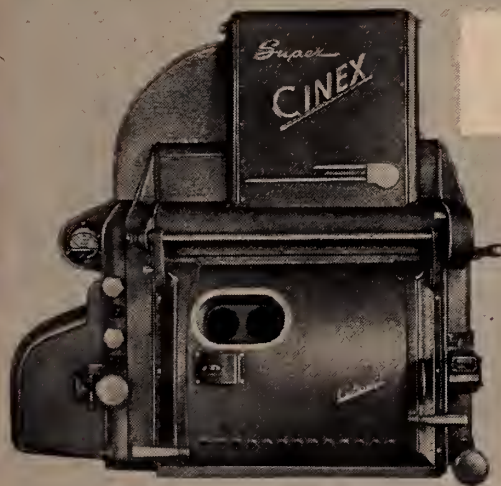


Step up your concessions traffic with our attractive laminated signs. Ask about them.

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and power source!*

- The great Ashcraft Super-Cinex Arc Lamp
- Ashcraft high reactance 12 Phase Rectifier



■ ASHCRAFT Super-Cinex projection lamps and ASHCRAFT 12 phase high reactance rectifiers are the world's finest and most widely used light and power source for professional motion picture projection. ■ This distinction has been earned because ASHCRAFT equipment is designed and built to surpass the demanding standards of the theatre owners and projectionists the world over.

■ When you consider ASHCRAFT arc lamps and rectifiers for your theatre, you can be assured there is no finer, more dependable source of light and power available...anywhere.

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Box office profits go up, maintenance time goes down—thanks to the comfort and styling of FUTURA seating. Massive arm rests, padded back, spring-filled cushion seat offer comfort that brings customers back. New sloping standards of ovalized steel permit easy passage through rows; leave floor clear for quicker, easier cleaning. Write for free, full-line catalog.



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Precision Made on Automatic Screw Machine

- New black oxidized finish
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- Save hundreds of dollars on carbon bill's
- No change in price

9mm, 10mm, 11mm size.....\$3.00 each
13.6mm size.....\$4.50 each

Order direct if your supply house does not stock

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**Lorraine's Free Bumper Strips
Promote Theatre Attendance**

Lorraine Carbons, Inc., has distributed more than 10,000 bumper strips to theatres to promote movie attendance, and still has a supply available to theatremen who write in on their letterhead for them. They are available to conventional theatres as well as drive-ins.

"The purpose of this service is to keep reminding the public to 'Relax and Enjoy a Movie at Your Favorite Theatre'," says Edward Lachman, president of Lorraine Carbons. The bumper strip also has a line reading: "Lorraine Arc Carbons Co. Recommends That You See a Movie Tonight."

"We of Lorraine Carbons feel the more the public is reminded that one can relax at a theatre, the better theatre business will be," says Lachman, "and what better subjects to contact than motorists who are driving to work or returning home and who have time to plan for leisure time that day or next?"

Lachman suggests that exhibitors contact drivers of trucks and service cars first to use a bumper strip, as they drive slowly and are parked on main thoroughfares for periods of time.

"There are no strings attached and an exhibitor does not have to be a Lorraine Carbon customer to obtain a supply," Lachman said.

The strips are printed in fluorescent red and blue.

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BEST RESULTS
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FILM
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**ONLY \$275 BUYS THIS MIRACLE
"Merry-Go-Round" for your playground**

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Something new's been added to Miracle's famous whirl—four mustang ponies, each molded of heavy-duty fiber glass in permanent solid colors. Two on springs, two on steel tubes—all mounted on 14-gauge non-slip steel floor plate. For years of fun and excitement, install a Mustang Whirl.

SAVE TIME—Order Directly From This Ad
Fill out order below and mail today. Immediate shipment (shipping weight, 340 lbs.). Easy to install—complete instructions furnished. Money-back guarantee.

MIRACLE EQUIPMENT CO., Grinnell, Iowa

Please ship.....Miracle Mustang Whirls @ \$275, f.o.b. Grinnell, Iowa. Ship via..... Ponies are to be:
☐ Blue ☐ Red ☐ Yellow ☐ White ☐ Mixed

NAME.....

DRIVE-IN THEATRE.....

ADDRESS.....

CITY..... STATE.....

☐ Check enclosed (freight charges collect) ☐ Bill me.

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N.T.S.

America's
headquarters
for all
theatre equipment
and supplies

NATIONAL THEATRE SUPPLY COMPANY

Century to Distribute Ampex Magnetic Sound Equipment

Century Projector Corp. has been made the exclusive distributor of Ampex magnetic clusters and magnetic sound reproducers.

This assures motion picture theatres a reliable source of supply of magnetic clusters for either 70mm, six-channel or 35mm, four or one-channel replacements.

According to Larry Davee, president of Century, "the combination of the finest magnetic pick-ups, sound reproducers and the improved quality of the Century all-transistorized amplification systems, assures the motion picture theatre owner and the projectionist the advantages of single or multiple-channel magnetic reproduction with more insurance and safety against failure than was ever possible, even with single channel optical reproduction.

"This new arrangement can well be the forerunner of a continually increasing interest in multiple-channel—hi fi—stereophonic theatre sound reproduction to more adequately compete with home stereo entertainment," Davee said.

"Now is the time for courage and inspiration to modernize all motion picture theatres with new and modern methods of motion picture presentation. *Now is the time to merchandise the theatre as well as the picture.* The key to better customer relations is to provide professional entertainment through no other medium."

Carpet Rating System

A. & M. KARAGHEUSIAN, Inc., has implemented its exclusive "Performance Rating" system, the industry's first carpet quality standard program, on a national basis. The system of rating Gulistan carpet for *light use, standard use, medium-heavy use or heavy use* was first introduced in Buffalo, N. Y. in May.

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Speaker units have two season warranty. Liberal trade allowance after warranty expires.

Speakers are subjected to alternate 100 hour ultra violet heat and salt spray submersion test.

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Light your drive-in for safe and faster traffic movement.

Reduce accident hazard, avoid confusion. Ask for our circular on planned drive-in theatre lighting.

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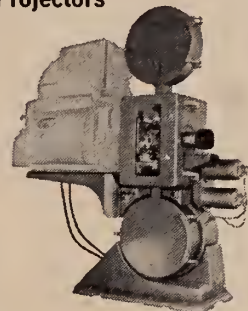
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Answer

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Projectors**



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The difference between 35mm and 70mm projection is especially apparent at drive-in theatres where huge screens and great distances make it essential to get the maximum amount of light. The NORELCO 70mm aperture is larger...allowing 3 or 4 times as much light to pass through. 70mm images are only blown up a fraction as much...providing a far sharper image. And conversions from 70mm to 35mm take less than 4 minutes on the NORELCO.

With today's great attractions being released in 70mm and with more and more productions planned for this sized print...the time is not far off when having 70mm equipment is an economic must! Your favorite theatre supply dealer can give you all the facts about NORELCO Universal 70/35mm Projectors...the time-tested and proven 70/35 that's used in more theatres than all other makes combined!

See your favorite theatre supply dealer today.

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A 'BAGHDAD' ON THE PRAIRIE



The exotic atmosphere of the new Oasis Drive-In Theatre, one minute from Oak Grove, Ill., in suburban Chicago, greets patrons on their arrival at this triple-domed, mosque-like boxoffice entranceway. The aluminum building, domes and minarets are surrounded by strong spotlights to give an effect of moonlight. Four entrance lanes, each served by a separate ticket booth, eliminate all congestion.



This impressively arrayed sheik at the desert, mounted on his gaily bedecked concrete camel is one of the figures that patrons encounter along the driveway approaching the Oasis boxoffice. Notice the pitched tent behind him and the desert well. Plastic-covered palm trees line the approach and the fence is painted to represent sand dunes in the distance.

Arabian Atmosphere Prevails Throughout a New Luxury Drive-In Near Chicago

By FRANCES B. CLOW

A BAGHDAD on the prairie! That is the Oasis Drive-In, one of the newest additions to the outdoor theatre lineup in the Chicagoland area.

Located on Elmhurst Road, at Touhy Avenue and Higgins Road, adjacent to the Northwest tollway, the Oasis is within quick and easy reach of metropolitan Chicago and the entire vast suburban area. Via the tollway, motorists going to the Oasis from the city's loop can be there in 22 minutes. Suburbanites can say that the Oasis is at their front door.

COST OVER HALF-MILLION

Built at a cost of \$550,000, on a 20-acre area entirely paved with macadam, the Oasis has room for 1,600 cars, and a hold-out area for 500 cars.

In addition, there are two indoor theatres located at either end of the concessions building, with seating capacity for 70 persons in each theatre.

Some \$45,000 was spent to carry out the desert atmosphere. The approaching driveway is lined with plastic-coated palm trees, and concrete camels rest near pseudo waterfalls.

The front entrance, done in Arabian mosque style, complete with spirals and minarets, is particularly unusual. The aluminum boxoffice, topped with triple mosque domes, is surrounded by strong spotlights, thus giving the effect of moonlight regardless of weather conditions.

Four entrances and four booths eliminate the jamming up of cars at the ticket office. The latest in complete boxoffice equipment consists of ticket machines and coin changers. Two cashiers at the boxoffice, four carhops and eight ramp men, all wearing Arabian costumes, make it possible to handle four cars at the same time. The ramps, 32 of them, are numbered by an elevated illuminated sign, making it simple for patrons to locate their cars promptly. Each ramp position has an unobstructed view of the screen. A complete sound system with four 100-watt amplifiers and special switching network provide individual amplifiers to each of the four sections.

AUDITORIUMS ARE POPULAR

The two indoor theatres are popular with the patrons. Oscar Brotman, an attorney and owner of the Oasis, said, "They're for people who get tired of sitting in a car. Also, if it's a one-car family, Pop can go on to his bowling game if he wants to, and leave the wife and kids here to see the show."

There are 70 luxurious seats in each of the little theatres, and big picture windows face the immense screen. Maroon carpets

The MODERN THEATRE SECTION

and draperies blend in with the red upholstered seats. Other background interior is done in white, making a nice harmonizing color contrast.

The tremendous, all-steel screen tower provides a picture size of 52½x125 feet.

The projectors, complete with high-speed movements and curved, water-cooled gates, located in a booth area which is 15x12 feet, service the outdoor and two indoor theatres. National Theatre Supply Co., which installed the projection and sound equipment, was also responsible for such highlighting features as Constellation 170 ampere lamps with 13.6mm water-cooled contacts, Hertner 200/400, 208-volt Transverter and rheostats, four-inch diameter lenses, four-inch diameter anamorphic attachments and arc slide projectors.

The Oasis is geared to operate on the basis of 12 months of the year, and it does. The concessions area, the little theatres, booth area and lounges are electrically heated and air-conditioned. In cold weather, cars are provided with 500-watt electric in-car heaters.

SPACIOUS, ATTRACTIVE LOUNGES

All lounges, which are spacious and fully equipped with the newest in fixtures, are finished in gray and white concrete finish blocks. Venders provide "all the comforts of home." Items dispensed are combs, brushes, pins, lipsticks, perfumes, toothbrushes and even such gimmicks as puzzle games and Mexican jumping beans.

The Oasis boasts four elegant and well-appointed cafeterias, which Brotman calls his "pride and joy."

With ceilings of metal acoustical tile and parquet floors, the cafeterias provide a final finishing touch to the glamorous Oasis. Brotman takes the cafeteria and patron food problems as seriously as he does the films he shows on the Oasis screen. He holds to first-run films out of the loop, but skipping what he calls "sex" pictures. In the food department he emphasizes the motto: "If we can't eat it, no one else can eat it!"

Chrome signs dotting the spacious cafeteria area list the various foods available and the price range. There is everything in plain sight to round out a fairly hearty meal for the most hungry patron. A great array of shiny, modern equipment is in it-

self an inviting background for the various foods. Pizza, according to Brotman, is a top seller, although apple taffy is also a big item. However, hot dogs, hamburgers, French fries, barbecue sandwiches, candy bars, popcorn, carmel corn, drinks, including coffee and hot chocolate, disappear like magic.

Patrons have a choice of six entrances when picking up food, and four cashiers at every one of the four units assure rapid service. Relishes and napkins are readily available on counter stands located throughout the concessions building, which means those who wish these items do not hold up the cafeteria parade.

Cardboard trays, which cost management around two cents each, are used for sandwiches and drinks.

There's plenty of room for the largest crowd, and 120 feet of storage space allows



Another view of the entrance to the Oasis, from the inside looking out. The animal truck will be a fixture since the animals which appeared in "Swiss Family Robinson" have been acquired and will be a part of the entertainment offered at the theatre. Wild animal shows are held daily.



The other two camels along the entrance drive are shown here beside an impressive desert well which has been designed to serve as a pseudo waterfall.

a well-stocked larder. Each of the four stations in the cafeteria has its own warmer, and each is stocked with all the food items. There are six sections in each of the warmers, and 24 trays of food in each of the four warmers. Dry heat steam keeps the food absolutely fresh.

Brotman saw to it that the Oasis concessions area lacked for nothing by way of equipment. Realizing the profit in snacks, he has a fortune wrapped up in

three-section freezers, drink dispensers, electric automatic deep fryers, coffee dispensers, deep freezers for ice cream bars and sundaes, and popcorn and carmel corn machines.

The pizza dough is finished in pizza ovens while the patron fills his tray with other desired items.

Icemakers eliminate any problems in the ice cube department.

Continued on following page



One of the two "little theatres" at the Oasis which are carpeted and luxuriously seated. Patrons have a clear view of the giant screen, which serves car and indaar theatre patrons alike, through the wide picture window.



Another view of the seating area in the indaar auditorium which is heated in winter and air-conditioned in summer. There are 70 cushioned seats in each auditorium. No smoking or refreshments are allowed in the "little theatres."



The large, free playground at the Oasis provides all the usual swings, slides, monkey bars, a merry-go-round, etc., and, in addition, some new and unusual equipment. The spring-mounted rocking horses offer "bounce" as well as "rock," and their casual positioning on the play field adds interest for the kiddies. In the center background may be seen a large combination climber and slide with a roofed tower. Chair swings at left.



A view of the pens for both tame and wild animals is shown here. In the center background is the wild animal truck. Racing ostriches and camels are put through their acts at the theatre. Also, 25 cents buys a ride on the elephants or camels.

A 'BAGHDAD' ON THE PRAIRIE

Continued from preceding page

Water fountains, candy venders and cigaret machines are installed in generous numbers. Trash cans are also spotted around the entire area and, as a result, there are not too many housekeeping problems. Brotman emphasizes sanitation, and preaches cleanliness as much as he harps on having good, fresh food. Every half hour he has checkers inspect the concessions, to see that every part is clean. The entire floor is waxed every day, and once each month he employs a special sanitation service. The custom has been established to keep food out of the little theatres.

Brotman, a real showman from way back, doesn't miss a trick in proper promotion. He has glass-enclosed wall placards dotting the walls of the concessions building, announcing forthcoming productions. Future attractions are also advertised on circulars placed on the food trays.

The Oasis has established a policy of one intermission on weekdays, and two on the weekend period of Friday, Saturday and Sunday. Sundays the Oasis opens at 5:00 p.m., with what Brotman calls an "early bird show."

Kids have plenty of interesting diversion

if they prefer the playground to the movie. There are swings, merry-go-rounds, monkey bars, slides and rocking horses. Recently Brotman "imported" a group of animals which appeared in the film "Swiss Family Robinson." As an added attraction, a race track for ostrich races has been built. Twenty-five cents will buy a ride on the elephants.

Admission to see the movie at the Oasis is \$1.25, whether the attraction is viewed

CREDITS: Arc spotlights: Strong • Coin changers: Johnson • Concessions equipment: Savon Star warmers, Selmix dispensers, Glenco Guardian freezers, Cecilware Commodore coffeemakers, Kelvinator deep freezer, Cretors popcorn and carmel corn machines, Hotpoint pizza ovens, Scotsman ice-makers, Halsey Taylor water fountains, Sturdy Kwicky trays • Lamps: Constellation 170 • Playground equipment: Miracle • Projectors: Simplex • Rectifiers: Hertner Transverter • Screen: Selby • Ticket machines: General Register • Vending machines: Mechanical Servants • Carpet: Laurel • Auditorium chairs: American Seating, Ace Seating & Upholstering • In-car heaters: Eprad, National Theatre Supply • Concrete camels and nomad: Silvestri.

from a car or one of the little theatres. Children up to 12 years of age get in free. Herb Jorgenson is manager of the theatre, and Mrs. Lois Jorgenson is major domo in the concessions department.

Associated with Brotman in the ownership of the Oasis are brothers Leonard H. and Ben E. Sherman, realtors and builders.

Brotman is an attorney, specializing in zoning and was a charter member of Allied Theatres of Illinois. Now only 44, he managed and operated four theatres before he was 21 years old, and has been associated with 12 theatres in the last 20-odd years. He was a winner of two national contests on exploitation and one Chicago contest. He also conceived and built the Tower Cabana Club.

Now that Brotman has his finger back in the motion picture business, the Oasis is just a beginning. He is planning big things on the Oasis grounds, and he still has lots of room to work in.



The equipment in the large, 15x12-foot projection room in the main building at the Oasis serves patrons of both the drive-in area and the two auditoriums. The projectionist is Jim Smiley.

There's an Oasis of Refreshments, Too !



Four identical cafeteria lines are located in the large concessions building at the Oasis Drive-In. Cashiers at the end of every line assure speedy checkout, and movement through the lines is not delayed because condiments and napkins are available on stands throughout the building. The attractive cafeteria has a ceiling of metal acoustical tile inset with broad bands of lighting. Note the easel at extreme right used for coming attraction displays.



The exterior of the 105-foot-long central building which houses the cafeteria across the rear, and the two indoor auditoriums on either side of the projection room and manager's office. Restrooms are also located in this building and are spacious and equipped with the latest in fixtures. Venders in the lounges dispense combs, brushes, pins, lipsticks, perfumes, toothbrushes and gimmicks such as puzzle games and Mexican jumping beans.



The new drive-in's highway attraction board shows the Arabian influence in the tile of its pylon. To the left is a large sign advertising elephant and camel rides and wild animal show times. To the right is a group of palm trees and two camels along the approach drive which swings around and back to the minareted boxoffice to be seen in the center rear of the picture.

BOXOFFICE :: July 3, 1961

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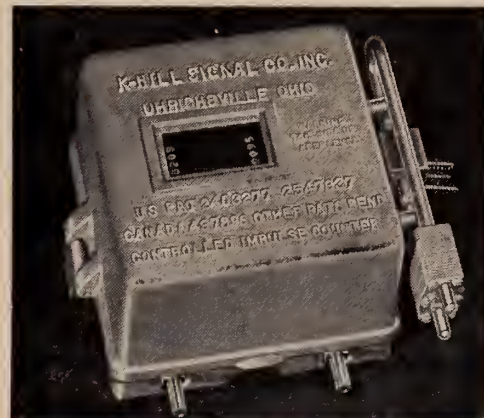
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48 page catalog, fully illustrated shows the gorgeous beauty and magnificent splendor of LIBERTY FIREWORKS. Reasonably priced from \$35 to \$1,000 and up.

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Phone HI 2-2559. If no answer call HI 6-6743



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Note dials of TWO Veeder-Root counters.

Each driveway past "Box-Office"

COUNTED ON SEPARATE COUNTER

Comes complete with cumulative counters, driveway treadles and ALL parts at \$99.50
With turn-back to zero counters \$114.50
"One Way" Counter (IN ONLY) \$164.50
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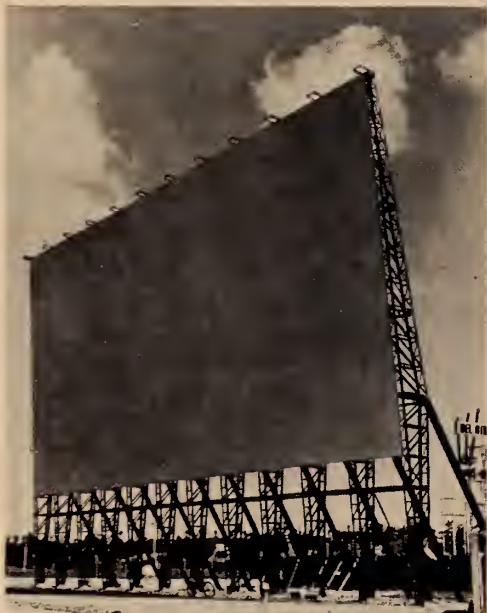
By J. GRINDROD

An interesting and unusual steel structure has recently been shipped from Great Britain to Trinidad, West Indies, to support the screen to be erected at the island's third drive-in cinema to be opened in the near future at Point Fortin. Drive-in cinemas are becoming very popular in the West Indies.

Made by Sanders and Forster Ltd., of Barking, Essex, England, the new structure is set at an angle of 7° to the vertical and consists of 12 ribs, each 74 feet high, with horizontal steel channel members stretching across the full width to support the flat asbestos sheet screen which measures 110 feet wide by 54 feet high.

ALL-WELDED CONSTRUCTION

The steelwork, which was specially designed by Sanders & Forster's own design



Front view of the new screen tower for the Point Fortin Drive-In Cinema, Trinidad's third, showing the sheet asbestos screen itself. The structure is set at an angle of 7° to the vertical.

staff, is of all-welded construction, and arrangements were made for the minimum amount of simple site bolting to facilitate easy erection.

The ribs were designed as vertical cantilevers and each rib member was broken down into three convenient sections. The sides of these sections were fully prefabricated leaving only the front and back lacing members to be site-bolted to form the complete box.

This method of design and breakdown permitted the whole structure, weighing approximately 30 tons, to be shipped flat and to occupy a relatively small cubic area in relation to the weight.

To support a bosun's chair or cradle for general maintenance work and repainting the screen's surface, a small cantilevered

Continued on page 22

We'll be making your in-a-car speakers in 1970

whatever happened to the many companies making them in 1955?

Nothing is quite so costly as purchasing speakers that won't stand rugged use and conditions. But it's even worse to find out that parts and repair service are no longer obtainable. This is no exaggeration. In the past ten years about 30 companies that once made speakers have either gone out of business or have ceased to manufacture speakers.



That's why we'd suggest that the next time you buy speakers, better talk to the old reliable, Ballantyne, a solid manufacturer of theatre, sound and projection equipment since 1932.

Ballantyne

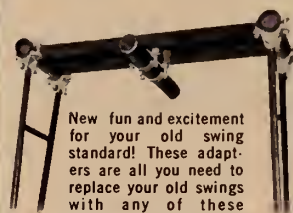
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MODERNIZE Your Old Swing with this special MIRACLE ADAPTER



New fun and excitement for your old swing standard! These adapters are all you need to replace your old swings with any of these Miracle swinging units. Adapter merely bolts to top rail.



MIRACLE GLIDER All steel framework with realistic horses' heads formed of heavy plastic. Shipped complete with arms and hangers.



MIRACLE FLYING HORSE Molded of heavy duty fiber glass in permanent solid colors. Complete with chains and hanger.



MIRACLE HOBBY HORSE Lots more fun than a swing. Same features as Miracle Glider. Comes complete with chains and hanger.

SAVE TIME—ORDER DIRECTLY FROM THIS AD

MIRACLE EQUIPMENT CO., Grinnell, Iowa

Please ship at once..... Miracle Adapters @ \$9.50 plus:
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..... Miracle Flying Horses @ \$46.85
..... Miracle Gliders @ \$57.00

All prices are F.O.B., Grinnell, Iowa. Complete satisfaction guaranteed or money back. Complete instructions supplied.

SIGNED.....

DRIVE-IN THEATRE.....

SHIP TO.....

☐ Check enclosed (freight charges collect)

☐ Bill me.

REFRESHMENT

Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

POPCORN'S-A-POPPIN' IN TWO ART HOUSES

Two California Exhibitors
Break the 'Snob Barrier'
In Their Type of House

POPCORN IN AN art theatre? Movie connoisseurs and heaven forbid! However, regardless of the concept of nothing but coffee, and perhaps cookies, in the art house, there are two exuberant California art house managers who are enjoying the merry jingle of their cash registers as their patrons partake of the offerings of their enlarged refreshment operations. They are Gerry Drew, manager of the Steinbeck, and Bob Horton, manager of the Hill, in Monterey, Calif.

FANTASTIC SALES INCREASE

Despite the fact that both theatres show mostly foreign and art films, the concessions business has been booming right along. A fantastic increase in sales was noted when popcorn was first introduced at the Steinbeck six months ago by Drew and owner, Kirk Erskine.

Concessions sales at the Hill, since Erskine took over the theatre in December 1960, have made a fantastic 400 per cent gain. Under the previous owners, the Hill concessions consisted of a candy counter, with a small variety of bars, and a small beverage container, made of glass, and filled with ice and drink. Average drink sales were from four to six a night. When Horton put in a regular Coke and orange fountain dispenser the average drink sales went from 30 to 80 per week night, and the weekend average (Saturday and Sunday) went to 150 drinks per night.

Erskine says that, despite the fact that both theatres are art houses, the concessions business is on a par, if not better, than many regular film houses.

NOT A SINGLE COMPLAINT

"Our customers are varied," he pointed out. "An artist might walk up to the counter and have a Coke, or a dowager might ask for popcorn. To date, not one person has complained about concessions and popcorn in our art theatres. In fact, our customers are asking us to put in doughnuts!"

Layout and design of the refreshment counters in both theatres were devised by Drew and Horton.

Previously, the Steinbeck had a small coffee bar in the lobby. Now, adjoining this in a formerly empty space is a large, California rustic-style refreshment bar, with

Continued on following page



In this space, "nothing" used to be—now, a large, rustic-style candy counter serves the patrons of the Steinbeck Theatre, Monterey, Calif. Although the theatre shows art-type films, the sales of popcorn per customer, and Cokes, is equal to any regular-run theatre on the Monterey Peninsula. Gerry Drew, manager, looks out from behind the well-stocked counter. "Snoopy" (a figure from the "Peanuts" comic strip) on top of the popcorn warmer asks, "How About Buttered Popcorn?" On the far right, peeking out from a candy display, a masked bandit cutout declares "REACH for a big Coke!" The little characters in "Peanuts" strip are great favorites with the Hill clientele, and in addition to "Snoopy," there are figurines of Mildred, Charlie Brown, Linus, etc., on display.



Bab Horton, manager of the Hill Theatre in Monterey, stands behind his three "pets," the post-mix dispenser, candy counter and popcorn warmer. When Horton took over the art house, only candy and coffee were offered. Horton had the new equipment installed and trebled his stock of candy. The rise in sales was terrific, as patrons flocked to buy popcorn, Coke and candy in an atmosphere that usually spells "verboden" to such commodities. The usual piping hot coffee is also sold.

POPCORN'S A-POPPIN' IN ART HOUSES

Continued from preceding page

the design blending the counter in with the heavy beamed ceiling and a large brick fireplace. The counter area is ten feet deep and 22 feet wide, complete with the Coke-orange machine, popcorn warmer, coffee machine and candy case. Three murals of Switzerland scenes decorate the backbar.

An added attraction is the attractive concessions attendant who, like the films shown at the Steinbeck, is also an "import"; all the way from the Philippine Islands, Miss Marmelly Figuerres.

REDESIGNED COUNTER

At the Hill Theatre, the former sparsely stocked candy counter was redesigned by Horton and is now 15 feet long and seven feet wide, complete with popcorn warmer, drink machine and coffeemaker. It is connected to the boxoffice, which is inside the lobby, and is also designed to serve street traffic of the nearby shopping center.

The popcorn warmers are from Pembrex Theatre Supply of Los Angeles, post-mix drink machines are Selmix, coffeemakers are Hills Bros. and counters are from United Theatre Supply.

Both theatres are part of the Kindair circuit owned by Bruce Matson and Erskine. Both have been given feature editorial presentation in the Modern Theatre Buyers' Directory and Reference Issue, the Hill on Oct. 19, 1959, and the Steinbeck on Oct. 17, 1960. The Steinbeck, with those beamed ceilings and the big brick fireplace is located in a former fish cannery on Cannery Row.

These *unusual* theatres enjoy the *unusual* good fortune of having as their relief manager, Bill Dorman, who is also managing editor of the leading local weekly newspaper, which has been a great help in making newspaper people understand the problems of the theatre business. What's

more, Dorman is an accomplished photographer, as the photos on the preceding page will show.

Both Drew and Horton actively supervise their concessions operations. For them, the gamble of "popcorn" in an art house has paid off with a high return from their steadily increasing theatre patronage. Both managers feel great at "breaking the snob barrier" in their type of house.

Colas Lead Drink Parade

Soft drink preferences, as reported by the Bureau of Advertising, are: Colas, 58%, ginger ale, 10%, lemon and lime, 7%; root beer, 7%; orange, 6%; sparkling water, 3%; grape, 2%; all others, 7%.

Pepsi Tapes Available

A new marketing tool for boosting Pepsi-Cola sales in drive-in theatre audiences is now available, according to an announcement by the National Sales Department's Theatre Sales Division.

It is a music tape containing a full hour of pre-show music and incorporating at least four new Pepsi "Think Young" commercials. There are 15 minutes of intermission music, divided by two commercials; 15 minutes of departure music with one last commercial.

The tapes are available from Mercury Advertising and Drive-In Theatre Recording Service and are replaced every second week.

DRIVE-IN! HARD-TOP! EATING-PLACE!
THEATRES! THEATRES! OPERATORS!

See How VIRGA'S PIZZA CRUST CO.
AND ITS AFFILIATES *
CAN MAKE MAXIMUM
PIZZA PROFITS FOR YOU!

● The people who put pizza on the national map can help you make an instant success of this high-profit business at amazingly low cost to you. A golden opportunity for theatre owners, restaurant men, concessionaires, playground or swimming pool operators . . . or those wishing to build a new business. Write or phone today for complete information about VIRGA'S SUCCESS PACKAGE!



America's most modern pizza plant. Home of Virga's Pizza Crust Co., manufacturers of Original Crispy Pizza Crust products.

* AFFILIATED BRANCH OFFICES

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For Information About VIRGA'S SUCCESS PACKAGE Write or Phone—

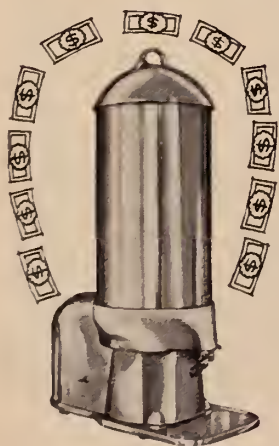
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Write for Free Catalog and Recipe Book and name of nearest distributor

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NAC Adds 22 New Members In Its Current Membership Drive, Gage Announces

Edwin Gage, first vice-president and membership chairman of the National Ass'n of Concessionaires, has announced the addition of 22 firms to the NAC membership roster, representing ten concessionaires, one broker, two jobbers, seven suppliers and two equipment manufacturers.

The new members are:

Walter K. Kraatz, ABC Service, Newton, Mass.; C. S. Baker, All Weather Roller Drome, Inc., Nashville, Tenn.; Carl M. Belding, Catering, Las Vegas, Nev.; Tom Brown, Whitefish Point, Mich.; C. R. Keathley, Dodge State Park No. 4, Pontiac 18, Mich.; R. E. Koinis, Gladieux Corp., Toledo, Ohio; Edward Ellis jr., Holland State Park Concession, Grand Rapids, Mich.; R. Carr, Indianapolis Sports Service, Cleveland, Ohio; James R. Scherrer, Memorial Coliseum, Portland, Ore.; D. T. Broun jr., Phillipsburg Drive-In Theatre, Phillipsburg, Kas.; Edwin M. Kerner, Pic Corp., Newark, N. J.

Continuing: Leon Goldsmith, The Ritchie Co., Los Angeles, Calif.; John P. Costello, The Seven-Up Co., St. Louis, Mo.; Raymond J. Gorman, Waterloo State Park, Lansing, Mich.; Virgil E. Pierson, Alabama State Fair Grounds, Birmingham, Ala.; Martin L. Greenfield, Circus Cotton Candyman, New Hyde Park, N. Y.; Robert J. Smith, Clark Products, Inc., Chicago, Ill.; Fred Schonlau, F & F Laboratories, Chicago, Ill.; Gill A. Centioli, Gill's Supply Co., Seattle, Wash.; Stanley F. Edelman, Golden Palace Food Products, New York, N. Y.; William H. Jacobs, Jet Spray Cooler, Inc.; Waltham, Mass.; and F. E. Magenheimer, Mason, Au & Magenheimer Confectionery Manufacturing Co., Inc., Mineola, Long Island, N. Y.

**QUICK AS A WINK...
and TWICE AS EASY...**



**TO FILL
POPCORN BAGS
AND BOXES WITH
THE NEW PATENTED
SPEED SCOOP**

**THOUSANDS OF
DELIGHTED USERS**

**ONLY \$2.50 AT YOUR
THEATRE SUPPLY or
POPCORN SUPPLY DEALER**

**SPEED SCOOP 109 THORNTON AVE.
SAN FRANCISCO, 24**

**NOW!
END
COFFEE
WASTE**

Save money. No stale or left-over coffee when your coffeemaker is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:

STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

Get Acquainted Offer!

Free!



One **30-oz.** can of

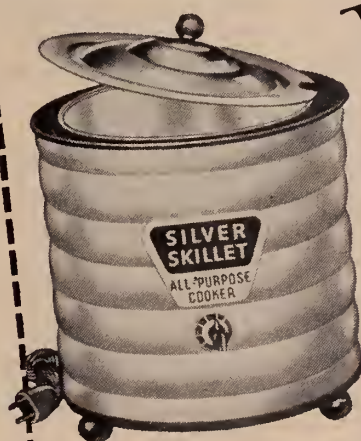
SILVER SKILLET

Beef or Pork in Barbecue Sauce

We want you to try our *New, Improved* Beef or Pork in Barbecue Sauce... prove to yourself how good it is. Write on your letterhead or diner's check for your choice of a free 30-oz. can of either Beef or Pork in Barbecue Sauce (include name of food distributor from whom you buy canned foods).

Silver Skillet Beef or Pork in Barbecue Sauce are never thin. A 30-oz. can makes 15 generous 2-oz. sandwiches. It is the only barbecue that can be served without a napkin! Send for your free sample 30-oz. can of either product today. Offer limited to one sample.

Extra Bonus Offer!



Free! **SILVER SKILLET**
NAXON
AUTOMATIC ELECTRIC
All-Purpose Cooker

Value \$20.95

... with your first order of five cases of 12/30-oz. or three cases of 6/#10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce!

Cooker is completely automatic with removable aluminum insert for easy cleaning. Holds 4 quarts. Perfect for serving our delicious Beef or Pork in Barbecue Sauce and most other hot foods. Thermostatic temperature selection.

MOVIE TRAILERS FEATURING BARBECUE DISHES AVAILABLE

Write to: SILVER SKILLET FOOD PRODUCTS CO., BOX 168, SKOKIE, ILL.

NAC Members Indicate Great Interest in an Industry Ethics Code

Members of the board of directors of the National Ass'n of Concessionaires, meeting in Chicago recently for the mid-year meeting, were told that the tabulated results of the Membership Service Questionnaire returned by members indicated an almost unanimous interest in the development of a Code of Ethics for Concessionaires.

SEAL OF APPROVAL

The public relations committee, with James McHugh, editor of Amusement Business as ex officio member, is already working on this assignment which may later develop into a Seal of Approval to be given to those concessionaires who can meet the prescribed standards.

Simplified accounting aids and some comparative sales reports are being studied by a special committee composed of Chairman Jack O'Brien, New England Theatres; James O. Hoover, Martin Theatres of Georgia; Edward S. Redstone, Northeast



Members of the National Ass'n of Concessionaires' board of directors met for their midyear conference at the Executive House, Chicago, recently. They are, from left: (Seated) Melville B. Rapp, Continental-Apco, Inc., director-at-large; Edwin Gage, Walter Reade, Inc., first vice-president and membership chairman; Augie J. Schmitt, Houston Popcorn & Supply Co., executive vice-president and 1961 general convention chairman; Spiro J. Papas, Alliance Amusement Co., president; Harold F. Chesier, Theatre Candy Distributing Co., second vice-president; and Norman Wasser, The Pepsi-Cola Co., supplier director; (Standing) are: H. E. Chrisman, Cretors and Co., equipment-manufacturing director; Russell Fifer, executive director, NAC; Jack O'Brien, New England Theatres, theatre concessionaire director; James O. Hoover, Martin Theatres of Georgia, regional vice-president; Larry Blumenthal, Flavo-Rite Foods, director-at-large; Edward S. Redstone, Northeast Drive-In Theatre Corp., theatre concessionaire director; Floyd Bennett, Tarkio Popcorn Co., popcorn processor, manufacturer-wholesale and merchandiser director; Rufus Harris, Blevins Popcorn Co., director-at-large; Sydney Spiegel, Super-Pufft Popcorn Ltd., regional vice-president; William E. Smith, executive director, The Popcorn Institute; John S. Bowman, executive secretary, National Ass'n Amusement Parks, Pools and Beaches; and James McHugh, editor, Amusement Business.

Drive-In Theatres Corp., and Russell Fifer, ex officio.

Plans for the annual convention program

in New Orleans and the trade show sponsored jointly by NAC and Theatre Owners of America were outlined and every effort is being made to secure outstanding speakers on topics of greatest interest to concessionaires.

Time was given at this well-planned, all-day conference for discussion of needs of NAC members for added services in line with current trends in this rapidly changing industry.

All members left with definite assignments of work to be done in planning the convention and trade show and committee work for the general association program.

Use Readers' Service Bureau coupon found on page 23 for more information about products described in this issue.

TRANSPARENT PLASTIC DOME DISPLAYS RUTTER IN VIEW OF CUSTOMER

LIGHTED DISPENSING AREA

MODERN, ATTRACTIVE LOW-BOY STYLING

ANIMATED SALES MESSAGE

COLORFUL LIGHTED FRONT

EASY TO CLEAN

TRIGGER TOUCH BAR DISPENSES CONTROLLED PORTIONS

NON CHIP... GLEAMING CHROME FINISH

VARIABLE HEAT THERMOSTAT — ENCLOSED HEATING ELEMENT

SERV-O-MAT

butter dispenser

SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn.

Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute.

SERV-O-MAT easy to clean . . . manufactured by craftsmen with over 10 years experience in the building of butter dispensers.

Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%.

Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.

SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical . . . AC; 120 Volt; 1150 W; standard grounded plug, Shipping Weight: 32 lbs.

BUTTER KIST CUPS . . . GIVE
YOUR BUTTER CORN SALES
"BUY APPEAL"—ORDER NOW!

Server Sales
inc.

north 88 west 16447 main street,
menomonee falls, wisconsin

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

**BIG MONEY WITH "SNOW
MAGIC"**

No Gears! No Pulleys!
No Belts! No Oiling!



THE NEW SNOW
CONE MACHINE

Capacity, 50 cones
every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1/4 to 1/2¢ and usually sells for 10¢ . . . that's profit!

Distributors of famous
Victor's QUICK MIX dry
flavor concentrates.

FREE SAMPLES
WITH EACH MACHINE

SAMUEL BERT MFG. CO

Fair Park Station, Box 7803, DALLAS, TEXAS

NEW

EQUIPMENT & DEVELOPMENTS

New Water-Ice Novelty With Unique Drip Shield



"Lickity-Split," a tasty, frozen water-ice novelty with the exclusive "drip-shield" which prevents the usual messiness when eating has recently been introduced by Marlan Co. Designed to be made on location by concessions operators, it is extremely simple to prepare. A liquid mix is poured into a 6-oz. paper cup, the drip-shield lid is snapped on, stick is inserted and the item then frozen hard. The cup is removed when eating and the melted portion of the ice falls into the drip-shield, not on fingers or clothing. The special, plastic, snap-on-lid also prevents spillage when cup is accidentally tipped over before it is frozen. Lickity-Split is available in four popular flavors. The new frozen novelty is proving to be a hit with the kids because it lasts 30 minutes or longer, and with parents because it can be eaten without the usual messiness.

New Floor Matting Is Made In Sections Instead of Links



Now available from American Mat Corp. is American Counter Step, an entirely new concept in floor matting wherein the vinyl components are sections instead of links. These sections are woven on heavy galvanized spring steel wire. Alternate rows of fine corrugations and coarse corrugations are used across the entire width of the mat. The mat has excellent dirt-removal and drainage qualities, is non-porous, reversible

FOR MORE INFORMATION



Use Readers'
Bureau Coupon on Page 23

and easily cleaned. It is grease-resistant and is ideal for entrances and as a traffic director. It is also highly applicable for the working areas behind concessions stands or drive-in cafeteria counters. The sections come in 12 brilliant colors, plus black, permitting the creation of colorful designs. The 5/16" thickness makes it ideal where there is little door clearance. Sizes may be in any width up to six feet including nosing, and any length practical for handling. Reinforced nosing is used on the approach ends of the mat and plain nosing or tubing on the sides.

Wider Range of Objective Lenses for Slide Projectors

Strong Electric Corp. has announced that an expanded range of objective lenses is available for the Universal arc slide projector. Heretofore, a choice was offered in the range of 6½ to 25¼ inches. There have now been added 22, 24, 26 and 30-inch sizes.

Weed Killer Protects Drive-Ins From Destructive Growths

Every kind of destructive weed is destroyed by Dolge SS Weed-Killer, according to the manufacturer, C. B. Dolge Co. The weed killer protects drive-in theatres against all such undesirable growth, and prevents destruction of blacktop surfaces, ramps and road shoulders. It also prevents rotting out of wood fencing and rusting out of metal barriers and speaker posts. One easy application of SS Weed-Killer in a 1-20 solution is sufficient to correct any weed problems and will sharply reduce the cost of maintenance and repairs. Not only drive-in theatre owners, but also indoor exhibitors can benefit by this weed killer, which keeps weeds out throughout the season, where they are located in suburban areas with landscaped areas surrounding their houses. The manufacturer says the product is very economical as it goes a long way.

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

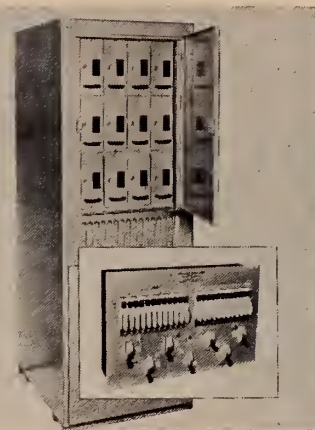
Attractive Children's Slide With Special Safety Features

Miracle Equipment Co.'s Trail Blazer slide has particular appeal for children with its starting chute which also prevents them from standing up. The colorful, all-weather Fiberglass slide has a 16-gauge,



stainless steel bedway and wide walkup stairs with no-slip treads. Available in two popular sizes.

Light Control Systems Now Have U.L. Approval



With the Underwriters Laboratories approval of their "SCR" Dimmer in 4, 5 and 6 KW capacities, Kliegl Bros. becomes the first manufacturer to offer a complete, solid-state, electronic lighting control system with a U-L label. This photo shows a typical example of an "SCR" dimmer bank and remote control console that could be used in theatres. The control console (inset) may be located remotely from the rest of the system. Because the signal current for this installation is only 24 volts D.C., light duty cable is used to connect the potentiometers and the dimmers, to give the systems high flexibility. U-L approved 3, 10 and 12 KW "SCR" dimmers will also be available in the immediate future.

Big-Time Prizes to Theatre Concessions Managers Who Win Pepsi-Popcorn Contest

Breathes there a theatremen with merchandising spirit so dead (to paraphrase) that he doesn't want to sell more popcorn and soft drinks?

The answer must surely be no! But, to add an additional fillip to the increased revenues such sales would mean, Pepsi-Cola Co. is offering 20 big prizes to theatre concessions managers in the United States and Canada who turn in the top merchandising promotions for "Pepsi 'n Popcorn Month" during July.

First prize is a free air trip to Europe for two, plus \$500 in cash. Second prize is a 1961 Dodge Lancer compact station wagon.



Pepsi-Cola Co. is furnishing theatre concessionaires with a variety of colorful point-of-purchase display material to help them produce more sales of the companion items during the big "Pepsi 'n Popcorn Month" and its "Profits-a-Poppin'" merchandising prize contest campaign for exhibitors.

In addition, third to tenth prizes will be \$100 U. S. Savings Bonds and 11th to 20th

prizes will be \$50 U. S. Savings Bonds.

Entries will consist of a scrapbook or folder containing everything pertaining to the "Pepsi 'n Popcorn Month" promotion—pictures, advertising and other material used or received, plus a writeup of how the entire promotion was put together, and executed, and the results.

According to Norman Wasser, manager of national sales for Pepsi-Cola, neatness isn't important—it's the promotion that counts, and any size or type of theatre has an equal chance to win.

The month-long promotion is being given strong advertising, point-of-sales and merchandising support by Pepsi and its franchised bottlers.

All entries must be mailed no later than September 1, 1961 to National Ass'n of Concessionaires, 201 North Wells Street, Suite 818, Chicago 6, Ill.

Judges will be Russell Fifer, executive director of NAC, James McHugh, editor, Amusement Business Weekly, and William Smith, president, Popcorn Institute.

USE UP those CARBONS! Full Refund if not 100% Satisfied



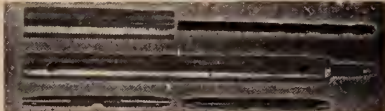
CALI CARBON COUPLERS Let You Burn All the Carbon "They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

6mm\$2.25 8mm\$2.75
7mm\$2.50 9mm\$3.25

No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.



FOR ROTATING CARBONS 10mm or 11mm EXTENDER KITS Complete for 2 lamps \$8.50

They save 25% or more of carbon costs.

Most economical carbon saver you ever used!

CALI Products Company

3719 Marjorie Way

Sacramento 20, Calif

The WORLD'S LARGEST Producer of Carbon Savers

At all progressive houses.

Breaking Mirrors? It can't happen with

**HEYER-SHULTZ
UNBREAKABLE
METAL
REFLECTORS**

See Your
Theatre Supply Dealer

TOP SCREEN
ILLUMINATION

WILL NOT
PIT OR TARNISH

FIVE YEAR
GUARANTEE

REFINISHING
SERVICE

Manufactured by

HEYER-SHULTZ, Inc. Cedar Grove, N. J.

AMERICA'S FOREMOST BUILDERS OF ADJUSTABLE SCREEN FRAMES!

We have made screen frames for the leading theatres throughout the country. (Sorry, too many to list here.)

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Joseph F. Mulone, Mgr.

Builders of Adjustable Screen Frames for Your Particular Application

CONTACT YOUR
LOCAL DEALER

Pittsburgh Street
Cheswick, Penno.

Telephone:
BR 4-6646

SCREEN TOWER OF UNUSUAL DESIGN

Continued from page 16

angle frame was positioned at the top of the screen.

The design of the concrete foundations on which the structure is mounted was carried out by the Trinidad office of Messrs. Clarke, Nicholls & Marcel, the consulting engineers, and the caps of the concrete foundation blocks at the rear of the structure were specially inclined at an angle to accommodate the 12 battened channel support members.

The complete structure was designed to withstand a wind of 85 mph.

Changeable Letters

STANDARD or BALLOON



Attraction Boards Available. Write for Literature and Prices.

Ballantyne

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OMAHA 2, NEBRASKA

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION

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FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this issue of The Modern Theatre Section, or described in the "New Equipment and Developments" and "Literature" and news pages. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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about PEOPLE

and PRODUCT

ROBERT W. WAGSTAFF resigned recently as executive vice-president and vice-chairman of the board of the Vendo Co. to become president of the Kansas City Coca-Cola Bottling Co. in which he has acquired a controlling interest. However, he will continue to maintain a substantial financial interest in the company.



Spencer L. Childers

Spencer L. Childers, previously senior vice-president in charge of all manufacturing, engineering and research operations of Vendo, has been appointed to succeed Wagstaff in the capacity of executive vice-president. E. F. Pierson, chairman of the board, will also serve as chief executive officer.

Childers has had 24 years of experience in the automatic merchandising industry.

Cole Products Corp. will henceforth be known as Cole Vending Industries, Inc., in order to more accurately describe present and future functions of the organization.

The corporation began developing its



Albert Cole



Richard Cole

first cold drink machine, the "Coledrinx" in 1936. In 1946 a substantially improved product, the "Drink-O-Mat," the first post-war cup drink dispenser was produced. In 1948 came the "Colespa TM" machine which offered a choice of cold drinks that were maintained under constantly uniform temperature with exacting sanitary conditions.

1952 saw the introduction of the companion machine, the "Hotspa," for hot drink dispensing. In 1960 the company's low-priced "Fireball" dominated hot drink sales. The latest development is the "Iceberg" machine which issues chipped ice into the cup with each drink.

Albert Cole, president, in announcing the company change of name, said: "You can look for Cole Vending Industries, Inc., to have several important announcements within the next 60 to 90 days about product diversification beyond beverage vending." Richard Cole is executive vice-president.

LYNDON WILSON, president of the Allan Herschell Co., ride manufacturer, a wholly owned subsidiary of Wiesner-Rapp Co., machine tool builder, has been named treasurer of the parent company. He succeeds Edwin F. Rapp, one of the founders of the company, who recently retired.

WILLIAM H. METZGER has been elected chairman of the New York Section of the Society of Motion Picture and Television Engineers to fill the unexpired term of James Kaylor, who has joined MGM Labs in California as chief engineer. Metzger is Eastern Manager of the Motion Picture Division, Ansco Corp. He will be replaced in his former position of secretary-treasurer of the New York Section by Peter Keane, technical director of Screen Gems, Inc.

LT. COL. HARRY BRODSKY, USAF Res., has joined S.O.S. Photo-Cine-Optics, Inc., and primarily will supervise the company's newly expanded Rental and Leasing Department. He will also be in charge of the company's program of providing technical assistance and consultation concerning the problems encountered by film producers, film laboratories, TV stations, animation studios, etc.

Brodsky has had a varied background in both still and cine photography, an experience which goes back to his military service when he shot detailed aerial assignments from over 20,000 feet. For the last five years he was associated with Mark Shaw Studios in New York, and while there acquired a knowledge of the equipment he will now be handling, especially those items needed on location.

The MODERN THEATRE SECTION

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Send me more information about the products and articles checked on the reverse side of this coupon.

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Theatre or Circuit.....

Seating or Car Capacity.....

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City..... Zone..... State.....

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Angel Baby Coming' Seen All Over Town

People in Denison, Tex., sure enough thought a glamor evangelist was coming to town. And her name was "Angel Baby." Appearing on sidewalks, fences, posts, walls, etc., all over town were decal-type signs reading, "Angel Baby Is Coming to Town." The film played at State Theatre, managed by Harry Gaines.

The theatre name and playdate were purposely omitted to make people wonder who Angel Baby was. Staffers helped put out the teasers.

This was three weeks before opening. Ten days in advance giant window cards in brilliant red and orange colors went up all over Denison and in surrounding towns.

Staffer Stan Holden brought his tape-recorder to the theatre and taped some of the music and shouting from the soundtrack, and this was piped out front to blast the area. The doorman was dressed in red bermuda shorts, a flashy sports shirt, a silly looking small straw hat, with a walrus moustache to complete the getup, and thus attired he was put on the streets with a valise or suitcase bearing a suitable sign. The doorman entered into the spirit of the ballyhoo, and on his own accord hitch-hiked to two neighboring towns. He would ride a couple of miles, get out, then hitch another ride for a brief distance. He did this both ways.

Manager Gaines also invited a few people with gifts of gab to be his guests each day, such as cab drivers, barbers, waitresses, beauty shop operators, etc.

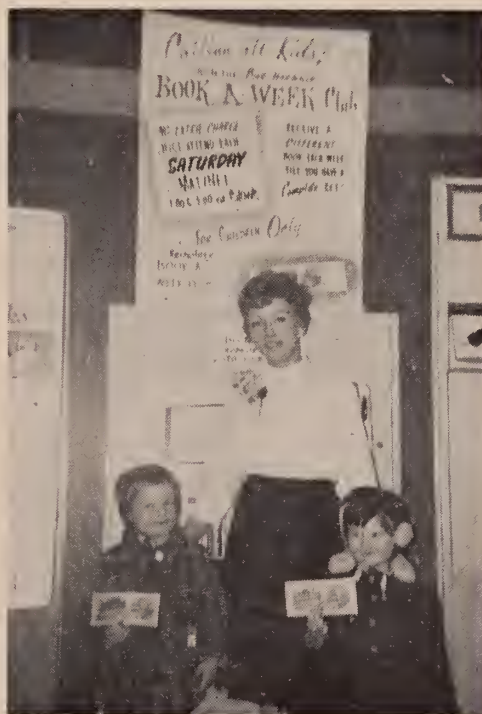
'Foreign' Is Eliminated From 'Virgin Spring' Ads

"The Virgin Spring" was advertised to El Paso, Tex., theatregoers as one of the Oscar winners of 1960, an outstanding film in its class. Dutch Veeren, manager there for Lone Star Theatres, eliminated the word "foreign" in all his copy in ads, on television and radio, and used only one cast name, Birgitta Pettersson, because her name sounds American. The film played the El Paso Drive-In. Grosses were excellent.

"The other cast names are typical Swedish ones and would not mean a thing to our patrons," he said.

He also inserted the following in his newspaper ads: "This presentation, in order to carry more impact, must necessarily include some forceful scenes which younger, more impressionable minds should not be allowed to cope with. It is with this in mind that 'The Virgin Spring' is recommended for adult entertainment."

Your Kid Show Attendance Slipping? Book a Week Club Brings 'em Back



Two kiddy patrons hold up copies of cartoon story booklets given away at the Bar Harbor Theatre in its Book a Week Club attendance booster.

A spell of bad weather and the opening of two new theatres in the neighborhood confronted Charles Stokes, manager of the Bar Harbor Theatre in the Bar Harbor shopping center at Massapequa Park on Long Island, N. Y., with a kiddy show problem. His Saturday matinee attendance took a dive!

As he puts it, he had to think up an inexpensive gimmick to bring the kids back. The gimmick he finally decided on was completely successful, attested by the fact attendance was back to normal on the first Saturday it was used, and 50 per cent above normal on the second Saturday matinee.

CARTOON STORY BOOKLETS

The gimmick is the Bar Harbor Book a Week Club. The "books" are cartoon story booklets, published by William C. Potter & Co., New York 13, N. Y., in serial form, three booklets to a subject. They measure approximately 7x3½ inches and are titled "Jim Sollar, Space Sheriff," "Robin Hood," etc. The dealer price is \$11 for 500.

For a starter Stokes figured he would need 1,500 booklets or 500 sets, costing \$33. To meet this figure, Stokes went around and sold three merchants as sponsors at \$11 each. They supplied rubber stamps to imprint their sigs, addresses and a line or two of plug copy on the backs of the booklets; thus they cost the theatre nothing, and he had his own ad, also on the backs.

Stopper 'Deck' Displays Thanks to Navy Help

"All Hands on Deck" received a big push via the Navy when it played the Strand Theatre, Delaware, Ohio. Manager Sam Mills had two big window displays which were really knockouts, thanks to the 100 per cent cooperation of the local Navy officer. In one window was a model of a six-foot battleship and cutouts of all the stars in the show. The other crowd-stopping window was built around the Navy's new jet planes, aircraft carriers and battleships. The windows also featured stills of Pat Boone, Buddy Hackett, and playdate and theatre cards.

In the lobby of the Strand, Sam set up an impressive display which consisted of depth charges, bombs, small ammunition and a diver's helmet. On a backboard was a display showing all the different kinds of knots that are used in the Navy.

TRINKETS FOR FULL SERIES

The Book a Week Club was ballyhooed through flyers, telephone recordings, posters and word of mouth. Copy on a theatre display reads: "Calling All Kids! Join the Bar Harbor Book a Week Club. Receive a Different Book Each Week Till You Have a Complete Set! No Extra Charge. Just Attend Each Saturday Matinee. 1:00 and 3:00 P. M. Shows. For Children Only. Remember Book a Week Club." "Mothers and kids call up and ask which book is being given away," Stokes reports. "When I gave out book No. 2, I announced that all the kids who had a complete set the third week would receive a surprise—I wanted to find out if they really saved them—and, you know, I gave away over 300 trinkets to kids with complete sets on the third Saturday. The trinkets were donated by Hamilton Stores.

"I now am on my second series. Attendance has been steady."

Impressive Sendoff for Historical Drama: How It's Done

Interested Local Folk Are Given Top Roles in 'Canadians' Buildup

There was a lot of latent patriotism and local pride in Vancouver, B. C., involving "The Canadians," a picture about Canada's famed Mounties, and Ivan Ackery, manager of the Orpheum, made every effort to stir both up in promoting his "world premiere" of the film.

Ackery reports he doesn't recall a picture that got so much free time on radio and television as this one. And this master Famous Players showman, of which this circuit has quite a few, was the guiding spirit behind this fanfare.

A Hollywood-style premiere was presented with all the ballyhoo the Orpheum staff could muster—Mounties, Indians in full dress, powwows in front of the theatre holding up traffic, with the mayor and his wife on hand for presentation of an honorary chief honor to his worship in a stage ceremony.

ALL IN TRIBAL DRESS

Heading the Indian delegation was Chief Dan George, titular head of the Burrard Indian Reserve, and seven members of the tribe, all in full dress. Chief George conferred the honor on Mayor Tom Alsbury in a colorful stage ceremony, and the entire group demonstrated the tribal war and peace dances, CJOR provided on-the-spot radio coverage, and two television stations and the Canadian Press took tapes and filed reports on the event.

The Vancouver Sun front-paged a photo of the Burrard Indians with Mayor Alsbury, the Mountie and Ackery.

An impressive lobby display, 22 feet high, 18 feet wide tapering to 10 feet, featuring huge cutout letters and flags, went up two weeks in advance.

An artist from the Vancouver Art Circle was obtained to paint a special background at the candy bar.

A RESTAURANT TIEUP

There was an interesting tieup with one of the city's leading restaurants in which the cafe had place mats with copy. "Ross Brown congratulates the Orpheum Theatre on the world premiere filmed in Saskatchewan . . . THE CANADIANS . . . Based on a true story about the Royal Canadian Mounted Police," plus cast stars.

Below was copy on a dinner-ticket tieup effective during the run of "The Canadians" in which the restaurant offered a full course dinner after 6 each evening and a ticket to see the film for \$2. "Make up a party," the place mat urged. The restaurant bought Orpheum gift book tickets at a saving of 25 cents a ticket under the regular Orpheum admission.

Scott Peters of the cast of "The Canadians" was available, and Ackery made maximum use of this good fortune.

The two also visited city hall and Peters was welcomed in the council chambers on behalf of the city.

Lastly there was a "wonderful" window in the Tourist Bureau Vancouver office.

Chief Dan George and a group of Burrard Reserve Indians pose with Mayor Tom Alsbury of Vancouver; Ivan Ackery, Orpheum Theatre manager, and a Canadian Mountie. The mayor was made an honorary chief in ceremonies on the Orpheum stage.



Limited Appeal Pictures Need Twice As Much Effort; How to Sell 'Rovere'

Generally, it takes twice as much effort to premiere an art film because of its limited appeal to discriminating people. This is the conclusion of E. D. Harris, publicity director for Robert Rosellini Theatres in Los Angeles, much of whose work in the last several years has involved class attractions at the Beverly Canon, a Rosener art house in Beverly Hills.

Impelled by this thought, Harris and Sydney Linden, the latter general manager, executed a campaign for "General Della Rovere," the Roberto Rosellini production, and wound up with a great opening week, far above expectations. The campaign in brief:

Screenings were held for newspapers, schools, radio, television, organizations and civic leaders.

Special mailings went to Italian and German societies, theatre art and foreign-language departments of all schools.

Three weeks before opening, motion picture editor Philip K. Scheuer ran his special review and art in a full page in his Sunday movie section of the Los Angeles Times, which has over a million circulation

in this area. This review was blown up to a 40x60 display and used for an advance plug, and during the engagement to sell tickets in front of the theatre.

A lengthy story by Louella Parsons about Rossellini and star Vittorio DeSica was carried nationally in her syndicated column. This gave the film added importance in the Los Angeles area.

The important and widely read *Italo-Americano* had advance stories and art. Advance stories, art and reviews appeared in all leading college papers. A steady flow of stories and art was planted in all papers before and during the run.

Civic leaders, educators, heads of organizations and pressfolk were in attendance on opening night in a "Salute to the Italian Film Industry."

Record Photo in Color For 'Alamo' in Texas

The largest color layout ever to appear on a motion picture in the Fort Worth Star-Telegram, 6 cols. 6 inches, was used on the first page of the amusement section in behalf of "The Alamo" at the Hollywood Theatre. It was the second color illustration on a film in the Star-Telegram, according to LeRoy Ramsey, manager of the Hollywood.

Ramsey also reports columnist Jack Gordon devoted an entire amusement page feature in the Fort Worth Press to the Texas historical picture.

People on Pogo Sticks Free

When "The Absent-Minded Professor" opened at the Regent Theatre in Springfield, Ohio, Manager John Huffman inserted an article in his newspaper ad that the first ten persons on pogo sticks would be admitted free. Much to his surprise two girls arrived that night on their sticks. Huffman got the idea of the pogo stick gag, of course, from the picture in which the absent-minded professor invents "flubber" which gives everything bounce and lift.

"A MASTERPIECE, ONE COMPARABLE IN CINEMA TERMS TO THE LITERARY GENIUS OF VICTOR HUGO AND 'LES MISERABLES'. IT IS A MAGNIFICENT MOTION PICTURE!"— P. K. Scheuer, L.A. Times

"ONE OF THE YEAR'S BEST"—M. Y. Times
—Harold Tribune
—Cue

"GENERAL DELLA ROVERE"

a new film by ROBERTO ROSSELLINI
starring VITTORIO DE SICA



TODAY! BEVERLY CANON

Canon Dr. at Wilshire
CR. 5-5244

Two-column newspaper ad typical of those run for the Beverly Canon Theatre engagement of "General Della Rovere" in Los Angeles papers.

Postcards Mailed Out for 'Professor'

At the Strand Theatre, Cumberland, Md., Frank Florentine had an excellent campaign on "The Absent-Minded Professor." He had 1,000 postcards mailed out to the area surrounding Cumberland. On these cards was a picture of the professor and his experiments, and of course, playdate and times. Also, on the news trucks of the city, he mounted one-sheets. These trucks covered a radius of 40 miles. This certainly was a thoroughly effective way of advertising this picture!

When "The Absent-Minded Professor" played at the Elmwood Theatre, Penn Yan, N. Y., Dave Arnold decorated an all-white Model A Ford with theatre and playdate signs and drove it around town for a week in advance of the showing. The owner, a high school student, was happy to cooperate for two free passes to the picture. For a street bally, Dave had his usher dressed in a sport coat, shirt, tie, shoes, socks, and garters. This gave the impression that the "absent-minded" person had come out without his trousers! Actually, the usher had on a pair of Bermuda shorts under the flaps of his shirt.

Manager Kenneth Neal of the Russell Theatre in Maysville, Ky., arranged a tie-up with the photographer from the local newspaper for "The Absent-Minded Professor." It follows:

The photographer had throw-aways printed at his cost and Neal distributed them in all schools two weeks in advance of the promotion. The throw-aways announced that the child could have his picture taken in the Model T Ford, which is featured in "The Absent-Minded Professor," and for 25 cents he would have an action photo to give to his mother for Mother's Day! This promotion created plenty of traffic at the Russell Theatre, since the kids had to pick up their finished photo there.

Dan Jones of the Ritz Theatre in Granville, N. Y., obtained a government surplus weather balloon and inflated it to ten feet. The word "flubber" was painted on it and it was hung from the marquee—wonderful promotion for "The Absent-Minded Professor."

'Eichmann' Promotion Heavy on Radio Spots

A substantial part of the budget for promoting "Operation Eichmann" at the Golden Gate Theatre in San Francisco was spent on radio. The stations cooperated by giving away tickets in gimmicks involving film data.

Sixty showed up at a screening for local rabbis and Jewish welfare agency personnel.

Five thousand heralds were distributed at the baseball park, beaches, playgrounds, and high schools on opening day.

David Diamond, the producer, came through town about a month before opening, and Werner Klemperer, star of the film, came in two days, and full use was made of these appearances for interviews, etc.

Service Displays Get Top Attention In This Atom Era, and They're Free



The hard-working showman may find he is slighting a source of promotion plus in these days of nuclear engines, missiles and space flights, if he will check his local area armed forces representatives.

The Army, Navy, Marines and Air Force, all fighting to maintain their independent status in the face of agitation for unification, are very "public relations" conscious and, most important to the theatreman, they have the publicity staffs and interest-packed displays which they are eager to get before the public.

ALL WITHOUT COST

The accompanying pictures indicate what a call to the local recruiting office can accomplish, all for free! "Cry for Happy" had been booked at the de luxe neighborhood Pitt Theatre in New Orleans, to be followed by "All Hands on Deck," both of which involve the Navy:

Karl Williams, the Pitt manager who is always alert for something different to exploit his shows, called to mind the Navy is ever recruiting men, especially so around high school and college graduation time. He contacted the officer in charge of the Navy Recruiting Service in the Custom House building. The Navy people were all-willing, and provided two standout attractions, one for the spacious grounds surrounding the Pitt Theatre and the other for the lobby.

The outside display (see larger photo) featured a model of the USS George Washington, a nuclear-powered Polaris-type submarine, along with a chart sketching its construction, complete with the firing missile. The public loves charts, especially of the modern, new era gadgets, and the nuclear engine and the missile are top priority subjects of current interest.

GALLERY OF WARSHIPS

There was a picture gallery too—of warships which have played important roles in the annals of the Navy, both in peace and war. And to round out the display, there were Navy personnel there (Edward Spille, chief petty officer, and C. T. MacDonald, electrician mate 1/C) to explain and sign up recruits.

Inside was a striking arrangement in two parts—"Sea Power for Peace" and "Sea Power for Security, Worldwide" (one is pictured in the small photo). One shows a



nuclear-powered submarine coming through with target on an electronically controlled illuminated globe. The other depicts such historic ships as the USS Missouri, on which the Japanese surrendered; the Olympia, Commodore Dewey's flagship at Manila Bay; the Arizona, after the attack by the Japanese on the Navy base at Pearl Harbor, the USS Constitution, the Old Ironsides of Revolutionary war fame, etc.

The Navy also mentioned the Pitt attractions on its A-boards around the city.

At the outside display, the Navy set up a table covered with colorful brochures, pamphlets—everything pertaining to Navy air, sea and land-naval aviation in the space age. Also about atom-powered ships, historic vessels, history of the U.S. flag, and how to display it; pledge of allegiance to the flag, and others—all on hand for the taking.

Both films were given a little larger than usual newspaper advertising, with inserts calling attention to the Navy displays. In addition, all Navy personnel in uniform were invited to be guests at the showing of both pictures.

As a climax, the Navy office presented a Certificate of Appreciation to Manager Williams for his cooperation. This made the newspapers.

The promotion provided by the Navy without any cost brought excellent results at the boxoffice.

An immense crowd turned out to see the displays on the Friday astronaut Alan B. Shepard jr. was blasted 115 miles into space and made a safe return aboard a missile capsule.

Showman in Town of 6,000 Works On 'Boys'; Gross Zooms Near 1961 Top

Frank Patterson, who with his wife Elsie owns and operates the Mansfield Theatre and DeSoto Drive-In in Mansfield, La., reports how a bit of salesmanship on a timely picture gave him five days of 300 per cent above average business, and "a buck or two" cash profit! Mansfield is around 6,000 in population.

The picture was "Where the Boys Are," which he booked for a Sunday, April 30, opening, about a month following the college student Easter vacation trek to Fort Lauderdale, Fla., the theme of the film. This year, of course, the Fort Lauderdale affair was in the news as a result of student boisterousness.

A THREE-WEEK CAMPAIGN

Patterson built up the showing as a "special," putting on a three-week campaign and raising his admission from 25-50 cents to 35-65 cents. This latter was an added device to give the picture a little more prestige.

Starting three weeks in advance, little heralds titled "A Guide for Girls" were distributed to all girls and women attending the theatre. One thousand of these pressbook slips were used.

Fifty large window cards were put out in Mansfield and all over the parish, reading: "5 Big Days Starting Sunday, April 30 . . . 30,000 College Students Converge on Fort Lauderdale, Fla., Every Spring for Easter Holidays . . . 379 Jailed During 3-Day Period This Year! What's It All About? . . . See . . ."

Can a theatreman sell a co-op page in a town of 6,000 persons, half of whom are "segregated" and of low income? Patterson did this on "Where the Boys Are." The top three and a half inches contained illustrations and copy on the film. Then was this eight-column line, "Check Each Ad on This

Page for Real Value." The six ads below, each about 4 cols. 5 inches, featured items and prices, not just store signatures and institutional plugs. The ad came out on a Thursday before the Sunday opening.

Patterson also got the editor to reprint a Fort Lauderdale news article on the student whing-ding on the page opposite the society page with an editor's note:

"A movie based on the Easter holiday rendezvous of college students, 'Where the Boys Are,' will be shown at the Mansfield Theatre five days, beginning with a Sunday matinee. The following is an account of the activities taking place at Fort Lauderdale, Fla., this past holiday."

On Saturday Patterson had five local girls with beach balls, colored glasses, beach hats and shorts riding around the parish in a promoted Rambler American convertible, properly bannered, behind Patterson's soundtrack blasting the Connie Francis record. The newspaper ran a three-column picture of the girls and the convertible.

The result was that "Where the Boys Are" played five days instead of the usual three at the Mansfield, and business beat everything played there this year except "G. I. Blues."

HIS TOTAL COST

Patterson reports his all-out campaign costs as follows:

1,000 "Guides" for girls.....	\$ 8.14
50 giant-size window cards.....	8.60
2 paper banners, 3x10 feet.....	2.00
5 beach balls for girls.....	3.50
1 six-sheet.....	1.65

Total\$23.89

All the full-page ad cost was lots of leg work.

Civil War Era Costumes Big for 'Wind' in Fostoria

The most interesting part of the "Gone With the Wind" pressbook for C. V. Mitchell, manager of the State Theatre in Fostoria, Ohio, were the costumes he saw in the scene shots. He determined to dress up himself and staff just like in the picture, if he could find the outfits.

A call to the local costume store disclosed these were available:

- 1 large Confederate flag.
- 2 old-fashioned dresses.
- 1 Confederate enlisted man's uniform.
- 1 Confederate officer's uniform.
- 1 southern gentleman's outfit.

Manager Mitchell chose the gentleman's uniform and allotted the others to his doorman, usher and cashier and candy girl. The girls wore their outfits a week in advance, walked up and down Main street, and in the stores on Friday, Saturday and Monday nights, the late shopping nights.

The local Review Times ran a photo of the group in costumes.

During the run, Mitchell got all merchants in the State Theatre block to display their flags. A department store cooked up a "Gone With the Wind" sale on several slow-moving items, drawing unusual shopper traffic, and featured a GWTW ice cream special.

The State cashier answered the phone with "This is Scarlett O'Hara speaking, etc."

As some of the patrons commented, there had not been so much going on at the State in a long time!

Deejays Host Winners To Pleasure of Dinner

For the premiere of "The Pleasure of His Company" at the Chicago Theatre in Chicago, Paramount publicists arranged a ten-day promotion on three radio stations. Disc jockeys of WCFL, WAAF and WJJD each asked listeners to write in 25 words or less why they would like "the pleasure of his company" for a night on the town. The jeejays treated the winners to a champagne dinner at Diamond Jim's restaurant and presented them guest tickets to see "The Pleasure of His Company."

Snake With Dummy Adds Shock to Coffin Display

Bobby Lipe had a real shocker of a campaign for his showing of "Black Sunday." In the lobby of the Van Wert Theatre, Van Wert, Ohio, Bob had a coffin with a dummy in it. The dummy was dressed in a black cape and it had a weird face. There was a snake lying in the coffin with her and a spider and spider web in a tree behind the bier. To make it an even more grotesque sight, Bobby had set a red light behind the coffin which flashed on and off, on and off, on and off!

Family of 17 Feasts on 'Trapp'

In a promotion for "The Trapp Family," at the Pantheon Theatre at Toledo, Ohio, radio station WOHO advertised for the largest family in the city to attend the film "en masse" without charge. The winning couple had 17 children, who were also treated to a dinner at the Hub restaurant as a guest of the proprietor. This was believed to be the largest family ever to visit the restaurant.



This striking float toured Manhattan areas for five days before the opening of "Atlantis, the Lost Continent" at the Capitol Theatre, in a tie-in with station WINS. The location of the float was broadcast at intervals, and listeners received cash awards if they identified the station's call letters. More than 100 such announcements were made. The payoff was made in front of the Capitol on opening day. Emory Austin of MGM and Ted Arnow of Loew's Theatres launched the float.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2498	Foxhole in Cairo (68)	Dr.....	Para		1-30-61	+	+	—	+	±	±	±	7+4—
2495	French Mistress, A (91)	Com...	F-A-W		1-23-61	±	+	+	+		+		5+1—
2507	Frontier Uprising (68)	W'n	UA		3- 6-61	+	+	±	±	+	±		6+3—
—G—													
2523	Gambler Wore a Gun, The (67)	W'n.....	Para		5-15-61	±	±		±		±		4+4—
2531	Get Outta Town (65)	My....	Sterling Wild		6- 5-61	±							1+1—
2533	☺Gidget Goes Hawaiian (102)	C/M.....	Col		6-12-61	+	—	+	+	+	+		7+1—
2495	☺Go Naked in the World (103)	© Drama	MGM		1-23-61	+	+	+	+	±	+	±	9+2—
2491	☺Goddess of Love, The (68)	© Spectacle	20th-Fox		1- 9-61	+	—				±		2+2—
2500	Gold of the Seven Saints (88)	Outdoor Drama	WB		2- 6-61	±	+	+	+	+	+	+	9+1—
2490	☺Goliath and the Dragon (90)	© Costume Spectacle	AIP		12-26-60	+	+	—	+	±	—	±	5+4—
3498	☺Gorgo (78)	© Adv. Dr.	MGM		1-30-61	+	±	+	+	+	+	±	9+2—
2486	☺Grass Is Greener, The (105)	Ⓢ Comedy	U-I		12-12-60	+	+	+	+	—	+	+	9+1—
2481	Great Impostor, The (112)	Dr.....	U-I		11-28-60	+	+	+	+	+	+	+	12+
2540	Green Helmet, The (88)	Ac.....	MGM		6-26-61	+					+		2+
2529	Gun Fight (68)	Western	UA		5-29-61	±	±		+	+			4+2—
2533	☺Guns of Navarone, The (157)	© War Adventure.....	Col		6-12-61	+	+	+	+	+	+	+	12+
—H—													
2515	Hand, The (61)	Melodrama	AIP		4-17-61	+							1+
2488	Hand in Hand (75)	Dr.....	Col		12-19-60	+	+	+	+	+	+	+	13+
2487	☺Herod the Great (93)	Ⓢ Costume Spectacle	AA		12-19-60	+			±	+	±	±	6+3—
2478	Heroes Die Young (76)	Melodrama	AA		11-14-60	+		±			±	±	4+3—
2486	High School Caesar (72)	Melo. Filmgroup			12-12-60	+							1+
2513	☺Hippodrome (96)	Action, (English-dubbed)	Cont'l		3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)	Documentary	Vitalite		6-12-61	±		+					3+1—
2499	Home Is the Hero (83)	Dr.	Showcorp		2- 6-61	+	+				+	+	5+
2539	Homicidal (87)	Mys.....	Col		6-26-61	+		+		+			4+
2506	Hoodlum Priest, The (101)	Dr.....	UA		2-27-61	+	+	+	+	+	+		10+
2530	☺House of Fright (80)	C Ho.....	AIP		5-29-61	+			±	+	±		4+2—
—I—													
2467	It Happened in Broad Daylight (97)	Dr. (Eng.-dubbed)	Cont'l		10-10-60	+	+		+		+	+	7+
2503	It Takes a Thief (94)	Melo...Valiant			2-20-61	+							1+
—J—													
2481	Jazz Boat (96)	© Dr/Music	Col		11-28-60	+	±	±		+			4+2—
2479	☺Journey to the Lost City (90)	© Adv. Drama	AIP		11-21-60	+	±	—	+	±	±	±	6+5—
—K—													
2471	Kill Me Tomorrow (80)	Melodr....	Tudor		10-24-60	+							1+
2540	King of the Roaring 20's (106)	Cr. Drama	AA		6-26-61	+			±	+	+		5+1—
2536	☺King in Shadow (78)	Historical Dr.....	Exclusive		6-12-61	+							1+
2507	☺Konga (90)	Horror Drama	AIP		3- 6-61	+	+	±	+	+			7+1—
—L—													
2533	☺Ladies Man, The (106)	Com.....	Para		6-12-61	+	±	+	+	+			7+1—
2532	☺Last Sunset, The (112)	W'n.....	U-I		6- 5-61	+	±	±	+	+	+		8+2—
2529	Last Time I Saw Archie, The (98)	Comedy	UA		5-29-61	+	+	±	+	+			6+1—
2505	League of Gentlemen, The (113)	Comedy-Drama	Kingsley		2-27-61	+	+	+		+	+	+	11+
2482	Left, Right and Center (90)	Comedy	Bentley		11-28-60	+	±	+	+		+	+	9+1—
2476	☺Legions of the Nile (91)	© Action Spectacle	20th-Fox		11- 7-60	±	—	—	±	=	—	±	3+8—
2493	☺Little Angel (90)	Com-Dr....	Murray		1-16-61	±	±		+		±		4+3—
2537	☺Little Shepherd of Kingdom Come, The (108)	© Dr.....	20th-Fox		6-19-61	±					±		2+2—
2465	Little Shop of Horrors, The (70)	Horror Comedy	Filmgroup		10- 3-60	+		+					2+
2502	Long Rope, The (61)	© W'n..	20th-Fox		2-13-61	+	+	±	±	+	+		7+1—
2513	Look in Any Window (87)	Dr.	AA		3-27-61	+		—	±	±	±		4+4—
2534	☺Love in a Goldfish Bowl (87)	Comedy/Songs	MGM		6-12-61	+			±	+	—	±	4+3—
—M—													
2524	Mad Dog Coll (86)	Ac Dr.....	Col		5-15-61	+	+	±	+	+	±	±	7+3—
2489	Magdalena (76)	Melodrama	SR		12-26-60	±							1+1—
2468	☺Magnificent Seven, The (128)	Outdoor Dr. (Panavision)	UA		10-10-60	+	+	+	+	+	+	+	12+

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2492	Make Mine Mink (101)	Com....Cont'l	1- 9-61	++	++	+	+	+	+	+	+	+	9+
2501	Mania (85)	Ho. Dr. ....Valiant	2-13-61	+	+								2+
2512	Mailbag Robbery (70)	Ac.....Tudor	3-20-61	+									1+
2503	Mark of the Devil (73)	Melo.....RCIP	2-20-61	±									1+1-
2484	Marriage-Go-Round, The (99)	© Comedy .....20th-Fox	12- 5-60	+	+	±	++	++	+	+	+	+	10+1-
2525	Master of the World (104)	Science-Fiction Drama.....AIP	5-15-61	++	++	±	++		++				9+1-
2532	Matter of Morals, A (90)	Drama .....UA	6- 5-61	+	+	+	+	+	+	±			7+1-
2518	Mein Kampf (121)	Documentary ....Col	4-24-61	++	++		+	+	++	++	++	++	9+
2469	Midnight Lace (108)	Dr. ....U-I	10-17-60	++	+	+	++	++	++	++	++	++	12+
2504	Mighty Crusaders, The (87)	© Spectacle .....Falcon-SR	2-20-61	±									1+1-
2502	Millionairess, The (90)	© G. B. Shaw Comedy .....20th-Fox	2-13-61	+	++	+	++	+	±	+			9+1-
2523	Minotaur, The (92)	© Adv.....UA	5-15-61	±	±	±	±	±	±	±	±	±	4+2-
2500	Misfits, The (124)	Drama .....UA	2- 6-61	+	++	++	++	++	++	++	++	++	13+
2537	Misty (92)	© Youth Classic 20th-Fox	6-19-61	++	+	+	++	++	++	++	++	++	10+
2535	Morgan the Pirate (97)	© Adv. MGM	6-12-61	+	+	+	±	±	±	±	±	±	6+2-
2499	More Deadly Than the Male (60)	Crime Melodrama .....Schoenfeld	2- 6-61	++									2+
2538	Most Dangerous Man Alive (82)	SF...Col	6-19-61	+					±	-			2+3-
—N—													
2470	Natchez Trace (80)	Adv...Panorama-SR	10-17-60	+									1+
2519	Nature Girl and the Slaver (70)	Adv. ....UPRD	S- 1-61	±									1+1-
2470	Never on Sunday (97)	Com-Dr. Lopert-UA	10-17-60	++	++	+	++	+	+	+	+	+	10+
2536	Nikki, Wild Dog of the North (73)	Outdoor Drama .....BV	6-12-61	+	+	+	+	+	++				6+
2478	North to Alaska (122)	© Action Comedy .....20th-Fox	11-14-60	+	±	+	++	++	++	++	++	++	10+1-
—O—													
2514	One-Eyed Jacks (141)	© Dr...Para	3-27-61	++	++	++	++	++	++	++	++	++	13+
2497	One Hundred and One Dalmatians (80)	Animated Feature .....BV	1-30-61	+	++	+	++	++	++	++	++	++	12+
2527	On the Double (92)	Panavision Comedy .....Para	S-22-61	++	±	+	++	++	++	++	++	++	12+1-
2510	Operation Bottleneck (78)	Ac.....UA	3-13-61	+	±		±	+	-				4+3-
2509	Operation Eichmann (92)	Drama....AA	3-13-61	++	+	-	++	±	+	+			8+2-
—P—													
2523	Parent Trap, The (124)	Comedy....BV	S-15-61	++	++	+	++	++	++	++	++	++	11+
2510	Parrish (137)	Drama .....WB	3-13-61	++	++	+	++	++	++	++	++	++	11+1-
2509	Passport to China (75)	Ac.....Col	3-13-61	+	±		+		±	±	±	±	5+3-
2492	Pepe (157)	© Comedy/Music ....Col	1- 9-61	++	+	++	++	++	++	++	++	++	12+1-
2520	Pharaoh's Woman, The (88)	© Costume Drama.....U-I	S- 1-61	±	±	±	+		-				4+4-
2469	Please Turn Over (86)	Farce .....Col	10-17-60	+	++	++	++	++	++	++	++	++	10+
2519	Pleasure of His Company, The (114)	Comedy .....Para	S- 1-61	++	+	+	++	++	++	++	++	++	11+
2477	Plunderers, The (94)	Adv. Dr.....AA	11-14-60	+	++	+	++	++	++	++	++	++	8+1-
2501	Police Dog Story (61)	.....UA	2-13-61	+	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama .....WB	4- 3-61	++	++	+	++	++	++	++	++	++	10+1-
2522	Portrait of a Sinner (96)	Dr.....AIP	S- 8-61	++		+							3+
2511	Posse From Hell (89)	W'n ....U-I	3-20-61	±	+	+	++	±					7+2-
2530	Primitive Paradise (66)	Documentary .....Excelsior	S-29-61	++			++						4+
2508	Prisoners of the Congo (90)	Adventure Drama .....Atlantis	3- 6-61	±									1+1-
—Q—													
2516	Question 7 (110)	Dr.....DeRochemont	4- 3-61	++					++				4+
—R—													
2516	Raisin in the Sun, A (125)	Dr....Col	4- 3-61	++	++	++	++	++	++	++	++	++	12+
2522	Return to Peyton Place (122)	Drama .....20th-Fox	S- 8-61	++	+	+	++	++	-	+			9+1-
2529	Revolt of the Slaves (99)	© Action Spectacle .....UA	S-29-61	+	±		+		±				4+1-
2526	Right Approach, The (92)	© Drama/Music .....20th-Fox	5-1S-61	+	-	±	+	-	±	±	±	±	5+5-
2519	Ring of Fire (119)	© Outdoor Action .....MGM	S- 1-61	+	++	+	++	+	±				8+1-
2511	Rocket Attack, U.S.A. (66)	Melodrama .....Exploit-Brenner	3-20-61	±									1+1-
2524	Romanoff and Juliet (112)	Com...U-I	5-15-61	++	+	+	++	++	++	++	++	++	9+
2485	Royal Ballet (131)	Ballet....Lopert	12-12-60	++					++				4+
—S—													
2506	Sanctuary (90)	© Drama.....20th-Fox	2-27-61	+	+	+	++	++	++	++	++	++	8+
251S	Saturday Night and Sunday Morning (90)	Drama .....Cont'l	4-17-61	+	++		++	++	++	++	++	++	9+
2464	Savage Innocents, The (89)	① Adv. Dr. ....Para	9-26-60	++	++	+	++	++	++	++	++	±	11+1-
2476	Secret of the Purple Reef (80)	© Action Drama .....20th-Fox	11- 7-60	±	±		+	+	±				5+3-
2511	Secret Partner, The (91)	My....MGM	3-20-61	+	+	±	++	±	++				8+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2513	Secret Ways, The (112)	Dr. ....U-I	3-27-61	+	+	-	+	+	+	+	+	+	6+1-
2522	Serengeti (84)	Jungle Documentary Adventure .....AA	S- 8-61	++	++								6+
2474	Sex Kittens Go to College (93)	Comedy .....AA	10-31-60	+	-				±	-			2+3-
2516	Shadows (87)	Drama .....Lion Int'l	4-17-61	+	+	++	+	+	+	++	++	++	9+
2521	Shadow of the Cat, The (79)	Horror Drama .....U-I	S- 8-61	+		+			+	±			5+2-
247S	Shakedown, The (91)	Action .....U-I	11- 7-60	+	+				+	-			3+1-
2479	Sinners of Paris (81)	Melodrama.....Ellis	11-21-60	+									1+
2505	Sins of Rachel Cade, The (123)	Drama .....WB	2-27-61	++	+	+	++	±	++	±	+	+	10+1-
2504	Sins of Youth (82)	Dr.....Janus	2-20-61	±									1+2-
2539	Silent Call, The (63)	C Dr. 20th-Fox	6-26-61	±		+			+	+	+	+	4+1-
2528	Snake Woman, The (68)	Horror....UA	5-22-61	±	±	-	±	±	±	±	±	±	3+5-
2502	Sniper's Ridge (61)	© Dr.....20th-Fox	2-13-61	-	+	+	±	±	±	±	±	±	5+4-
2530	Snow White and the Three Stooges (93)	© Fant'y....20th-Fox	5-29-61	++	±	-	++	+	+	+	+	+	7+2-
2470	Spartacus (189)	Super Technirama-70 Adventure Spectacle .....U-I	10-17-60	++	++	++	++	++	++	++	++	++	14+
2485	Spring Affair (69)	Comedy .....SR	12-12-60	±		+	±	+					4+2-
2480	Squad Car (60)	Melodrama....20th-Fox	11-21-60	±	=								1+4-
2525	Steel Claw, The (96)	Ac.....WB	S-15-61	±	+	-	+	±	±	±	±	±	5+4-
2536	Stop Me Before I Kill! (93)	Suspense Dr. ....Col	6-12-61	+	+	+			±	+	+	+	6+1-
2476	Sundowners, The (133)	Dr.....WB	11- 7-60	++	++	++	++	++	++	++	++	++	14+
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision .....BV	11-14-60	++	+	±	++	++	++	++	++	++	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle .....Valiant	12-19-60	+									2+
2494	Swamp of Sherwood Forest (80)	© Adventure Drama .....Col	1-16-61	+	±	+	++	±	++	±	±	±	8+3-
—T—													
2539	Tammy Tell Me True (97)	Com. Dr. U-I	6-26-61	+		+	++	+	++	++	++	++	7+
2515	Teacher and the Miracle, The (88)	Religious Drama .....President	4-17-61	+					±		±	+	4+2-
2514	Terror of the Tongs, The (80)	Ac.....Col	3-27-61	+	±		+				±	±	5+2-
2493	Tess of the Storm Country (84)	© Melodrama .....20th-Fox	1-16-61	+	+	+	++	++	++	++	++	++	6+
2534	Three Blondes in His Life (73)	Mystery .....Cinema Assoc	6-12-61	±		-			±				2+3-
248S	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy .....Col	12-12-60	+	+	++	++	++	++	++	++	++	11+
2498	Tomboy and the Champ (92)	Comedy-Drama .....U-I	1-30-61	+	±		+		+		+	+	4+1-
2481	Tormented (75)	Horror Drama ....AA	11-28-60	+							+	+	3+
2480	Touch of Flesh, The (76)	Drama .....Amity Films-SR	11-21-60	±									1+1-
251D	Trapp Family, The (106)	Comedy-Drama .....20th-Fox	3-13-61	+	+	±	+	±	+	±	+	+	6+2-
2493	Tunes of Glory (106)	Dr.....Lopert	1-16-61	++	++	++	++	++	++	++	++	++	13+
2525	Two Loves (100)	© Drama .....MGM	S-1S-61	++	++	++	++	++	++	++	++	++	10+
2538	Two Rode Together (109)	Dr.....Col	6-19-61	++	+	±	++	±	±	±	±	±	7+2-
2501	Two-Way Stretch (87)	Com.....Showcorp	2-13-61	+	++		++		++	++	++	++	9+
—U—													
250S	Underworld, U. S. A. (98)	Cr.....Col	2-27-61	+	±	+	+	+	±	±	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama....AA	1- 9-61	+									2+2-
—V—													
2472	Village of the Damned (78)	Horror Drama .....MGM	10-24-60	+	++	+	++	++	++	++	++	++	10+
2540	Voyage to the Bottom of the Sea (105)	© Ad. ....20th-Fox	6-26-61	+									1+
—W—													
2483	Wackiest Ship in the Army, The (99)	© Comedy .....Col	12- S-60	+	±	++	++	++	++	++	++	++	11+1-
2527	Warrior Empress, The (89)	© Action-Adventure .....Col	S-22-61	±	±	±	±	±	±	±	±	±	6+4-
251S	Watch Your Stern (88)	Com.....Magna	4- 3-61	+	±	++	++	++	++	++	++	++	6+1-
2484	Where the Boys Are (99)	© Com. MGM	12- 5-60	++	++	++	++	++	++	++	++	++	13+
2S32	When the Clock Strikes (72)	Mystery .....UA	6- S-61	±		±							2+2-
2500	White Warrior (86)	© Adv. Dr. (Eng. dubbed) .....WB	2- 6-61	+	++	-	+	±	±	±	±	±	7+4-
2537	Wild in the Country (114)	© Drama/Songs .....20th-Fox	6-19-61	+	±	±	+	±	±	±	±	±	5+3-</

FEATURE CHART

BOXOFFICE BookinGuide :: July 3, 1961

FEATURE CHART

The key to letters and combinations
Drama; (An) Animated-Action; (C)
with Music; (Doc) Documentary; (D)
Historical Drama; (M) Musical; (My)
thereof indicating story type: (Ad) Adventure Drama; (Ac) Action
Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama
Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi)
Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
NOVEMBER	ⓂGoddess of Love (68) Ⓢ D..039 Belinda Lee, Jacques Sernas ⓂNorth to Alaska (122) Ⓢ Ad..051 John Wayne, Capucine, Fabian Desert Attack (76).....Ac..053 John Mills, Sylvia Syms ⓂTess of the Storm Country (84).....D..050 Diane Baker, Lee Philips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	ⓂMidnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	ⓂⓂSunrise at Campobello (143).....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	ALLIED ARTISTS The Big Wave.....Ad.. Sessue Hayakawa Billy Budd.....D.. Peter Ustinov, Robert Ryan ⓂEl Cid Ⓢ.....D.. Charlton Heston, Sophia Loren AMERICAN-INT'L ⓂReptilicus.....SF.. Bodil Miller ⓂJourney to the 7th Planet..SF.. John Agar, Greta Thyssen
DECEMBER	ⓂWizard of Baghdad (92) Ⓢ Ad..054 Dick Shawn, Diane Baker, Barry Coe ⓂFlaming Star (92) Ⓢ W..056 Elvis Presley, Barbara Eden ⓂEsther and the King (109) Ⓢ D..057 Joan Collins, Richard Egan ⓂLegions of the Nile (94) Ⓢ Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)...Doc..6029 James Brown, Merry Anders The Facts of Life (104)...C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color.....CD..6102 Mickey Rooney, Mamie Van Doren	ⓂⓂThe Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	COLUMBIA ⓂThe Devil at 4 O'clock Ⓢ D.. Spencer Tracy, Frank Sinatra Scream of Fear.....D.. Susan Strasberg, Ronald Lewis ⓂMysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood ⓂGreengage Summer.....D.. Kenneth More, Danielle Darrieux, Susannah York ⓂBarabbas Ⓢ.....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side.....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street.....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship.....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire
JANUARY	ⓂMarriage-Go-Round (99) Ⓢ C..101 Susan Hayward, James Mason, Julie Newmar ⓂLittle Shepherd of Kingdom Come (108) Ⓢ D..102 Jimmie Rodgers, Luana Patten ⓂCan-Can (131) Ⓢ M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61).....W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71).....W..6102 James Brown, Della Sharman	ⓂThe Grass Is Greener (105) Ⓢ C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117).....D..008 Efrem Zimbalist Jr., Angie Dickinson	MGM ⓂFour Horsemen of the Apocalypse Ⓢ D.. Glenn Ford, Ingrid Tulin, Charles Boyer, Lee J. Cobb ⓂMutiny on the Bounty (Ultra Panavision-70).....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza.....D.. Rossano Brazzi, Olivia de Havil- land, George Hamilton, Yvette Mimieux ⓂKing of Kings Ⓢ Bib D.. Jeffrey Hunter, Siobhan McKenna A Thunder of Drums.....OD.. Richard Boone, Geo. Hamilton, Luana Patten
FEBRUARY	ⓂThe Millionaire (90) Ⓢ C..104 Sophia Loren, Peter Sellers Circle of Deception (100) Ⓢ D..111 Bradford Dillman, Suzy Parker ⓂUpstairs and Downstairs (100).....C..125 Michael Craig, Mylene Demongeot ⓂThe Canadians (85) Ⓢ OD..105 Robert Ryan, John Dehner	The Misfits (124).....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91).....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88).....OD..009 Clint Walker, Leticia Roman (Filmed in sepiá)	PARAMOUNT ⓂBreakfast at Tiffany's.....CD.. Audrey Hepburn, George Peppard ⓂSummer and Smoke.....D.. Laurence Harvey, Geraldine Page ⓂHawaii.....Ad.. John Wayne, Red Buttons Hell is for Heroes.....D.. Bobby Darin, Bob Newhart, Fess Parker ⓂMy Geisha.....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
MARCH	Sanctuary (90) Ⓢ D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation.....C..114 ⓂⓂThe Trapp Family (106) D..117 Ruth Leuwicik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements	ⓂThe Alamo (162) Todd-AO.....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68).....W..6103 Jim Davis, Nancy Hadley	ⓂWings of Chance (76).....OD..6111 James Brown, Frances Rafferty	ⓂThe White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	20th-FOX ⓂThe Big Gamble Ⓢ Ad.. Juliette Greco, Stephen Boyd, David Wayne ⓂFrancis of Assisi Ⓢ D.. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue Ⓢ D.. Dana Andrews, Eleanor Parker Marines, Let's Go.....Ac.. Tom Tryon, David Hedison
APRIL	ⓂAll Hands on Deck (93) Ⓢ M..112 Pat Boone, Barbara Eden, Buddy Hackett ⓂFerry to Hong Kong (103) Ⓢ Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms ⓂThe Fiercest Heart (91) Ⓢ OD..120 Stuart Whitman, Juliet Prowse	ⓂThe Minotaur (92) Ⓢ Ad..6115 Bob Mathlas, Rosanna Schiaffino A Matter of Morals (90).....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	ⓂTomboy and the Champ (92).....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111).....D..6109 Richard Widmark, Sonja Ziemann	ⓂThe Sins of Rachel Cade (123).....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103).....Ac..011 Vic Morrow, Ray Danton	UNITED ARTISTS Exodus (212) (Panavision 70).....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion.....D.. Ernest Borgnine, Anne Baxter Something Wild.....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz.....D.. Burt Lancaster, Karl Malden The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving ⓂParis Blues.....D.. Paul Newman, Joanne Woodward Goodbye Again.....D.. Ingrid Bergman, Yves Montand, Anthony Perkins
MAY	ⓂReturn to Peyton Place (122) Ⓢ D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) Ⓢ D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby ⓂThe Big Show (113) Ⓢ Ad..123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103).....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67).....W..6109 Jim Davis, Merry Anders Gun Fight (62).....W..6113 James Brown, Joan Staley	ⓂPosse From Hell (89).....W..6112 Audie Murphy, John Saxon, Zohra Lampert ⓂThe Pharaoh's Woman (88) Ⓢ Ad..6113 Linda Cristal, John Drew Barrymore ⓂOle Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	ⓂThe Steel Claw (96).....Ac..012 George Montgomery, Charlito Luna	UNIVERSAL-INT'L ⓂBack Street.....D.. Susan Hayward, John Gavin ⓂCape Fear.....D.. Gregory Peck, Polly Bergen The Outsider.....D.. Tony Curtis, Jas. Francis
JUNE	Battle at Bloody Beach (80) Ⓢ Ac..128 A. Murphy, G. Crosby, D. Michaels ⓂWild in the Country (114) Ⓢ D/M..129 E. Presley, H. Lange, T. Weld ⓂSnow White and the 3 Stooges (107) Ⓢ C..130 Carol Heiss, Stooges	Snake Woman (68).....Ho..6112 John McCarthy, Susan Travers ⓂDr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court ⓂRevolt of the Slaves (100) Ⓢ Ad..6117 Rhonda Fleming, Lang Jeffries	ⓂRomanoff and Juliet (112).....C..6106 P. Ustinov, S. Dee, J. Gavin ⓂCurse of the Werewolf (91).....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79).....Ho..6116 Barbara Shelley, Andre Morell ⓂThe Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (82).....Ad..013 Ernest Revere, Louis Locke ⓂBimbo the Great (87).....Ad..014 Charles Holm, Mary Ann Shields	WARNER BROS. ⓂSplendor in the Grass.....D.. Natalie Wood, Warren Beatty ⓂSusan Slade.....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin ⓂThe Music Man Ⓢ M.. Robert Preston, Shirley Jones ⓂA Majority of One.....C.. Rosalind Russell, Alec Guinness Claude's English.....D.. Diane McBain, Arthur Kennedy
JULY	ⓂMisty (92) Ⓢ OD..131 David Ladd, Arthur O'Connell ⓂVoyage to the Bottom of the Sea (105) Ⓢ Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon	ⓂBy Love Possessed (116) Panavision.....D..6119 Lana Turner, Efrem Zimbalist Jr., The Last Time I Saw Archie (98).....C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72).....My 6116 James Brown, Merry Anders	Trouble in the Sky (76).....Ac..6118 Michael Craig, Elizabeth Seal ⓂTammy Tell Me True (97).....CD..6119 Sandra Dee, John Gavin	ⓂParrish (137).....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens ⓂFanny (133).....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	
AUGUST		The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr	ⓂCome September (..) Panavision.....CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin	ⓂLadd: A Dog (..).....D.. Peter Breck, Peggy McCay	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Ⓢ Ten Who Dared (92) Ad. Nov 60
 John Beal, Brian Keith
 Ⓢ Swiss Family Robinson
 (128) Panavision Ad. Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 Ⓢ One Hundred and One
 Dalmatians (80) An. Mar 61
 Ⓢ The Absent-Minded Professor
 (97) C. May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 Ⓢ The Parent Trap (123) C. Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills
 Ⓢ Nikki, Wild Dog of the
 North (73) Ad. Jul 61
 Jean Coutin, Nikki (dog star)

CONTINENTAL

It Happened in Broad
 Daylight (97) D. Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98) D. Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Ⓢ Hippodrome (96) Ac. Mar 61
 (Eng-dubbed) Gerhard Reidmann,
 Margit Nankke
 Saturday Night and Sunday
 Morning (90) D. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) D. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane
 (78) D. Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) D. Jun 60
 Jack Nicholson, Georgianna Carter
 Ⓢ Last Woman on Earth
 (71) D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70) HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) D. Nov 60
 Gary Clark, Mario Ryan

GOVERNOR

Carry On, Nurse (89) C. Jan 61
 Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD. Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Ⓢ Santa Claus (94) F. Nov 60
 Narrated by Ken Smith
 Ⓢ Little Angel (90) CD. Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) C. Nov 60
 Melina Mercouri, Jules Dassin
 Ⓢ Tunes of Glory (106) D. Jan 61
 Alec Guinness, John Mills

PATHE-AMERICA

Ⓢ The Deadly Companions
 (90) Panavision W. Jul 61
 Maureen O'Hara, Brian Keith,
 Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
 (71) Ho. Jan 61
 Gianna Maria Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'S

The Half Pint (73) C. Oct 60
 Pat Goldin, Tommy Blackman
 Ⓢ The Last Rebel (83) Ac. Dec 60
 Carlos Thompson, Ariadna Welter
 Code of Silence (75) Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
 (72) Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93) Ad. Mar 61
 Peter Wyngarde, Donald Sinden
 Ⓢ Nature Girl and the Slave
 (70) Ad. May 61
 Marian Michael, Adrian Hoven

VALIANT-VITALITE

Ⓢ Sword and the Dragon
 (83) Ad. Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) D. Jan 61
 R. Attenborough, Pler Angeli
 The Young One (103) D. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) D. Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners
 (78) Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) 9-19-60
 (Kingsley) Elsa Daniel

FRANCE

Breathless (89) 3-6-61
 (F-A-W) Jean Seberg, Jean-
 Paul Belmondo
 Ⓢ Eye for an Eye, An
 (93) V. 10-5-60
 (Manhattan) Curt Jurgens
 Love Game, The (85) 2-13-61
 (F-A-W) Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110) 3-6-61
 (Cont'l) Gerard Philippe, Lilli
 Palmer, Anouk Aimee, L. Padovani
 No Morals (77) 11-14-60
 (Mishkin) Jeanne Moreau
 Ostrich Has Two Eggs, The
 (89) 11-21-60
 (Janus) Pierre Fresnay, Simone
 Renant
 Port of Desire (85) 12-5-60
 (Kingsley-Union) H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) Jean Renoir, Pauline
 Llubost
 Rue de Paris (90) 12-12-60
 (Lopert) Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
 (President) Hardy Kruger, E.
 Mueller
 Glass Tower, The (104) 10-3-60
 (Ellis) Lilli Palmer
 Rest Is Silence, The (106) 10-3-60
 (F-A-W) Hardy Kruger, P. Van
 Eyck
 Three-Penny Opera, The
 (113) 11-21-60
 (Brandon) Lotte Lenya, Rudolph
 Forster

GREECE

Counterfeit Coin (120) 10-3-60
 (Atlantis) K. Logothetides

Moussitsa (75) 6-5-61
 (Greek Pictures) A. Vouyouklaki
 288 Sournara St. (90) 2-27-61
 (Atlantic) Orestis Makris,
 Sophia Vembo

ITALY

Big Deal on Madonna St.,
 The (91) 1-30-61
 (UMPO) V. Gassman, Toto
 Holiday Island (105) 11-14-60
 (Brandon) Vittorio de Sica
 La Dolce Vita (175) 4-24-61
 (Astor) Marcello Mastroianni,
 Anita Ekberg, Anouk Aimee, Alain
 Cuny
 L'Avventura (145) 6-5-61
 (Janus) Monica Vitti, Gabriele
 Ferzetti, Lea Massari
 Two Women (105) 6-19-61
 (Embassy) Sophia Loren,
 Jean-Paul Belmondo
 Wild Love (86) 5-1-61
 (Ellis) Franco Interlenghi

JAPAN

Ⓢ Rikisha Man, The (105) 5-8-61
 (Cory) Toshiro Mifune
 Road to Eternity (181) 2-27-61
 (Beverly) Tatsuya Nakadai

SWEDEN

Dreams (86) 8-8-60
 (Janus) E. Dahlbeck, H. Anders-
 son
 Unmarried Mothers (79) 3-13-61
 (President) E. Etberg, B. Logart
 Virgin Spring, The (88) 12-12-60
 (Janus) Max von Sydow,
 Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) 1-31-61
 (Kingsley) Vladimir Ivashov,
 Shanna Prokhorenko (also Eng-
 dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES

(Reissues)
 5424 French Fried Frolic
 (16/2) Feb 61
 5434 Hectic Honeymoon
 (17) Jan 61
 5425 Should Husbands
 Marry? (17) Apr 61
 5435 Aim, Fire, Scoot (16) Mar 61
 5426 He Flew the Shrew
 (16/2) May 61
 5436 Man or Mouse (18) Jun 61

CANDID MICROPHONE

(Reissues)
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61
 5555 No. 5, Ser. 2 (11) Mar 61
 5556 No. 6, Ser. 2 (10 1/2) Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10) May 61

COLOR FAVORITES

(Technicolor Reissues)
 5604 Way of All Pests
 (7 1/2) Nov 60
 5605 Four Wheels, No
 Brakes (6 1/2) Nov 60
 5606 Skeleton Frolic (7 1/2) Dec 60
 5667 Babie Boogie (6) Jan 61
 5608 Pickled Puss (6 1/2) Jan 61
 5609 Christopher Crumpet's
 Playmate (6 1/2) Feb 61
 5610 Swiss Tease (6) Mar 61
 5611 The Rise of Dutton
 Lang (6 1/2) Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61
 5614 Topsy Turkey (6 1/2) Jun 61
 5615 Punchy de Leon (6 1/2) Jul 61

FILM NOVELTIES

(Reissues)
 5851 Canine Crimebusters
 (10) Oct 60
 5852 Push Back the Edge
 (10) Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10) Mar 61
 5854 Yukon Canada (10) Apr 61

LOOPY de LOOP

(Color Cartoons)
 5702 Here Kiddie Kiddie
 (6 1/2) Dec 61
 5703 Countdown Clown (6 1/2) Jan 61
 5704 Happy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky
 Day (6 1/2) May 61
 5707 Fee Fie Foes (6 1/2) Jun 61
 5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES

(Technicolor)
 5754 Magoo Makes News (6)
 (Both C and standard) Dec 60
 5755 Hotsy Footsey (7) Feb 61
 5756 Magoo's Canine Mutiny
 (Both C and standard) Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6) Jun 61

SPECIAL COLOR FEATUURES

5441 Wonderful Hong Kong
 (19 1/2) Jan 61
 5442 Splendors of Paris
 (19) May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)
 4160 King of the Congo Jun 60
 5120 Son of Geronimo Nov 60
 5140 The Great Adventures of
 Captain Kidd Mar 61

STOOGES COMEDIES

(Reissues)
 5401 Income Tax Sappy
 (16 1/2) Sep 60
 5402 Pardon My Backfire
 (16) Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16) Jan 61
 5405 Knutsy Knights
 (17 1/2) Feb 61
 5406 Shot in the Frontier
 (16) Apr 61
 5407 Scotched in Scotland
 (15 1/2) May 61
 5408 Fling in the Ring
 (16) Jun 61

THRILLS OF MUSIC

(Reissues)
 5951 Ray Anthony & His
 Orchestra (10 1/2) Oct 60
 5952 Shorty Sherlock & His
 Orchestra (8 1/2) Dec 60
 5953 Skitch Henderson & His
 Orchestra (10) Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11) May 61

WORLD OF SPORTS

5801 Rassin' Champs (10) Dec 60
 5802 Hit Shooters (9 1/2) Feb 61
 5803 Water-Sports Champs
 (10) Apr 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry's
 W261 Pet Peeve (7) Sep 60
 W262 Mice Follies (7) Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling
 (7) Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7) Sep 60
 W272 Mouse for Sale (7) Sep 60
 W273 Cat Fishin' (8) Sep 60
 W274 Part Time Pal (8) Sep 60
 W275 Cat Concerto (7) Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7) Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
 S20-1 Rail Rodents (7) Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for
 Two (7) Sep 60
 S20-4 Mouse Trapeze (7) Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or
 Butts (6) Sep 60
 S20-7 Candy Cabaret (7) Sep 60
 S20-8 The Oily Bird (7) Sep 60

COLOR SPECIALS

(2 Reels)
 B20-1 Carnival in Quebec
 (16) Sep 60
 B20-2 Boats a-Poppin' (18)
 (Anamorphic) Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic Apr 61

MODERN MADCAPS

(Technicolor)

M20-1 Galaxia (7) Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustache
 (6) Jan 61
 M20-5 The Kid From Mars
 (6) Mar 61
 M20-6 The Mighty Termites
 (6) Jun 61

NOVELTOON

(Technicolor)

P20-1 Northern Mites (6) Nov 60
 P20-2 Miceniks (6) Dec 60
 P20-3 The Lion's Busy (6) Mar 61
 P20-4 Goodie the Gremelin
 (6) Apr 61
 P20-5 Alvin's Solo Flight (7) Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color—1 Reel)

D20-1 Kings of the Keys
 (9) Sep 60
 D20-2 Big "A" (9) Sep 60
 D20-3 A Sport Is Born
 (10) Nov 60
 D20-4 Ten Pin Tour (9) Apr 61
 D20-5 Speedway (10) May 61

THE CAT

(Color Cartoons)

C20-1 Top Cat (8) Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel
 (12 1/2) Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)

T20-1 Porpoise Posse (10) Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPIES

(Color)

7101 Australian Water Sports
 (9) Jan 61
 7102 Assignment Mexico (10) Feb 61
 7105 Algonquin Holiday
 (9) Mar 61
 7103 Adventure in Rhythm
 (9) Apr 61
 7104 Assignment Egypt (9) May 61
 7106 Assignment Singapore
 & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10)
 C'Scope. De Luxe color Jul 60
 7055 Call of the Holy Land
 (19) 2D (B&W) Nov 60

TERRYTOON 2-D's

All Ratios—Color

5121 The Mysterious Package
 (6) Jan 61
 5122 Cat Alarm (6) Feb 61
 5123 Drum Roll (7) Mar 61
 5124 Railroaded to Fame
 (7) May 61
 5125 The First Fast Mail
 (6) May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo
 (6) Feb 61
 5102 So-So Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6) Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
 (9) Nov 60
 4172 The Lion City (9) Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) Mar 61
 4176 Puerto Rican Playland
 (8) Apr 61
 WALTER LANTZ CARTUNES
 (Technicolor. Can be projected in
 the Anamorphic process, 2.35-1)
 (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality
 (Woody Woodpecker) Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker) Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker) Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper (9) Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker) Mar 61
 4118 Papoose on the Loose Apr 61
 4119 Clash and Carry April 61

WALTER LANTZ REISSUES

(Color Cartunes. Can be projected in
 the Anamorphic process, 2.35-1)
 4131 Heltter Shelter (6) Nov 60
 4132 Witch Crafty (6) Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) Feb 61
 4135 Squareshootin' Square
 (6) Mar 61
 4136 Bronco Busters (6) Apr 61

SPECIAL

4104 Football Highlights of
 1960 (10) Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

Technicolor Reissues—7 min.)

8301 Room and Bird Sep 60
 8302 Crooked Quack Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped Nov 60
 8305 Little Beau Pepe Dec 60
 8306 Tweet Tweet Tweety Dec 60
 8307 Bunny Hugged Jan 61
 8308 Wearing of the Grin Feb 61
 8309 Beep Deep Mar 61
 8310 Rabbit Fire Apr 61
 8311 Feed the Kitty Apr 61
 8312 The Lion's Busy May 61
 8313 Thumb Fun Jun 61
 8314 Corn Plastered Jul 61
 8315 Kiddin' the Kitty Aug 61
 8316 Ballot Box Bunny Aug 61

BUGS BUNNY SPECIALS

(Technicolor—7 min.)

8721 From Hare to Heir Sep 60
 8722 Lighter Than Hare Dec 60
 8723 The Abominable Snow
 Rabbit Mar 61
 8724 Compressed Hare Jul 61

MERRIE MELODIES

LOONEY TOONS

(Technicolor—7 min.)

8701 The Dixie Fryer Sep 60
 8702 Hopalong Casualty Oct 60
 8703 Trip for Tat Oct 60
 8704 Doggone People Nov 60
 8705 High Note Dec 60
 8706 Cannery Woe Jan 61
 8707 Zip 'n Snort Jan 61
 8708 Hopy Daze Feb 61
 8709 Mouse on 57th St. Feb 61
 8710

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

'Usher' Pleased All

"House of Usher" from American-Int'l (hondled by Howco in this territory) will out-gross some of your so-called "super pictures," if your situation is like mine. Pleased oll.

TERRY AXLEY

New Theatre,
England, Ark.

ALLIED ARTISTS

Roymie (AA)—David Ladd, Julie Adams, John Agar. Yes, it is a family picture. No, the families didn't come. In fact, not even an average bunch of kids, no teenagers, no adults. So, brother, these good family pictures really hurt here. Business was terrible. Played Fri., Sat.—Ken Christianson, Raxy Theatre, Washburn, N. D. Pap. 968.

Web of Evidence (AA)—Van Johnson, Vera Miles, Emlyn Williams. Interesting and well acted, but definitely lacking in drawing power. Van Johnson's name means little here these days, though I have always liked him and hope he lives again in a better role.—Paul Fournier, Arcadia Theatre, St. Leonard, N. B. Pap. 2,150.

BUENA VISTA

Swiss Family Robinson (BV)—John Mills, Dorothy McGuire, James MacArthur. This did very well despite bad weather. A fine family picture which you will be proud to show. I wish there would be more like this, as this is what the public wants. Its grosses have shown so all over the country. Played Fri. through Mon. Weather: Rainy.—James Hardy, Shoals Theatre, Shoals, Ind. Pap. 1,555.

COLUMBIA

Please Turn Over (Col)—Jean Kent, Ted Ray, Julia Lockwood. Well, this is not quite up to the "Carry On" series, but it's pretty good, and did all right. Although I must say it didn't break any 15 year record like some situations report. Terms were suitable. Played Thurs., Fri., Sat. Weather: Rain.—Paul Fournier, Arcadia Theatre, St. Leonard, N. B. Pap. 2,150.

3 Worlds of Gulliver, The (Col)—Kerwin Mathews, Jo Morrow, June Thorburn. "My Pal, Buddy," "The Snow Queen," "Raymie," "A Dog of Flanders" and this one all flopped here. Every one played to a loss, and "Gulliver" was the lowest. Less than a handful of adults, a few teens and a bunch of kids. A good picture sold too high for what kid shows do. Played Fri., Sat. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pap. 968.

Wackiest Ship in the Army, The (Col)—Jack Lemmon, Ricky Nelson, Chips Rafferty. This one didn't do as well as expected. Could have been funnier. Played Sun., Mon. Weather: Cool and clear.—Terry Axley, New Theatre, England, Ark. Pap. 2,136.

METRO-GOLDWYN-MAYER

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. A very good drama with excellent acting by Elizabeth Taylor and all the cast, especially Dina Merrill. Miss Taylor received the Oscar on the same Monday night I played the picture. It did quite well both nights despite bad weather.—James Hardy, Shoals Theatre, Shoals, Ind. Pap. 1,555.

Key Witness (MGM)—Jeffrey Hunter, Pat Crowley, Dennis Hopper. Nationally a flop, locally the same. All that was missing (besides customers) was the commercial. Not far small towns unless you have a lot of teens that go for this hood play. You can get a date on product like this, but try to from MGM on their rated pictures! Played Fri., Sat. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pap. 968.

Village of the Damned (MGM)—George Sanders, Barbara Shelley, Laurence Naismith. A few youngsters given the power to destroy with their eyes. A little different from the run-of-the-mill in this type. Played Wed. to Sat.—Harold Bell, Opera House, Coaticook, Que. Pap. 6,382.

PARAMOUNT

CinderFello (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. This one fell flat on its face for me and turned in the poorest gross I ever had on a Jerry Lewis picture. Played Sun., Mon. Weather: Warm and rainy.—Terry Axley, New Theatre, England, Ark. Pap. 2,136.

Circus Stors (Para)—Documentary. This will outdo

a \$3.00 seat to the Barnum and Bailey circus any day. In 'Scope and color, it's 61 minutes of the best circus acts you can see anywhere. Played Wed. to Sat.—Harold Bell, Opera House, Coaticook, Que. Pap. 6,382.

Psycho (Para)—Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. This did above average business on Sun., Mon., Tues. change. With proper exploitation it will go in any situation.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pap. 6,000.

20th CENTURY-FOX

Legions of the Nile (20th-Fox)—Linda Cristal, Georges Marchal, Ettore Manni. Leave it in the can. Played Thurs., Fri., Sat. Weather: Foggy and rain.—Terry Axley, New Theatre, England, Ark. Pap. 2,136.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. Tiptop entertainment, but didn't do the business expected. Played a little late. Play it, by all means and make your patrons happy. Played Sun., Mon. Weather: Clear and cool.—Terry Axley, New Theatre, England, Ark. Pap. 2,136.

One Foot in Hell (20th-Fox)—Alan Ladd, Don Murray, Dolores Michaels. Not bad at all. But did Alan Ladd have to star in it? Good thing the rest of the cast put up such a good job. Played Sun., through Tues. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pap. 13,000.

Rookie, The (20th-Fox)—Tommy Noonan, Pete Marshall, Julie Newmar. Wacky comedy, but too uneven to be really good. Lots of laughs, but it missed being a comedy that will build trade when word-of-mouth gets out. Did near normal here. Played Fri., Sat. Weather: Warm.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pap. 968.

Story of Ruth, The (20th-Fox)—Elana Eden, Stuart Whitman, Peggy Wood. This is an excellently acted picture and it did very well considering the parish church bazaar we had in opposition. A little draggy at times, but Miss Peggy Wood's performance as Naomi is good indeed. Played Sun., Mon., Tues.—Paul Fournier, Arcadia Theatre, St. Leonard, N. B. Pap. 2,150.

UNITED ARTISTS

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. Why does a company go through all the trouble of making such a good show—then not finish the job? Color would have upped the gross on this one. But then I suppose it's hard to please us all. Played Wed. to Sat.—Harold Bell, Opera House, Coaticook, Que. Pap. 6,362.

Misfits, The (UA)—Clark Gable, Marilyn Monroe, Montgomery Clift. Never have we heard so many bad comments on one picture since our start in this crazy game. Still they came and we did fair. They were walking out faster than they were coming in, and it became quite a joke. Too bad Clark Gable had this credited as his last film. And the last two Monroe films have been real nothings.—Ray Boriski, Al Zarzana, Boulevard Theatre, Houston, Tex.

UNIVERSAL-INTERNATIONAL

Great Impostor, The (U-I)—Tony Curtis, Edmond O'Brien, Joan Blackman. Good picture played during last month of school, hence not much business. Not worth percentage in small situations. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pap. 2,018.

Seven Ways From Sundown (U-I)—Audie Murphy, Barry Sullivan, Venetia Stevenson. Good western with Audie Murphy and in color. Will do okay if your patrons go for westerns and outdoor pictures. We did only fair business on a two-day run. Played Thurs., Fri. Weather: Good.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pap. 5,424.

WARNER BROS.

Fever in the Blood, A (WB)—Efrem Zimbalist jr., Angie Dickinson, Don Ameche. Boys, if you have not made a contract on this, let WB keep it. All it is is 117 minutes of wasted film. Na good; no business. Played Thurs., Fri., Sat. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pap. 1,117.

Give It Your Best Time

"Where the Boys Are" from MGM is very good and in color and Cinemascope plus a top staff of young stors. We did very good business on this and would recommend it to all showmen who need to and want to make a little on a picture (and who doesn't?). Give it your best time.

Arcade Theatre,
Sandersville, Ga.

B. L. BROWN JR.

FOREIGN LANGUAGE FEATURE REVIEWS

They Were Ten

F Ratio: Melodrama
1.85-1

Schwartz- Sachson 105 Minutes Rel

Amazingly not unlike a rip-snorting melodrama of the Great American West, this filmed-in-Israel story of Palestinian settlers in the late 19th Century should find a most receptive audience in the primarily metropolitan centers, which contain the bulk of America's Jewry. It is spoken in Hebrew and contains English titles, so that the audiences not conversant with the language will be able to fully understand how it is that nine male Jews and one woman (Ninette) are driven to Palestine, then a part of the already decaying Turkish Empire, from vicious Russian pogroms. On a rocky hilltop, surrounded by alien and suspicious Arabs (shades of the American Injuns!) they apply themselves to growing crops. The other eight men are openly jealous of Oded Teomi's married status with Ninette and some leave for easier-living climes. Later, friendship develops between Jew and Arab. Ninette dies after giving birth to a son. This was produced and directed for Scopos Productions A. G., by Baruch Diner, who collaborated with Meachem Shual and Gavriel Dagan on the script. George Schwartz and Arthur Sachson are distributing this in the U. S.

Ninette, Oded Teomi, Leo Filler, Yosef Safra, Yosef Zur, Gavriel Dagan.

Violent Summer

A Ratio: Drama
1.85-1

Films-Around-the-World 95 Minutes
Rel. June '61

An intensely dramatic Italian-language dealing with a May-September romance against a World War II background, this Titanus-SGC production is strong art house fare despite the lack of top foreign names for the marquee. However, Eleonora Rossi Drago, a contemporary of Loren and Lollobrigida resembles Ingrid Bergman and gives a splendid portrayal which should boost her stock for art house audiences. She won the Italian "Silver Ribbon" as best actress of the year for this sensitive performance, a selling angle for class patrons. Excellent, too, are Jean Louis Trintignant, who played opposite Bardot in "And God Created Woman," and Jacqueline Sassard, a vibrant teenage type. Valerio Zurlini, who directed from his own screenplay in collaboration with Suso Cecchi D'Amico and Giorgio Prosperi, captures the mood and atmosphere of the previous (1943) generation of troubled youth and his love scenes between the passionate adolescent and a thirtyish widow are moving and almost too realistic—making the film adult fare. The placid opening takes place in a seaside resort patronized by wealthy families and the climax, as German occupation troops take over, is filled with bombing and horror, both parts well photographed. The ill-matched lovers part for a tragic finale. The fine musical score by Mario Nascimbene rates special mention.

Eleonora Rossi Drago, Jean Louis Trintignant, Jacqueline Sassard, Raf Mattioli.

Sneak Previews for 'Ada'

NEW YORK — Metro-Goldwyn-Mayer will hold a series of sneak previews of "Ada," starring Susan Hayward and Dean Martin, in key cities across the country, as part of the campaign for this summer release, according to Robert Mochrie, general sales manager. Mochrie and his MGM staff were impressed at the audience applause reaction at the New York sneak preview last week.

Opinions on Current Productions

FEATURE REVIEWS

Symbol © denotes color; © CinemaScope; V Vistavision; S Superscope; N Noturomo; R Regalscope; T Techniromo. For story synopsis on each picture, see reverse side.

Fanny

F Ratio: 1.85-1 Drama with Comedy

Warner Bros. (016) 133 Minutes Rel. July '61

Rare is the kind of film that tugs at the heartstrings and gives rise to laughter at one and the same time. But one such is this Joshua Logan production, which should encounter limitless amounts of praise and patronage wherever it is shown. The screenplay by Julius J. Epstein eschews the tuneful facets of the original S. N. Behrman-Joshua Logan musical and emerges a straight comedy-drama, which, despite leisurely paced opening sequences, rapidly changes into a story of tears and laughter that will make audiences completely forget possible early-footage gripes. So exquisite are performances that selecting one for top honors becomes a matter of individual taste. Leslie Caron's delineation of the title role is ethereally fine-grained; Horst Buchholz is excellent as her lover, and Maurice Chevalier and Charles Boyer are delightful as a pair of aging, irascible men whose deep affection for each other does not prohibit their constant bickering. Much of the credit for the film's magnificence goes to the sensitive, sure-handed direction of Logan and the distinctive Technicolor photography by Jack Cardiff of the breath-takingly beautiful backgrounds and the closeups in which the feature abounds.

Leslie Caron, Horst Buchholz, Maurice Chevalier, Charles Boyer, Baccaloni, Lionel Jeffries, Raymond Bussieres.

Time Bomb

F Ratio: 1.85-1 Suspense Drama

Allied Artists (6104) 92 Minutes Rel. April '61

Suspense, certainly, is one of the most dramatic and vital components of action plots, and in this Franco-Italian co-production (Les Group Des 4, Paris, and Da. Ma. Cinematografica, Rome), competently spoken in English, the thrills add up to forceful entertainment indeed. Curt Jurgens, an international thespian of considerable note, and Mylene Demongeot, among France's current crop of kittenish darlings, are the principals in an engrossing scheme, by Mlle. Demongeot and her avarice-minded brother, Alain Saury, to recoup a lost family fortune by wrecking a freighter plying between Hamburg, Germany, and Helsinki, Finland, in the process collecting a whopping six-million-dollar insurance payment. Although much of the action takes place aboard a freighter as she cuts her way through the Kiel Canal and across the North Sea, there are glimpses into the contemporary lives of the young rich of Europe's capitals. Written for the screen by director Yves Ciampi and Henri-Francois Rey, from Jean-Charles Tacchella's original story, this will hold interest of both youthful and mature audiences; it manages to convey the urgency that is so important in attractions of land-and-sea suspense. Ciampi's direction is sure, swift and studied.

Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercery, Robert Porte, Daniel Sorano, Jean Durand.

The Girl in Room 13

F Ratio: 1.85-1 Adventure Drama

Astor Int'l 79 Minutes Rel. July '61

An engrossing enough trek into the ever-intriguing facets of love and murder, backgrounded against contemporary Brazil settings, in Eastman Color, this stars Brian Donlevy, as strong a marquee name as ever, and relative unknowns who attend to their assignments with a certain briskness that is indeed refreshing to behold. The Layton Film Productions Inc. presentation, released via Astor International, is purposefully concerned with the search by American private detective Donlevy for a girl in Brazil wanted back in the states for murder. The action gets going in fine style almost immediately—a sinister-looking chap slips a package (containing counterfeit money plates) into Donlevy's coat without the latter's knowledge, at the airport, and when the chap is shot down by police, Donlevy, it seems, is front-and-center as a point of suspicion, both by authorities and the underworld goons headed by Victor Merinow. This is produced by Marc Frederic and directed by Richard Cunha, the shooting script credited to H. E. Barrie and Cunha. It will play off as strongly as predecessor attractions in the similar plotting category, although Donlevy's presence may boost boxoffice takes, particularly in the more metropolitan centers.

Brian Donlevy, Andrea Bayard, Elizabeth Howard, Victor Merinow, John Herbert.

Atlas

F Ratio: 2.35-1 Spectacle VistaScope

Film Group-States Rights 84 Minutes Rel. May '61

Engrossedly adhering to the accepted handling of derring-do amid the vastness and far-off reaches of legendary atmosphere, this Roger Corman-filmed-in-Greece spectacle marks that relative newcomer (he previously contributed significantly to American-International output, and, more recently, to his own Film Group-States Rights combine's first-time out effort in the more expensive undertakings with wide-wide screen (VistaScope) effects and color (in this instance the new Eastman 52-50). Fittingly, he's chosen a subject of significant esteem in Greek mythology, Atlas, who has been described by the world's greatest dramatists and story tellers, among them Homer, who observed the hero was "one who knows the depths of the whole sea and keeps the tall pillars which hold heaven and earth asunder." Certainly a hero of dynamic proportions and in Mark Forest's capable portrayal he comes alive, with a zestful vitality and youthful exuberance both refreshing and admirable to encounter. Atlas is familiar to school children as the man who carries the terrestrial globe on his shoulders. Forest is cast, in associate producer Charles Griffith's absorbing screenplay, as the hero of the Greek Games called upon by tyrant Frank Wolff.

Michael Forest, Frank Wolff, Barbours Morris, Walter Maslow, Christos Exarchos, Andreas Filippidis.

Trouble in the Sky

F Ratio: 1.85-1 Action Drama

Univ.-Int'l (6118) 76 Minutes Rel. July '61

A routine British-made feature with a commercial jet aircraft background, this Bryanston film produced by Aubrey Baring will satisfy as a supporting dueler even if the discussion about take-off dangers are scarcely conducive to an increase in plane travel. George Sanders, who has a comparatively minor role, has marquee value; Peter Cushing is a regular in Hammer's "Frankenstein" and "Dracula" pictures and Elizabeth Seal is attracting attention as the star of Broadway's current hit, "Irma La Douce," meaning three exploitable names for a picture of programmer length. The screenplay by Robert Westerby, based on the novel by David Beaty, opens with an inquiry into a veteran pilot's failure to lift a jet filled with passengers from the runway and much of this dialog is too technical to interest average patrons. It is only when this same pilot dies in another fatal crash that he is vindicated in his contention that a structural defect is responsible—scarcely a happy turn of events. A modest romantic element is introduced between the pilot's daughter (nicely portrayed by Miss Seal) and a test pilot for the aviation company, played by the personable Michael Craig. The outstanding acting job is that of Bernard Lee, the veteran pilot. Directed by Charles Frend.

Michael Craig, Peter Cushing, Elizabeth Seal, George Sanders, Bernard Lee, Gordon Jackson, Noel Willman.

Man in the Moon

F Ratio: 1.85-1 Comedy

Trans-Lux 98 Minutes Rel. July '61

Now the British are spoofing astronauts and the race for space with the result that this Michael Relph production is hilarious fare for the art houses and, with Kenneth More for marquee value, it can play most regular situations, as well, especially where English comedies are favored. As directed by Basil Dearden, from an original screenplay by Relph and Bryan Forbes (the actor-producer of "The Angry Silence"), the film is delightfully nonsensical even while its astronaut training background and the elaborate rocket-firing equipment seem absolutely authentic. More, certainly one of Britain's finest comics since "Genevieve," "Doctor in the House" and other top imports made him a U.S. favorite, is ideally cast as the breezy, casual "human guinea pig" for health experiments who joins a moon-flight project and he makes the surprise outcome one of the season's funniest moments. Shirley Anne Field (who scored in "The Entertainer") is most engaging as a blonde strip-teaser who supplies the romantic interest and Charles Gray, as an envious astronaut, and Michael Hordern and Charles Glyn-Jones, as sly atomic research scientists, contribute comic acting gems. The bearded Noel Purcell has one rare comedy moment in the climax. This is science-fiction with a laugh.

Kenneth More, Shirley Anne Field, Michael Hordern, Norman Bird, John Glyn-Jones, Charles Gray.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY:

"Atlas" (Film Group)

The Greek city state of Thenis has been under siege for three months by the avarice-minded tyrant of Seronikos, Frank Wolff. When Andreas Filippidis of democratic Thenis suggests that the long drawout, exhausting struggle, pitting armies over vast plains, be decided by private combat, Wolff agrees and goes forth to find a champion certain of besting Filippidis' son, Christos Exarchos, within two-weeks time. At the Greek Games Atlas (Mark Forest) is the hero of the day and Wolff uses his paramour, Barboura Morris to employ her considerable female wiles in winning Atlas over to his camp. En route to Thenis, Atlas and Barboura fall in love. In the combat contest, Atlas wins and proclaims democracy will rule. The disgruntled Wolff and advisor Walter Maslow put a fake revolt into effect; they want Filippidis out of the way. Wolff is killed by Atlas, and Thenis can now face peaceful times.

EXPLOITTIPS:

This was filmed on authentic Greek locales. Check with your local health groups (YMCA, YMHA, et al) for an Atlas competition onstage. This can be handled, too, through photos submitted to the cooperative newspapers and TV outlets.

CATCHLINES:

Behold! The Mightiest Man Who Ever Lived; Feared by Every Man—Desired by Every Woman!

THE STORY:

"Trouble in the Sky" (U-I)

At a London inquiry into a near-accident on takeoff of a new jet aircraft in India, Bernard Lee, the veteran pilot, is about to be grounded, but his long safety record is taken into consideration. With Lee restored to active duty, his daughter, Elizabeth Seal, is aided by Michael Craig, test pilot for the aviation firm, in trying to prove a structural aircraft defect. Even the flight supervisor, Peter Cushing, has difficulty landing, but he remains silent and when Lee again takes a plane with a maximum load out of the Indian airport, he crashes and he and most of the passengers are killed. At a second inquiry, Craig learns that the designer had been secretly trying to eliminate take-off troubles and he reveals this, thus vindicating Lee and winning favor with Elizabeth.

EXPLOITTIPS:

Because of the story dealing with take-off dangers, possible tieups with airlines must be eliminated. Play up George Sanders, long popular in Hollywood and British films, and Peter Cushing, who was starred in Hammer's "Frankenstein" and "Dracula" horror films. Elizabeth Seal has received acclaim in magazines and newspapers as star of "Irma La Douce" on Broadway.

CATCHLINES:

Flaming Danger in the Air—As Nervous Passengers Hold Their Breaths . . . Elizabeth Seal, Star of "Irma La Douce," in an Exciting British Film . . . The Secrets of Jet Aircraft Travel and Its Latest Developments.

THE STORY:

"Man in the Moon" (Trans-Lux)

Kenneth More, a rare English specimen who is used as a professional "guinea pig" by researchers because of his immunity to any disease, is fired because he refuses to even sniffle for a cold research project. Michael Hordern, who is training astronauts at a nearby atomic research center, takes on More to compete with several ace astronauts to be the first man to be sent to the moon. More emerges unscathed from high-temperature, tolerance and de-acceleration tests, despite the efforts of the other astronauts to sabotage him. With More inside, the missile is launched from an Australian range. More heads for the moon but lands in a wasteland which turns out to be—the Australian bush.

EXPLOITTIPS:

Play up the moon-missile background and astronaut training program to capitalize on today's news headlines and to attract the millions of science-fiction enthusiasts. Kenneth More was the star of "Genevieve," "Doctor in the House," "A Night to Remember" and other outstanding British imports.

CATCHLINES:

Kenneth More as the Perfect Specimen Who Is Picked to Be the First Man in the Moon . . . Top Secret News About the Space-Bound Astronauts . . . An Hilarious Spoof on Space Travel . . . He Couldn't Catch a Common Cold—So He Was Sent to the Moon.

THE STORY:

"Fanny" (WB)

Leslie Caron and Horst Buchholz are two waterfront youngsters passionately in love with each other. When their love is consummated in an affair, Horst is torn between his affection for the girl and his craving for a life at sea. Making a great sacrifice, Leslie urges him to accept a berth aboard a sailing vessel bound on a five-year scientific voyage. After he departs, she finds that she is pregnant with his child. Widowed, childless, aging Maurice Chevalier, a prosperous merchant, marries her, although he knows all of the facts, because he desires to perpetuate his name. A son is born to Leslie, and when Horst returns he realizes the child is his. Although it means suffering for him, the young father stays in the background until Chevalier dies; then he and Leslie marry.

EXPLOITTIPS:

Top cast should get great marquee build-up and advertising coverage. Use life-size blow-ups of topliners for lobby display. Decorate entrance and lobby as Parisian street cafe, using small tables along sidewalk, red and white checked tablecloths, candles in wine bottles, etc.

CATCHLINES:

You Loved Leslie Caron as "Gigi" and "Lilli"—Now Adore Her as "Fanny" . . . Maurice Chevalier and Charles Boyer as Two Romantic Frenchmen With an Eye for Beauty of All Kinds . . . They Loved—and Sinned—and Lived to Regret It.

THE STORY:

"Time Bomb" (AA)

A near-destitute, young, orphaned brother and sister, Alain Saury and Mylene Demongeot, whose family fortune had sprung from shipping interests, plot with her middle-aged lover, sea captain Curt Jurgens, to bilk an insurance company of \$6 million. As part of the plot, Mylene arranges to have Jurgens hired to captain the freighter Voltunia on a run from Hamburg to Helsinki. He, in turn, engages explosive expert, Daniel Sorano, to fashion the bomb which is secreted in the ship's hold and timed to explode and sink the ship in an area where World War II mines are known to still exist, thus making it appear the freighter struck a mine. Jurgens pushes his ship toward its doom, knowing he and his men can escape in lifeboats. After 20 years of overheating, a boiler bursts, trapping crewman, Jess Hahn, in the wreckage. Jurgens repents; unknown, he hurries to the hold and disconnects the bomb. He brings the ship back to Hamburg and himself into his girl's arms.

EXPLOITTIPS:

Obtain use of a Geiger counter from an electrical supply house; assign a sinister-looking man to tote it about town, with appropriate copy. As insurance brokers are good newspaper advertisers arrange newspaper interviews.

CATCHLINES:

A Shattering Cruise to Terror . . . This Ship Is a Floating TIME BOMB—Triggered to Explode . . . Explodes . . . With All the Fury That Conspiracy on the High Seas Can Ignite!

THE STORY:

"Girl in Room 13" (Astor)

Private detective Brian Donlevy, arriving in Brazil in search of a beautiful girl wanted in the U. S. for murder, is questioned by police after a sinister figure, who has slipped a package into Donlevy's coat without his knowledge, is killed in a gun duel with officers. At his hotel, Donlevy opens an adjoining door to his room and surprises a partially nude girl in her bed. Apologizing, he learns the girl (Elizabeth Howard) is on a holiday; through her, he ascertains the whereabouts of the missing girl—a night club. He escorts Elizabeth to the club, where the girl's (Andrea Bayard) boy friend, Victor Merinow, waylays him, thinking he had something to do with the package (it turns out it had contained counterfeit money plates). Donlevy is battered into unconsciousness by Merinow's goons. Working now with the authorities, Donlevy figures in a trap for the counterfeiting chieftains—blank plates are passed on to Merinow, who kills the intermediary. Later police close in. Andrea, recovering from Merinow's misdirected gunfire, is vindicated. Donlevy is content with a job well-done.

EXPLOITTIPS:

Brian Donlevy has been on the screen since 1929; he is equally known for stage and television emoting. Play up the international adventure angles here.

CATCHLINES:

When Night Came They Spoke of Her in Whispers! . . . Adventure in the Brazilian Night!

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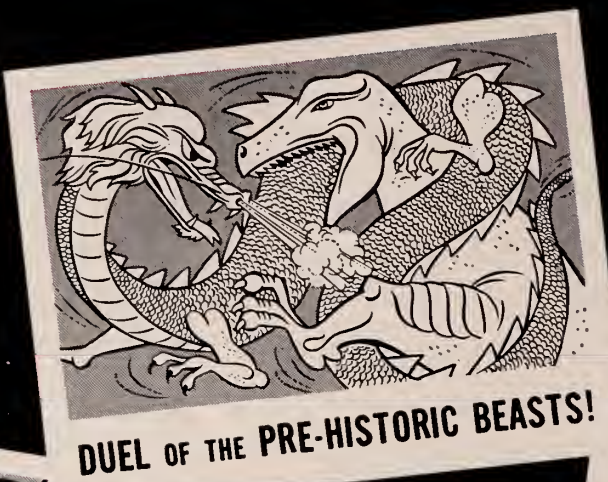
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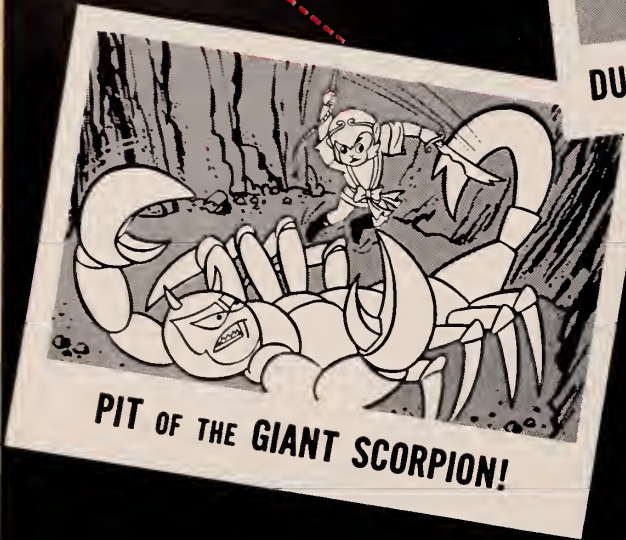
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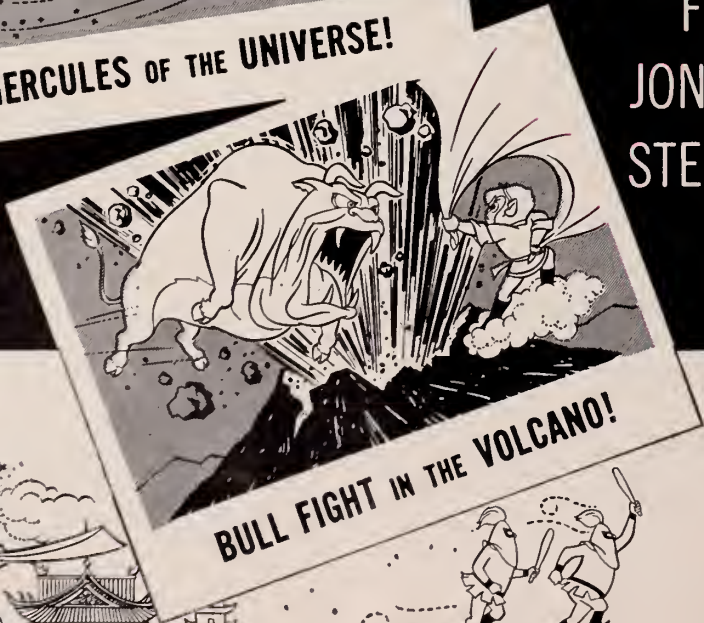
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**CYCLE OF
BIBLICAL FILMS
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THOUGHTS ON A STRING

IF IT ISN'T one thing for which the American motion picture industry is blamed, it's another. The latest "other" is the charge by politicians, and others who claim to be moved by patriotism, that American films create a bad image of the American people in foreign countries; that our films depict America as a land of hoodlums, juvenile delinquents, depraved and debased beings lacking in the finer traits and instincts, etc. And that the quality of American films is inferior to that of films made by other countries.

Some of these critics are the same ones who, not too long ago, deprecated American films because they were not as realistic as those coming from foreign lands; that they showed the people in this country as living in a dream world filled with sweetness and light. These same critics acclaimed foreign-made films that portrayed the seamy side of life, their earthiness and their reality as shown in scenes of sordid squalor. This was hailed as "art" at its best that dwarfed the American films by comparison, in the views of these self-styled experts.

If it were true that American films give a wrong and bad image of what the people and conditions are like over here, it is to be wondered why our films are so popular in all countries around the world. And the growing popularity of foreign films in this country is proof that Americans, too, see what is designed as entertainment in the proper perspective. Exaggeration, whether it be underplayed or overplayed, always has had an important place in dramatic art. Perhaps some writers or producers have taken greater liberties with the dramatic license inherent in this work, but it cannot all be condemned.

Of course, there are some films that, perhaps, should not have been made—even for showing in this country alone; or some novels or newspaper stories that it would have been better had they not been written. But we should not underestimate the intelligence of our people or the people in other lands; they can tell the difference between fact and fiction; they can distinguish the real from the unreal, the truth from what is done for dramatic effect. If this were not so, then it is as much a mistake for, say, France, Britain, Japan, Italy or any other country that sends films over here, to send us anything that

shows only the best side of the life and the people in those lands. That would, indeed, be depicting the "never-never land," which American films once were accused of doing too much.

★ ★

THERE'S ANOTHER side to this question of content, which is becoming of great concern overseas as well as domestically. And it does not involve American-made films alone. In France, Italy and Britain, there is concern over excessive violence and brutality in films made in their own countries, as well as those they import. And that goes for television programs, too. Whether or not such programs or productions influence juvenile delinquency, as some have charged, there is no denying that they have gone too far in depiction of violence. But there is apparent recognition of this within the industry and in television circles, not overlooking the adverse effect the overdoing can have on general patronage.

Television, by far, carried this type of thing to extremes. And, as the result of a realization thereof, even if it took a congressional inquiry to bring this about, a curtailment of such programs is voluntarily being effected.

Theatrical films have not gone to such extremes as did television. But, with the motion picture industry's keen ear to the ground and its eye on the boxoffice, a reduction in this type of action-fare is to be expected. In fact, the pendulum began to swing back to moderation along a broad line several months ago, with greater accent on entertainment for the whole family, with better taste being evidenced in films designed to cater to so-called mature audiences.

★ ★

THE CRUX of the problem in the motion picture industry's approach to creating a wider audience for its products was the way in which some of the so-called mature subject matter, designed for this purpose, was treated. Plainly, it could, in the handful of instances that produced some of the shock and criticism that resulted, be called "poor taste." But it also was poor judgment. It could not have long continued on such broad lines. Happily, that has been realized and discretion is replacing what may have been thought to be valor.

Ben Shlyen

ASTOR MOVES INTO BIG TIME WITH 16 FEATURES DUE YEARLY

To Handle Foreign and Domestic Pictures in International Setup

NEW YORK—Astor Pictures Corp. has established a program of at least 16 pictures a year and has branched out into an international organization for the financing, coproduction and acquisition of foreign and domestic pictures. With "La Dolce Vita" playing to capacity audiences and "Rocco and His Brothers" apparently destined to follow in its footsteps, Astor has moved into the big time in the comparatively short span since the present management took over after the death of Robert Savini, founder of the company.

George Foley, Astor's general counsel and one of the principal figures back of the expansion program, said last week that Astor had developed and was putting into operation new concepts of distribution and merchandising and had gained the confidence of foreign producers and domestic exhibitors.

LONG-RANGE PRODUCT DEALS

Foley said that it was Astor's contention that a big foreign picture had its place in commercial theatres and should not always be channeled to the so-called art theatres, except on special occasions. In fact, Foley said, "we are trying to get away from the term 'arty' pictures."

Astor has established relationships with leading producers of Italy, France, England and even Japan, Foley said. These are not one-shot deals but are on a long-range basis. The company will acquire only the best productions from these countries, he added, and, at the same time, will finance and coproduce pictures with top stars. The first will be "Lugano," which will be produced in Italy next year at a cost of \$3,500,000. In addition, two or three pictures will be made in Hollywood. An untitled picture is being made now in Brazil, Foley said.

On pictures made overseas, Astor will have the distribution rights for the Western Hemisphere. Acquisition of talent is in charge of Everett Crosby. Financing is handled by a subsidiary group known as Bruder Enterprises.

SUCCESSFUL PROMOTION

The success of "La Dolce Vita" has convinced foreign producers that Astor knows how to merchandise pictures, Foley said. At the present rate of performances, he said, the picture will gross \$11,000,000 in the United States alone. The film was produced at a cost of \$2,000,000.

Astor will retain its method of distribution through franchises, but that concept also is being revised. The home office will create the demand for its pictures on a national scale, but there will be greater emphasis on local selling which, Foley said, is the better way.

In addition to "La Dolce Vita" and "Rocco and His Brothers," Astor has in release



ASTOR EXECUTIVES SCAN PRESS NOTICES following the gala dual American premiere of "Rocco and His Brothers," Astor International import directed by Luchino Visconti and winner of 22 major foreign film awards at the Beekman and Pix Theatres in New York. The film rivalled the critical acclaim of Astor's "La Dolce Vita" and won outstanding reviews from the New York film critics. Shown in the lobby of the newly refurbished Pix Theatre are (l. to r.); Pat Perkins, Astor aide; Mario de Vecchi, vice-president of Astor International; Everett Crosby, brother of Bing and a director of Astor; George Foley, Astor general counsel; Bernard Brandt, owner of the Pix Theatre, and George Josephs, vice-president in charge of sales for Astor.

"The Girl in Room 13," which Astor financed and coproduced with Layton Productions in Brazil, with Brian Donlevy starred; "Five Sinners," which was acquired from France; "The Outcry," made in Italy; "Public Enemy No. 1," with Fernandel and Zsa Zsa Gabor, produced in New York by a French company, and "Peeping Tom," starring Moira Shearer, made in England. In the fall, Astor will have "The Swindler," produced by Federico Fellini, who made "La Dolce Vita," and starring Broderick Crawford. There also are more than 15 exploitation pictures in the company's backlog and 175 older films in its Atlantic Television library.

Astor is headed by Franklin F. Bruder who made a quiet entrance into the business. Bruder is a real estate operator and head of City Stores, Inc., but he always has had a love for motion pictures. Serge Semenenko, the Boston banker, was influential in getting Bruder started in films on the financing side. Bruder financed a series of moderately budgeted pictures in the \$100,000 class and he became fascinated by the business.

When Robert Savini died a few years ago, his company, Astor Pictures, became available. Bruder and a group of associates acquired the company and, before going into active operations immediately, decided to make a survey of the foreign market and the general field importation so that "we would know where we were going," as Foley described it. This survey took several months to complete at a cost of more than \$100,000, but when the facts and figures were in, the company had the groundwork on which to operate and, at

the same time, interesting data for foreign producers as to their potential outlets in the United States.

When the Bruder group took over the company, its yearly gross was less than \$1,000,000. That was in 1958. The company now is shooting for a goal of between \$35,000,000 and \$50,000,000 per year end, according to Foley, "we are on the way."

With Bruder as chairman of the board, the other officers of Astor are A. H. Morton, chairman of the executive committee; Anthony Tarell, treasurer; George Joseph, vice-president in charge of sales; Harry Goldstone, vice-president; Everett Crosby, a director; Mario de Vecchi, vice-president of Astor International, and Foley, general counsel.

Allied Invites Loevinger As Convention Speaker

DETROIT—Lee Loevinger, chief of the antitrust division of the federal Department of Justice and assistant attorney general, has been invited to speak before the Allied States Ass'n annual convention at the Eden Roc Hotel in Miami Beach. Plans are to have him as the principal speaker at the banquet on December 7.

The formal invitation by Marshall Fine, Allied president, paid tribute to Loevinger's "practical knowledge of the film industry."

Nate Cohen Recuperating

KANSAS CITY—Nathan Cohen, executive editor of Boxoffice is recuperating from surgery recently performed. He is at Menorah Hospital here.

Extend ACE Escrow Period to Aug. 16

NEW YORK—For the third time, the escrow agreement on the subscribed money deposited with the Chemical Bank New York Trust Co. by the American Congress of Exhibitors has been extended, this time until August 16. The funds, to be used for the financing and/or production of pictures by ACE, is said to amount to more than \$3,000,000. The prior escrow period expired on July 3.

S. H. Fabian, chairman of the ACE productions committee, said that so much work was involved in the preparation of papers for the Securities and Exchange Commission and the number of persons who had to be solicited that it was impossible to complete all details in connection with the launching of the project before the expiration date. He said the extension also was necessary in order to settle various legal and financial problems that remained in connection with the production plan.

It appears certain that the new 46-day extension will be the last, although the subscribers agreed to it in a poll by ACE. While admitting that the project had run into some obstacles, ACE toppers said they were hopeful and highly optimistic over the ultimate success of the enterprise and that the extension would allow time to get the plan on the road. It was reported that there had been no consideration of abandoning the production program and that there was every indication that it would go forward as originally conceived.

One ACE official said it would be "tragic" if the production plan had to be dropped because, he said, it offered a potential source of additional, and greatly needed, product. It would be a "terrible blow" to exhibition, he added.

Expect Ark. PSC Ruling On Pay TV by Aug. 1

NEW YORK—Participants in the recent hearings on pay television before the Arkansas Public Service Commission have filed their briefs, as requested, with the PSC and the matter now rests with that body. The PSC has not indicated how soon it would issue a decision on its findings, but the general opinion is that the verdict will come down before August 1. The hearings were on the application of Midwest Video Corp. to obtain local telephone company cooperation in connection with its projected Telemeter installations in Little Rock.

Philip Harling, chairman of the Joint Committee Against Pay TV, said that if the decision of the PSC should be adverse to theatre and public interest, the Joint Committee would file an appeal and participate in appeal hearings, inasmuch as the PSC had ruled that theatremen were justifiable parties in the case.

"We are going to fight every step of the way to prevent pay television from becoming a reality," Harling said.

The PSC will rule on whether it has jurisdiction in view of exhibition's contention that pay TV is in interstate commerce and whether it would be in the public interest to permit the Southwestern Bell Telephone Co. to provide the necessary wire service.

Exhibitors, Sales Heads In Business Drive Meets

NEW YORK—Exhibitor cooperation in a drive to increase attendance will be explained to each of the sales managers of ten companies by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, at a series of individual luncheons starting today (Monday). Business building will be the theme of Hyman's next orderly release schedule. The luncheon sessions will span two weeks.

Hyman said the purpose of the luncheon meetings was to acquaint the sales managers and their staffs with what exhibition planned to do in its efforts to increase attendance if given quality product released in an orderly fashion. He said he had contacted many leading exhibitors throughout the country and had urged them to confer with other exhibitors in their areas on plans for the attendance drive which will start Labor Day and continue through to the end of the year.

Hyman said the response had been enthusiastic and that he intended to show each of the distributors a partial list of the theatremen who had promised cooperation. He said he expected more replies when plans had been formulated.

"It is our contention," Hyman said, "that exhibitors, with their local contacts with

radio, television, newspapers and merchants, can do far better in advertising and promotional campaigns at the grass roots level than anyone can do directing such campaigns from Hollywood or New York.

At each of the luncheon meetings, Hyman will discuss the releases of each company for the balance of the year and as far into 1962 as information may be available. He said he would ask each of the distributors to name the picture or pictures which they wished to publicize and promote during the September-to-year-end drive and to designate the areas in which the pictures should have initial openings. He said he expected such pictures would receive "tailor-made," custom-built treatment from exhibitors all over the country as part of the drive.

The sales heads also will be asked to express ideas and thoughts which may be of help to increase attendance. These ideas will be circulated among the exhibitors with whom Hyman has been in contact. He said he hoped that, in this way, exhibitors could generate a coordinated drive by all segments of the industry that would eliminate the attendance drop of the last several years.

Real Estate Provision of Income Tax Revision Proposals Explained

NEW YORK—A draft of a letter which exhibitors who feel they would be affected adversely by President Kennedy's income tax revision program might send to their congressmen has been prepared by Theatre Owners of America. It is stressed, however, that the letter be rephrased in the exhibitor's own words.

The adverse effect would come from the real estate provisions of tax revision proposals which currently are the subject of hearings in the House of Representatives. The changes by TOA would mean:

"If you sell your property, the depreciation which you have taken over the years is added back to your sale price and you will pay ordinary income taxes on this depreciation and not get the benefit of capital gains.

"If, as an example, you had property which you originally bought for \$100,000, and on which over the years you had taken a total of \$50,000 depreciation and you sold the property for \$100,000, you would have to pay an ordinary income tax on the \$50,000 depreciation.

"If you sell the same property for \$125,000, you will still pay ordinary income tax on the \$50,000 you depreciated, plus the capital gains only on the \$25,000 profit."

Following is the possible draft of a letter which exhibitors should send to their representatives in Washington if the proposals might be injurious to a real estate transaction.

"Dear Congressman—

"Our company is engaged in the motion

picture business and has real estate consisting of theatres, office buildings and taxpayers in the cities of, which are in your Congressional District.

"Because of our real estate interests, we are deeply concerned over the impact which we believe would result if the proposals contained in Section 4 of Article IV of President Kennedy's message to Congress on taxation on April 20th were adopted by Congress.

"As we understand it, the proposed revision of the International Revenue Code would impose ordinary income tax rates on the proceeds of the sale of real estate over and above the book cost of the property, instead of permitting such proceeds to be taxed, as they are now, as capital gains.

"Since most motion picture properties are not new, and have been heavily depreciated, this proposal would work a particular hardship on motion picture theatre owners, as well as anyone contemplating the sale of improved property. The tremendously increased tax responsibility which would be incurred if depreciation were recaptured and taxed as ordinary income, would have the effect of making it uneconomical to consummate real estate transactions; in effect 'freezing' realty sales. This would be most oppressive to our industry, which is already under financial duress.

"I would therefore respectfully request, because I do not believe such a change would accrue to the benefit of our national income, that you oppose this change.

Very respectfully yours."

HOW
BIG
IS
LA DOLCE VITA
IN AMERICA?

EVEN
BIGGER
THAN
LA DOLCE VITA
WAS—AROUND THE WORLD!



BOSTON: Gary Theatre.
12th Week of smash business.
(even bigger than preceding 5 weeks),
and out-performing everything in town.

NEW YORK: Henry Miller's Theatre (road show)
Third month at capacity. Still the hottest
ticket in town! Added daily matinees and
Saturday midnight show.

MIAMI: Roosevelt Theatre
8th smash week. Record demand for seats.
Lines at box office. Massive
turn-aways. Holds indefinitely.

CHICAGO: Michael Todd Theatre
(road show). Opened three weeks ago to
rave reviews. Smash business.



AND NOW BOOKED: Cleveland, Colony Theatre—June 28th;
Dallas, Esquire Theatre—July 6th; Pittsburgh,
Nixon Theatre—July 7th, road show; Washington, D. C.,
Town Theatre—July 7th; Baltimore, Town Theatre—July 11th;
Detroit, Trans-Lux Krim—July 12th; Houston, Tower Theatre—July 13th;
Los Angeles, Beverly Canon & Music Hall—July 14th; San Francisco,
Clay & Larkin—July 17th; Milwaukee, Strand—July 19th, road show;
Philadelphia, Boyd Theatre—July 19th, road show; Seattle, Music Box
Theatre—July 19th; Buffalo, Loew's Tech—July 19th; Minneapolis,
Academy Theatre—July 26th, road show; Portland, Ore., Guild Theatre—
August 1st; Ft. Worth, 7th Street Theatre—August 1st; San Antonio,
Broadway Theatre—August 1st; Toronto, Tivoli Theatre—August 4th,
road show.

No wonder the N. Y. World-Telegram stated that "La Dolce Vita" was headed for
"THE ASTRONOMICAL POPULARITY BRACKETS OF 'GONE WITH THE WIND' AND 'BEN HUR'"

Allen Cook / Aug. 28, 1961

a great picture grows greater

WHAT ENABLES **LA DOLCE VITA** TO TOP ITS FABULOUS SUCCESSES ABROAD?

THE **ASTOR** APPROACH TO MOTION PICTURE MERCHANDISING!



BIG BUDGET ADVERTISING

made to measure for the individual engagement.

CUSTOM DESIGNED PUBLICITY

depth penetration in every market.

LOCAL EXPLOITATION KNOW-HOW

top experienced field men for each market situation.

NATIONAL MAGAZINE AND NETWORK TV BREAKS

including Life Magazine and "CBS Reports."

SUPER RECORD ALBUM PROMOTION

from RCA:—"Sound Track Album" plus "'La Dolce Vita' and Other Great Movie Themes"; from 20th-Fox:—"The Magic of Their Singing, featuring 'La Dolce Vita'."

HOT SINGLE RECORD PROMOTION

six different platters by RCA, 20th-Fox, Columbia, London, Producers Record Corp., and Sonic, blanketing the juke boxes and the air waves.

NATIONWIDE PAPERBACK BOOK PROMOTION

all-out effort by Ballantine Books that reaches into every store, bookshop and terminal.



er...launched the **ASTOR** way!

An Exemplary Pace Set in Promotion

Columbia's New Merchandising Plan, 'Campaign-in-Depth,' Paying Off

By AL STEEN

NEW YORK—The changes in the industry during the last 20 years frequently are conversation pieces when "oldtimers" get together. Production, distribution and exhibition methods have gone through a variety of strange developments and the phrase, "It's not the same business that it was 20 years ago or more," is a standard expression.

But one phase of the business which has undergone even greater changes, in some respects, and which many industryites do not recognize because the changes have been gradual, is the field of promotion and merchandising on the part of the distributors.

FORMERLY AWAITED PRINTS

It was not so many years ago, that companies scarcely started on the promotion of a picture until the print arrived at the home office or, possibly, when the final scene was shot. More likely they began after the advertising department had taken its first look at the finished production.

All that seems to have changed now, and no better example of this "new" frontier viewpoint is the handling of pictures by the merchandising team at Columbia headed by vice-president Jonas Rosenfield jr., and Robert S. Ferguson, national director of advertising, publicity and exploitation.

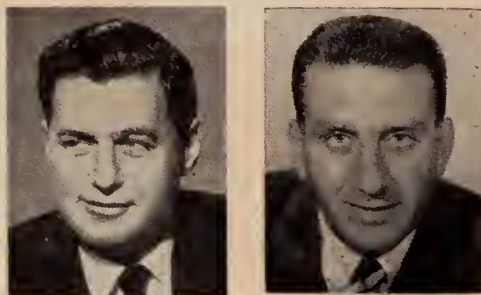
With "The Guns of Navarone," "Gidget Goes Hawaiian," "Homicidal" and "Two Rode Together" hitting top grosses during the most important and competitive business months of the year, the Columbia tub-thumpers are more than ever convinced their "campaigns-in-depth" are paying off in a big way.

Take for example, "The Devil at 4 O'Clock," one of Columbia's big pictures for 1961 release. Advertising layouts were started before a foot of film was shot. The ideas for the trailer were blueprinted while the picture was in the early stages of production. In other words, the department "lived with the picture" throughout its production and even its preparation so that every avenue of merchandising would get the individual attention of the department's personnel.

'GIDGET' ANOTHER EXAMPLE

Another example was "Gidget Goes Hawaiian," on which the promotion angles were created before the script was completed. It started, to a large extent, with the search for a new "Gidget," a girl who could personify the character and could be given a buildup, a stunt which has paid off as can be seen by the film's grosses to date, Ferguson said. The "Markley Plan" treatment and the Marcus-COMPO brand of selling also gave the picture an additional boost.

Columbia wanted to make sure that the "fright break" in "Homicidal" would be effective; that is, a halt to the picture shortly before it reaches its exciting climax



Jonas Rosenfield jr. Robert S. Ferguson

so that those patrons with faint hearts could leave and get their money back, if they felt they couldn't survive the finale. In order to determine audience reaction and/or acceptance of the novel gimmick, Columbia tested the plan in Youngstown, O., and Harrisburg, Pa. The results of the test, which were made in late April, proved the point of both Columbia and William Castle, the producer, that the idea was an attention-getter and a boxoffice stimulant.

Another example of long-range planning and the new approach to successful advertising preparation was exemplified recently when Sam Spiegel, currently producing "Lawrence of Arabia" in various locales, flew to New York from Arabia with 40 minutes of footage for the sole purpose of showing the Columbia advertising department a sample of what was to come. The footage gave the promotion men a solid foundation on which to work so that the advertising copy, the merchandising plans and general promotion could be analyzed, studied and prepared with an eye toward maximum penetration.

WORK AHEAD ON ALL FILMS

Columbia works far ahead on all of its pictures. In that way, the personnel has plenty of time to make changes where changes are needed and be ready when the picture goes into release, with the feeling that the public added. They stay with it right through to its first hundred or more engagements.

Each of Columbia's summer releases has received the same sort of attention. Longest range of the campaigns was for Carl Foreman's "The Guns of Navarone," which was sustained through the three years it was in preparation and production, marking a new high in extended promotion of a film. Continuous mailings to the press throughout its production in Greece and England, international publicity breaks, preparation for long-range merchandising tie-ins, outstanding magazine coverage, TV promotion, culminated in brilliant London and New York openings and laudatory reviews by the critics.

Promotion planning and follow-through, long in advance for its major releases of the summer season, is helping Columbia set an exemplary pace in picture merchandising.

TOA Hopeful of 275 Pictures This Year

NEW YORK — Theatre Owners of America is optimistic over the fulfillment of its forecast that 275 pictures from Hollywood was not impossible in 1961.

In its latest survey, TOA reported to its members last week that 99 pictures had been placed before the cameras between January 1 through July 1, 36 more than last year when the industry "was just digging out" of the Screen Actors Guild strike and 12 more than in 1959. The 1958 total on the July 1 date was 115, just 16 more than had been started this year.

TOA noted that there were several other cheering factors. Last year on July 1, 15 pictures were scheduled to go into production in the July-August period, whereas 18 are on the agenda for this year's period. Last year, of the 63 pictures started, 33 were completed by July 1 and 30 were still in production. So far this year, 67 have been completed and 32 are being lensed.

Atlanta Censorship Appeal Set for September 11

ATLANTA—The City of Atlanta's appeal of a court ruling, which declared the city's censorship laws unconstitutional, will be argued before the Georgia Supreme Court September 11. Attorney Maurice Maloof, who represents two film distributing companies in suits filed, said he was notified of the appeals date.

In ruling the censorship laws unconstitutional, Fulton Superior Court Judge Luther Alverson also enjoined the city from interfering with the showings of "Room at the Top" and "Never on Sunday."

Judge Alverson said his ruling applied only to the two movies. Mrs. Christine Gilliam, the city's censor, has continued to operate.

IFIDA Attacks Kansas' Banning on 'Saturday'

NEW YORK—Independent Film Importers & Distributors of America has attacked the Kansas State Censor Board for banning "Saturday Night and Sunday Morning" and has pledged itself to back and support all efforts to reverse the decision.

The IFIDA said the banning was a "blow at basic American freedoms," adding that it did not believe the people of Kansas would accept the determination as final.

Pressbook in Boxoffice A Great Help, Smakwitz

TO BOXOFFICE:

"I want to compliment you on the advance pressbook of 'Two Rode Together' which was included in your issue of June 19.

"This is very comprehensive and will be a great help to the theatre operator. It is very well outlined, eye appealing and easy to work with. Keep up this service."

CHARLES A. SMAKWITZ

Zone Manager,
Stanley Warner Theatres,
Newark, N. J.

AND HOW BIG IS

ROCCO AND HIS BROTHERS

ASTOR'S SECOND BLOCK BUSTING IMPORT

**THE SKY
IS THE LIMIT**

AS THIS NEW ATTRACTION BLASTS OFF FROM NEW YORK

OPENED JUNE 28th to great reviews and
smash business.

GALA PREMIERE at two theatres, the Beekman
and the New Pix; was most
important event in town.

**BACKED BY ALL-OUT PUBLICITY
AND ADVERTISING EFFORT—** the kind that helped
"LA DOLCE VITA" take off.

BOX OFFICE SUCCESS around the world rivals,
sometimes surpasses,
"LA DOLCE VITA."

WINNER OF 22 Major International Film
Festival Awards.

A WORK OF GREAT ARTISTRY and great commercial values —
packs enormous audience appeal.

HAS EVERYTHING— action, love, violence, shock value, woman appeal,
teen-age appeal, and the three hottest, new international stars.

a great picture grows greater...launched the ASTOR way!

BOX
OFFICE REPORT
1st WEEK, NEW YORK
**"ROCCO IS
SOCKO"**

NEW YORK
NEWSPAPER
REVIEWS
**RAVES FOR
"ROCCO"**

ASTOR PICTURES, INC., 625 MADISON AVENUE, NEW YORK 22, N. Y. PLAZA 2-7766

WIRE, PHONE OR SEE YOUR LOCAL ASTOR REPRESENTATIVE FOR BOOKING INFORMATION

AIP's 'Alakazam' Has Many Tieups

NEW YORK—James H. Nicholson, president of American International Pictures, was host for exhibitors at Sardi's Restaurant Monday (3) to outline the advertising-publicity campaign stressing the theatrical merchandising on the full-length cartoon feature, "Alakazam the Great," a first for AIP.

Nicholson said that AIP is so high on the boxoffice prospects of "Alakazam," which was made in MagiScope and color in Japan, that the company is entering into negotiations for future deals with Toei Company. Nicholson had kits distributed which contained "Alakazam" colored balloons, magic rings, flasher badges, charm bracelets, monkey puppets and picture puzzles. Mike Hall, column planter, has already started a campaign on Frankie Avalon, Dodie Stevens, Jonathan Winters, Arnold Stang and Sterling Holloway, whose voices are heard in "Alakazam."

Winters was present at the luncheon, as were Lou Rosoff, producer of "Alakazam," Salvatore Billiteri, AIP east coast production head; Francis Bickler and Angelo



Jonathan Winters, left, one of the leading voices in "Alakazam the Great," Marty Friedman, American Broadcasting-Paramount Theatres stockholder in New York and his two children are shown at a luncheon and screening of the film in New York.

Porchetta, exhibitors from Milwaukee; Jerry Gavan, AB-PT in Boston; Martin Friedman, AB-PT in New York; Ed Gavin, AIP franchise-holder in Milwaukee; Joseph Wolf and Harvey Appel, AIP New England franchise-holders; Ed Heiber, eastern regional sales manager for AIP and Ruth Pologe, eastern publicity manager, and Joseph Perri, trade press contact.

Cott Leaves NTA Following Sale to Educational Group

NEW YORK—With the sale of National Telefilm Associates' television property, WNTA-TV in Newark, Ted Cott, vice-president of NTA's broadcasting division, has resigned.

NTA, a subsidiary of National Theatres & Television, sold the station to the National Education Television and Radio Center, pending approval of the Federal Communications Commission, for \$6,200,000.

L of D Urges Theatregoing As Summer 'Family Outing'

New York—The National Legion of Decency is urging parents to use theatre attendance as a family outing during the summer season while their children are out of school.

The Rt. Rev. Msgr. Thomas F. Little, executive secretary of the Legion, last week declared that while many current pictures were below entertainment standards set in previous years, there were a number of wholesome commendable attractions for the entire family. He cited "Misty" and "Question 7" as superior films and commended "The Guns of Navarone," "The Parent Trap" and "Francis and Assisi" as pictures of more than routine interest. He added that parents with more mature children would find worthwhile entertainment in "Fanny," "The Naked Edge" and "The Bridge."

Preminger Casts Laughton, Pidgeon for 'Advise'

NEW YORK—Otto Preminger, who had previously set Henry Fonda and Don Murray for two of the major roles in "Advise and Consent," which he will start filming in Washington, D. C. early in September, has added Charles Laughton and Walter Pidgeon for the roles of Seab Cooley and Bob Munson, respectively. Six other major roles remain to be cast, Preminger said.

Laughton arrived from England July 4 and left with Preminger for Washington Friday (7) to observe the U. S. Senate in session. He will then continue on to South Carolina to observe regional speech patterns.

United Artists will release "Advise and Consent," the film version of Allen Drury's Pulitzer Prize-winning novel.

Franklyn Farnum Is Dead; Veteran Actor Was 83

HOLLYWOOD—Franklyn Farnum, 83, veteran film actor, died of cancer on July 4 at the Motion Picture Country House and Hospital. The former president of the Screen Extras Guild and member of the Screen Actors Guild appeared in his 1,100th film, "Top Secret Affair," as recently as 1956. He appeared in numerous silent pictures after a career in light opera and musical comedy in New York.

Farnum's wife, Edith, died here two years ago. He had been living with his daughter, Mrs. Geraldine Rose, at the family home in nearby Sunland.

Fred Keating, 64, Dead

TARRYTOWN, N. Y.—Funeral services for Fred Keating, 64, actor and magician who was featured in several pictures in the 1930s, were held in the Sleepy Hollow Chapel Monday (3). He died of a heart attack at his New York apartment June 30. Keating, who last played with Tallulah Bankhead in "Dear Charles" on Broadway in 1954, was in Columbia's "The Captain Hates the Sea" and "Carnival," Paramount's "Shanghai," RKO's "To Beat the Band" and MGM's "I Live My Life" in 1934-35.

130 Features Approved By PC in Six Months

HOLLYWOOD — Production Code Administration approved 130 feature films in the first six months of 1961, according to a report sent to Eric Johnston, president of the Motion Picture Ass'n of America, by Geoffrey Shurlock, PCA administrator. This is 12 more than were approved at the same time in 1960.

Of the total number of features, 57 were made abroad, 27 by American companies and the remainder by foreign film organizations. In 1960, the same number were made abroad in the first six months of the year, 19 of these produced by American companies.

The PCA expects that between 250-260 will be approved during 1961, if the present trend continues, considerably above the 211 total approved in 1960, the report stated.

To Shift Site of 'Cleopatra' From Hollywood to Rome

HOLLYWOOD—After meetings between 20th-Fox president Spyros Skouras, vice-president Peter Levathes, writer-director Joseph Mankiewicz and producer Walter Wanger, production plans for "Cleopatra" have been switched again.

The film originally was to have been made in London, Rome and Egypt. Then, prompted by star Elizabeth Taylor's illness, the interiors were to have been done here. Now the entire spectacle will be shot in Rome and Egypt.

200 'Blackhawk' Prints

LOS ANGELES—Roger Corman, president of The Filmgroup, has ordered 200 Technicolor prints of "The Pirate of the Blackhawk" in preparation for prerelease saturation bookings. Corman acquired U.S. distribution rights from the Franco-Italian producers.

Pastor Evaluates Films For His Congregation

DUBLIN, TEX.—Members of the First Christian Church here are being provided with information on pictures, current and coming, by their pastor, Rev. Walter L. George, by means of markings on a calendar of programs issued monthly by the Majestic Theatre.

The minister's efforts have the support of Charles and Velva Otts, owners of the Majestic, who supply him with the program calendars.

A black circle around a picture title is Reverend George's way of telling his members that the picture is "very excellent." A big red cross on the title means "very objectionable, not recommended for anyone, especially children." A small red cross means "generally useless; you could just as well do without it." No marking at all means "good entertainment."

A. Montague Elected 'Pioneer of Year'

NEW YORK — A. Montague is 1961's "Pioneer of the Year." The executive vice-president of Columbia Pictures was selected for the honor by the Motion Picture Pioneers' board of directors at a meeting presided by S. H. Fabian, president.

Montague will be the guest of honor at the annual Pioneers' dinner in the Hotel Waldorf-Astoria on November 20. He is regarded as one of the outstanding personalities of the industry, with a long record of activities and services. Montague is president of the Will Rogers Memorial Hospital and Research Laboratories and his leadership has made it one of the great healing centers of the world. He also is a member of the triumvirate of the Council of Motion Picture Organizations.

Marvin Kirsch, Pioneers' vice-president, reported on the activities of the Foundation of the Motion Picture Pioneers, which is the philanthropic division of the organization. The foundation makes no detailed public report. Its aid is given to the needy and sick of the industry and helps to find employment for the jobless. The relief is given without publicity and remains anonymous.

Attending the meeting at which Montague was elected "Pioneer of the Year" were, in addition to Fabian, William J. German, George F. Dembow, Charles Ali-coate, Ned E. Depinet, William J. Heine-man, John J. O'Connor, Eugene Picker, Martin Quigley, Sam Rinzler, Herman Robbins, Harry J. Takiff and Arthur Isreal.



ON PRESIDENT'S COMMITTEE— Bernard R. Goodman, right, vice-president of Warner Bros. Pictures Distributing Corp., receives a certificate of appointment as chairman of the Motion Picture Committee of the President's Committee on Employment of the Physically Handicapped from William McCahill, executive secretary of the President's Committee.

Chanford Production Head Believes

'Return to Filmmaking Fundamentals Important for Successful Screenfare'

By VIRGINIA BOYER

HOLLYWOOD

Financier Charles Z. Wick, an entire newcomer to the field of motion picture production, believes that a return to some of the fundamentals of filmmaking is an important part in bringing the theatrical screen back to its own.

He was sufficiently sold on his theory to gamble 3½ million dollars on a widescreen, Technicolor fairy tale titled "Snow White and the Three Stooges," and indications at this point are that it will come in a winner.

Prime on Wick's chart for successful screenfare is the once-prominent Hollywood principle that "the play's the thing."

LIMITED TOP-DRAW STARS

"In recent years," says the young head of Chanford Productions, under whose banner he made his initial film venture for 20th Century-Fox release, "the trend in motion pictures has leaned toward the acquisition of a select handful of top stars to bring the movie fan into the theatre. Because of the limited amount of top-draw names available, it is increasingly difficult for exhibitors to have a flow and continuity of good pictures to distribute. A 52-weeks-a-year business cannot be run without product to back up this year-round need."

Wick believes that the answer to the "stars or nothing" problem is good stories, well-conceived and executed.

"We are still in the entertainment business," he emphasizes, "and there is no reason to think that good movies with broad audience acceptability, cannot be produced without top-star names. There is no industry in the world that has better craftsmen on all levels than the motion picture industry," he adds.

As proof that he practices his preachings, Wick cites "Snow White and the Three Stooges" as an example of a feature which, although lacking in star-name value of the Doris Day and Rock Hudson ilk, does boast comparable talents in its director, Walter Lang, cinematographer Leon Shamroy, writers Noel Langley and Elwood Ullman and others of Hollywood's top creators too often ignored in the majority of producers' mad scramble to garner mighty cast names—or not make the picture at all.

CONFIDENT OF SUCCESS

"There may be those who feel there are better stories than 'Snow White' has to offer," Wick admitted, "but I feel that if our production succeeds—and I think it will—it could create added impetus to producers, exhibitors, distributors and everyone concerned with making photoplays to get out and make pictures, with or without stars.

"The industry must move on," he declared, "and if our gamble pays off, there'll be a whole new lineup of product available for theatremen to sell and profit by."

The 43-year-old executive feels strongly on the subject of over-exploiting violence and sex in theatrical screen fare, believing that it is the producer's responsibility to give the exhibitor product that will appeal to the whole family, rather than a selective group of sophisticates. He deems vehicles



CHARLES WICK

treating with controversial matter as satisfactory for a few metropolitan situations, but his interests lie with the multitude of theatres throughout the country which cater to family entertainment and which, due to the recent influx of unsavory subject matter, have found it difficult to entice patrons.

To this end, "Snow White" was conceived, and Chanford's next project will be "Husband and Wife," a heartwarming tale of family life which Wick commissioned Ruth Brooks Flippen to write. He plans to start filming in August and has set a \$2,000,000 budget for the picture, which will be lensed in color.

Meanwhile, it is obvious that in Charles Z. Wick, filmland has welcomed a serious-minded, exploitation-conscious, active young man to its production ranks—one who declares firmly that, "A producer must always be a salesman and do everything possible to insure the success of his product. A producer's job is not done when his picture has completed filming; it's done when the money starts coming in at the boxoffice."

Bischoff-Diamond to Make 'Charge of Light Brigade'

NEW YORK—Samuel Bischoff and David Diamond will follow up their current Allied Artists release, "King of the Roaring 20s," the story of Arnold Rothstein, with "The Charge of the Light Brigade," starring Roger Moore, which will start filming in Turkey in the spring of 1962.

"The Charge of the Light Brigade" will not be a remake of Errol Flynn's Warner picture of 1936, which Bischoff also produced, but will be based on Tennyson's ballad.

AA Acquires Two

NEW YORK—Allied Artists has acquired two pictures from Spain for distribution in Latin America. They are "Amore E Chiachere," starring Vittorio de Sica, and "Un Trono para Cristy."

Hartford Exhibitors Tell How They Promote Goodwill in Community

By ALLEN M. WIDEM

HARTFORD—Within the realm of suburban theatre operations lies some promising facets of motion picture community relations, according to Morris Keppner and Barney Tarantul, president and treasurer, respectively, of Burnside Theatre, Inc., owners and operators of the 750-seat Burnside Theatre, de luxe East Hartford facility.

Both Keppner and Tarantul, veterans of the wars of protracted negotiations for civic betterment and supplementary activity on the suburban level, contend that only if the motion picture exhibitor takes strong, purposeful steps forward can he make his particular theatre's impact felt and felt well enough to lure boxoffice dollars.

As a significant example, some months ago, letter-writers to the editorial pages of the metropolitan dailies began lacing into the questionable caliber of recent imports stressing sexual adventure of varying degree, scope and pattern.

NOT CONTENT TO TURN CHEEK

Keppner wasn't content to merely turn his cheek and plod dutifully along his given path, saying Yes to this patron and No to that patron. "I wanted to sound off as much more than just another Good Fellow," he told **BOXOFFICE**. "I wanted people to realize that the motion picture business, in the main, contains responsible, conscientious, public-spirited individuals."

Taking a close look at the tone of the embittered letter-writers' verbiage, Keppner sat down at his desk long after midnight, and put these words on paper:

"To the Editor . . . Movies are a topic that comes up quite often for discussion in a teen-ager's day. Although there are many worthwhile and educational movies that bring enjoyable evenings to many families, seldom are they given significant recognition.

"In my opinion, something should be done and I would like to offer a few suggestions.

"First, parents must take an active interest in the selection of movies which are shown in theatres and on television.

"Second, if a theatre is showing a fine film they should support the theatre by encouraging attendance. Furthermore, the owners should be advised of the feelings of the majority of the people."



Morris Keppner, center, and Barney Tarantul, right, owners of Burnside Theatre, East Hartford, Conn., greet Town Council President J. M. Fitzpatrick at premiere of "Ben-Hur."

He mailed these paragraphs to the metropolitan Hartford Times and Hartford Courant, and, gratifyingly enough, scores of adult patrons took the time and effort to stop by his office in ensuing days to comment favorably on his action.

The Keppner-Tarantul Theatre is now playing an extended, exclusive engagement of MGM's "Ben-Hur," at \$1.25 top, day-and-date, with the 1,000-seat Lockwood & Gordon Central, West Hartford. Since the picture previously chalked up a 25-week run downtown, at the Stanley-Warner Strand, it is a trade matter of curiosity to see how the Keppner-Tarantul promotional approach ("Get out to the lobby and shake hands with the people once in a while!" says Morris Keppner) will do. Heretofore, the Burnside has concentrated almost 100 per cent on subsequent-run product, although, on occasion, playing film as much as two and three weeks at a time.

Both Keppner and Tarantul attest to the practicality of "participating" on the local level; one or both will attend bulk of the civic-betterment groups (i. e., Rotary, Kiwanis, parent-teacher ass'n) during the course of a year. "We do not—repeat, do not—go to these particular

functions flamboyantly advertising the Burnside's theatrical supremacy," remarks Tarantul. "Rather, we go as interested listeners, sincerely desiring to contribute as much as we can, to improved conditions in East Hartford. We strongly believe that what affects East Hartford affects the Burnside Theatre and if we can find a common denominator of civic betterment through group discussion we have accomplished something."

DONATIONS TO ORGANIZATIONS

Even more concretely, Keppner-Tarantul donate minimal amounts, by check, to Boy Scouts, Girl Scouts, churches and synagogues, as well as the League of Women Voters. "Again, the gesture is not accompanied by the thought, 'Well, what's in this for us?' We feel that the recipient will realize that the Burnside Theatre is there to serve."

The Burnside's paved parking lot, well-lighted, to the rear of the building, can accommodate 350 cars, and there is adequate theatre-owned land adjacent that will be adapted for parking facilities. Moreover, the theatre has a parking "ramp" for bicycles, provides free hearing aids for the hard-of-hearing, and is quick to throw open the doors for any worthwhile community-minded function.

When the occasion demands, Keppner and Tarantul make themselves available as speakers before interested groups. Premise centers around improved quality of screen entertainment!

Julius Sprechman Named Controller to Embassy

NEW YORK—Julius Sprechman has resigned as an executive member of the comptroller's department of Metro-Goldwyn-Mayer to accept the appointment of controller of Embassy Pictures Corp.

Sprechman, a native New Yorker, attended Southwestern University and joined MGM six years ago, after several years of private practice as a Certified Public Accountant. Until recently, he was in charge of MGM's special projects and director of the company's educational program.

McCullough Retires From National Theatres

LOS ANGELES—Russell H. McCullough culminated a long career in show business with his retirement from National Theatres & Television, Inc.

McCullough is widely known as the originator of the Cinemiracle projection system and has served with National Theatres and its subsidiaries in various executive positions.

NT's home office executives in Beverly Hills feted him with a farewell reception.

Strickling to Head Publicity On MGM-Cinerama Films

HOLLYWOOD—Cinerama head Nicolas Reisini announced MGM advertising and publicity vice-president Howard Strickling will be in charge of the worldwide publicity campaigns on MGM-Cinerama's two productions, "How the West Was Won" and "Brothers Grimm."

Bernie Smith produces "West" and George Pal is the producer on "Brothers Grimm."

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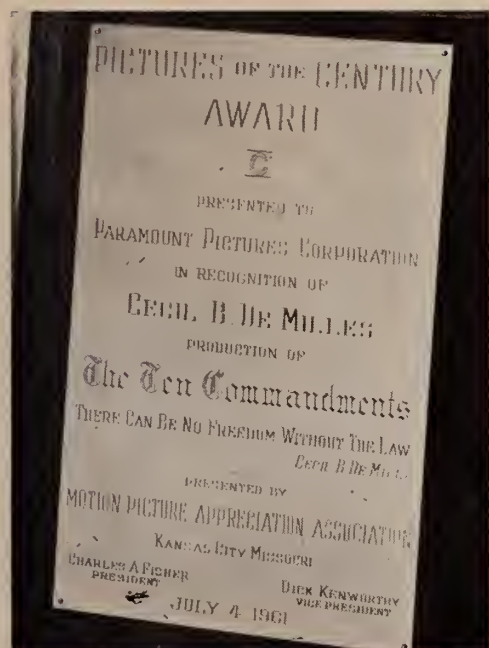
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Initial Century Award To 'Commandments'

KANSAS CITY—Cecil B. De Mille's masterpiece, "The Ten Commandments," has been chosen by the advisory board of



the Motion Picture Appreciation Ass'n of Kansas City for recognition with the group's first Pictures of the Century Award. A plaque, symbolizing recognition for an outstanding achievement in motion picture production, was presented on July 3 by the association.

Barney Balaban, president of Paramount Pictures Corp., in thanking the group after being notified of the honor accorded the De Mille spectacular which was distributed by Paramount, said, "It is indeed gratifying to Paramount and the memory of the revered Cecil B. De Mille that you have chosen 'The Ten Commandments' to receive your first annual Pictures of the Century Award plaque.

"I plan on passing it on to Mr. De Mille's family because I know how honored they will be over this fine citation."

The advisory board of the Motion Picture Appreciation Ass'n., which made the selection for the first plaque, consists of 150 civic, educational, religious and business leaders in Kansas City. The awarding of the plaque also commemorates the first anniversary of the founding of the association. Charles A. Fisher is president and Dick Kenworthy is vice-president of the association.

The association was organized in July 1960 for the purpose of stimulating new interest among teenagers and young adults in attending movies. Among the various activities carried on by the association are the sending out of monthly news letters along with publicity heralds on current and coming movies in Kansas City. Recently Fisher delivered a talk, "The Motion Picture Industry Today," to a civic club of young adults and, following the talk, conducted a question and answer session about motion pictures.

The association will begin publication of a monthly magazine, MovieView, in September for distribution to teenagers of the Greater Kansas City area.

Universal to Hold Summer Sales Conference in N.Y.

NEW YORK—Universal will hold a summer sales conference here starting Monday (17) for the purpose of mapping out distribution and promotion plans on the company's pictures to be released during the balance of this year and early 1962. H. H. "Hi" Martin, vice-president and general sales manager, will preside. The meetings will last all week.

Among the pictures on the agenda for discussion will be "Back Street," "Lover Come Back," "Flower Drum Song" and "The Outsider."

Participating in the sessions will be Milton Rackmil, president; David Lipton, vice-president; Philip Gerard, eastern advertising and publicity director; Jeff Livingston, executive coordinator of sales and advertising; Charles Simonelli, assistant to the president; Hatton Taylor, general manager of Empire Universal; Mark Plottel, sales manager of Empire; F. J. A. McCarthy, assistant general sales manager; James J. Jordan, circuit sales manager; Herman Kass, executive in charge of national exploitation; Jerome Evans, eastern promotion manager, and regional sales managers Joseph Rosen of New York, P. F. Rosian of Cleveland, R. N. Wilkinson of Dallas and Barney Rose, San Francisco.

Dr. Lee De Forest Is Dead; Invented Vacuum Tube

HOLLYWOOD—Dr. Lee De Forest, 87, died at his home June 30. He had been bed-ridden for almost two years with bladder and heart trouble. The so-called "father of radio" was the inventor of the three-element vacuum tube in 1906, which paved the way for the age of electronics and made sound movies possible.

More than 300 patents were held by the inventor-scientist. He celebrated his 84th birthday by applying for a patent of a four-inch television set that can be hung on a wall like a picture.

Mrs. De Forest said he never actually retired.

Ernest Hemingway

KETCHUM, IDAHO—Ernest Hemingway, 61, famous author, died here Sunday (2) from a gunshot wound. His best known novels, "Farewell to Arms," "For Whom the Bell Tolls," "The Old Man and the Sea" and "The Sun Also Rises" all were adapted for the screen.

New Intermission Color Trailer

CHICAGO—A new color intermission trailer is being offered by the Filmack Trailer Co., according to the June-July issue of INSPIRATION, the company's monthly publication for exhibitors. A modern, well-stocked candy counter is shown on the screen with the caption, "For your comfort and convenience there will be a short intermission."

'A Tremendous Help'

"We have found BOXOFFICE a tremendous help in the opening and operating of our new (Northway Drive-In) theatre."

J. L. MORGAN

President,
Northway Drive-In, Inc.
Champlain, N.Y.

CALENDAR OF EVENTS

JULY							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1			1	2	3	4	5
2	3	4	5	6	7	8	6	7	8	9	10	11	12
9	10	11	12	13	14	15	13	14	15	16	17	18	19
16	17	18	19	20	21	22	20	21	22	23	24	25	26
23	24	25	26	27	28	29	27	28	29	30	31		
30	31												

JULY

17-19, Virginio Motion Picture Theatre Ass'n annual convention, Ingleside Hotel, Staunton, Va.

19, 20, New Mexico Theatre Owners Ass'n annual convention, Cole Hotel, Albuquerque, N. M.

SEPTEMBER

5-7, Independent Exhibitors, Inc. and Drive-In Theatres Ass'n of New England 30th anniversary regional convention, Chatham Bars Inn, Chatham, Cape Cod, Mass.

18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.

22-24, Women of the Motion Picture Industry (WOMPI) 8th international annual convention, Charlotte Hotel, Charlotte.

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture and Concessions Industry Tradeshow, Roosevelt Hotel, New Orleans.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

DECEMBER

4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

MGM Is Upheld in Suit Over 'Tarzan' Remake

LOS ANGELES—Superior Judge Frank S. Balthis sustained a demurrer made by Metro-Goldwyn-Mayer in a suit brought against the studio by Edgar Rice Burroughs, Inc., over a remake of its original "Tarzan of the Apes," and ruled in favor of the studio that it had not breached contract signed in 1931.

Burroughs had claimed that in its deal with MGM for production of the original 1932 version it had stipulated that the studio might remake the film later if there were no substantial changes. According to its complaint, Burroughs charged Metro breached the pact by making many changes in the 1959 remake.

Judge Balthis stated that the remake was substantially the same as the original and the contract had not been breached.

'Trial of Strength' Added To Carl Foreman Slate

HOLLYWOOD—Columbia Pictures has added "Trial of Strength" to Carl Foreman's slate for the studio. Tale was authored by John P. Sisk.

Further, Foreman will script-direct-produce "40 Days of Musa Dagh" for MGM. Metro long has owned the property but in several previous plannings "failed to lick the script."

CYCLE OF BIBLICAL FILMS CONTINUES

Bible Is Source for Many Forthcoming Epics

By FRANK LEYENDECKER

CECIL B. DeMILLE, whose "The Ten Commandments" was the culmination of his long directing career with many highlights devoted to Biblical films, is gone, but the Biblical and religious film cycle continues. Many of the epics for release or production in 1961-62 have stories taken from the Good Book, one of the greatest sources of plot material the screen has ever known.

For the Bible also spells "boxoffice" as regards audience interest, this being proven by "The Ten Commandments" estimated \$34,000,000 gross to date, with many more millions certain to be added when the DeMille epic is reissued a few years from now. This astronomical figure currently has been surpassed by MGM's "Ben-Hur," which in 2,250 domestic dates has exceeded the \$50,000,000 mark. An additional 1,250 bookings have been set, including many drive-ins, this summer. Other notable Biblical films which were boxoffice smashes include the first CinemaScope picture, "The Robe," which has grossed \$17,500,000 since its release in 1953, and DeMille's "Samson and Delilah," which had a smash reissue ten years after its original release in 1949 and has a gross of over \$11,500,000, and MGM's "Quo Vadis," a 1951 release which has grossed over \$10,000,000. "The Ten Commandments," "Ben-Hur" and "The Robe" are among the five top grossers of all time.

AMONG ALL-TIME TOP GROSSERS

Other Biblical costume epics which grossed over \$4,000,000 include "David and Bathsheba" (\$7,000,000), "Solomon and Sheba" (\$6,500,000), "Salome" (\$4,750,000) and MGM's si-



Bradford Dillman plays the title role in "Francis of Assisi," the Plato Skouras production filmed in Italy for 20th Century-Fox. Mervyn Johns is in left foreground. Dolores Hart, Stuart Whitman and Finlay Currie are among other stars.

lent "Ben-Hur," which grossed \$4,000,000, as well as DeMille's silent "The King of Kings" and "The Sign of the Cross," an early talkie, which were big grossers. Also highly profitable at the film boxoffice were such religious films as "Song of Bernadette" (\$5,000,000) and such pictures with modern religious themes as "The Bells of St. Mary's" (\$8,000,000), "Going My Way," "The Nun's Story" and "A Man Called Peter."

With "Ben-Hur" still going strong, the most important new picture on MGM's schedule for the fall is Samuel Bronston's "King of Kings" (not to be confused with DeMille's silent epic of 1927), which was entirely filmed in Spain in 70mm Super-Technirama at a reported \$6,000,000 cost with a cast of international stars headed by America's Jeffrey Hunter in the title role and Robert Ryan, Rip Torn, Rita Gam and Hurd Hatfield, as well as Ireland's Siobhan McKenna as the Virgin Mary, Spain's Carmen Sevilla and Britain's Ron Randell and Guy Rolfe. "King of Kings" will start playing two-a-day engagements in October, following the "Ben-Hur" release pattern.

TWO MORE BIG ONES IN WORK

Nearing completion in Italy is Joseph E. Levine's "The Last Days of Sodom and Gomorrah," another multi-million dollar costume film in Eastman Color and CinemaScope being directed by Robert Aldrich entirely in English with Stewart Granger, Pier Angeli, Stanley Baker and Italian stars Anouk Aimee (of "La Dolce Vita") and Rossana Podesta, who played the title role in Warner Bros.' "Helen of Troy."

Also in the production in Italy is Dino De Laurentiis' \$10,000,000 Biblical film, "Barabbas," which Columbia Pictures



Stewart Granger as Lot (extreme right) points an accusing finger at Anouk Aimee as Queen Bera (back to camera) with Stanley Baker next to her at extreme left, in Joseph E. Levine's "The Last Days of Sodom and Gomorrah." This Embassy-Titanus coproduction was filmed in Rome and Morocco.

will distribute in the U.S. Being filmed in Technirama and Technicolor with Richard Fleischer directing, the story is based on Nobel Prize-winner Par Lagerkvist's novel and stars Anthony Quinn, Jack Palance, Ernest Borgnine, Katy Jurado, Arthur Kennedy and Dean Jagger, all from America, and Silvana Mangano, Vittorio Gassman and Valentina Cortesa, top Italian film stars. Kennedy plays Pontius Pilate in the trial of Christ sequence and Ray Mangano, brother of Silvana, has just been signed for the role of Jesus.

Another Biblical film made in Italy in Eastman Color and Totalscope, "David and Goliath," is being presented by Beaver-Champion for Allied Artists release and is currently playing with most of its play dates planned for the summer. Orson Welles is the most familiar cast name in an otherwise all-Italian cast including Eleonora Rossi-Drago and Massimo Serato, whose voices have been dubbed into English. Also recently completed in Italy, but with no American release set, is the Biblical drama, "Joseph and His Brethren," directed by the American Irving Rapper in Eastman Color with Geoffrey Horne (of "The Bridge on the River Kwai") in the title role and British stars Belinda Lee and Robert Morley heading an otherwise Italian cast.

THREE MORE FROM 20TH-FOX

Although not Biblical, Plato Skouras' "Francis of Assisi," recently completed in Italy in CinemaScope and DeLuxe Color, is a religious picture laid in the 13th Century dealing with the saintly man whose message of peace, love and understanding revitalized the Church. Starring Bradford Dillman in the title role and two other Hollywood players, Dolores Hart and Stuart Whitman, plus Pedro Armendariz, Mexican star, and Finlay Currie, Cecil Kellaway, Athene Seyler and Mervyn Johns from England, the \$3,000,000 picture will have its world premiere in San Francisco in July.

"Twentieth Century-Fox is also preparing two other pic-



Ivo Payer as David presents Goliath's sword to King Saul in "David and Goliath," an Italian-made picture presented by Beaver-Champion for Allied Artists release.



Roman gladiators rehearse in the arena for the next day's bloody circus in Dino De Laurentiis' "Barabbas" for Columbia release. Budgeted at \$10,000,000, this film stars Anthony Quinn, Jack Palance, Ernest Borgnine, Katy Jurado and top Italian film stars.

tures with Biblical themes, "The Greatest Story Ever Told," which will be produced and directed by George Stevens with a multi-star cast headed by John Wayne, Spencer Tracy, Sidney Poitier and, possibly, Elizabeth Taylor as Mary Magdalene, and the great Swedish star, Max von Sydow, to play Christ, and "The Day Christ Died," which Darryl F. Zanuck has on his production schedule. However, neither picture will be started before 1962 or released until a year later.

Although Biblical spectacles have usually been tremendous boxoffice hits, two recent exceptions that "prove the rule" were 20th Century-Fox's "The Story of Ruth" and Buena Vista's "The Big Fisherman," neither of which became "blockbusters" at the boxoffice. Unfortunately, minor religious films rarely attract the public. However, "The Hoodlum Priest," United Artists' release dealing with Father Dismas of St. Louis, is getting critical praise and public response and was a U.S. entry at the recent Cannes Festival.

COSTLIEST AND LONGEST PRODUCTION

What may well be the greatest, and certainly the longest, Biblical film ever made is Dino De Laurentiis' planned 10-hour film based on highlights from both the Old and New Testaments, to be made in Italy and Egypt on a three-year schedule. The completed picture will be split into three parts for public showing and the cast of 30 international stars will include Sir Laurence Olivier, Sir John Gielgud and Sir Ralph Richardson, De Laurentiis says. The production budget has been set at \$25,000,000. This film will not be ready before 1965, if then. Catholic Biblical experts will cooperate with those of Protestant and Jewish faiths in the common interest: to bring the Biblical message to all those people who build their faith and civilization on it, in the absolute respect of the letter and the spirit, according to an announcement by De Laurentiis.

Hollywood Report

By IVAN SPEAR

AIP Suit vs. Sidney Pink Affects Release of Films

The honeymoon is over . . .

While such announcement of a road-block to connubial bliss is customarily used in connection with marriages, periodically it can be applied to production-distribution deals. Witness the litigation that looms between American International Pictures and independent producer Sidney Pink, threatened court action that already has generated no small amount of mud-tossing.

A forthcoming—possibly—picture titled "Reptilicus" is the cause of all the shootin'.

AIP has brought suit against Pink in the whopping sum of \$1,530,000, alleging that the latter and his associates had failed to fulfill contractual obligations as regards the format, manufacture and delivery of the feature. "Reptilicus" was one of a trio of pictures, the most impressive of the three, that Pink was to make for that fast-growing company, headed by president James H. Nicholson and vice-president Samuel Z. Arkoff. The tieup between AIP and Pink was treated to an extraordinary amount of drum-beating. In fact, when several months ago, AIP announced its ambitious program for 1961, "Reptilicus" occupied a prominent page in the brochure devoted to forthcoming pictures. Of the aforementioned trio, one, "Journey to the Seventh Planet" has been completed and accepted by AIP. The third, "Invisible City," will undoubtedly never bear the AIP banner.

Pink has returned to Denmark—where much of "Reptilicus" was filmed. While it had not been filed at this writing, Pink plans a countersuit against AIP, according to his attorney, Marshall H. Sevin, who is one of the co-defendants in AIP's action.

So, what is to happen to "Reptilicus?" AIP has made it abundantly clear that it will not take the picture. Apparently, as concerns distribution, the once loudly touted picture is being tossed up for grabs.

Schneer Sets Five Films For Shooting Abroad

Any hopes that Hollywood has been entertaining regarding the possible lessening of production abroad were thrown for a loss when independent producer Charles Schneer, at a press conference here June 29, announced the titles of his next five pictures, for Columbia Pictures release.

Schneer, who left for his offices in London immediately after the press meeting, revealed that Columbia contract players, Todd Armstrong and Nancy Kovack, had been set for "Jason and the Golden Fleece," which will begin filming in Yugoslavia late this summer. Armstrong plays the title role and Miss Kovack the part of Medea in the Greek mythological work. Don Chaffey will direct from a screenplay by Jan Read.

Three of the five films announced by Schneer will be in his SuperDynamation process, led off by "Jason and the Golden

Fleece." The remaining two productions set for the process will be a screen version of H. G. Wells' "First Men to the Moon" and another story from Greek mythology, "The Golden Ass." Nigel Kneale has been assigned to write the screenplay from the Wells book. "The Golden Ass" will be scripted by Sam Taylor from the Robert Graves' translation of the Greek classic. Robert McGowan will produce the film for Schneer's American Films company.

Schneer's forthcoming release, "Mysterious Island," will be Columbia's Christmas release. His final two films, to be made under his present Columbia contract, will be "Gordon of Khartoum" and "William the Conqueror."

Commenting on overseas production and the many-faceted reasons for it, Schneer maintained that in numerous cases producing a film abroad gives it a world-wide flavor, stating, "We can no longer produce pictures for regional tastes. With so much of our gross coming from abroad, films must be made that will, in some measure, please peoples in every land."

Speaking of his SuperDynamation process, Schneer said, "I've been all over the world and I have been pleasantly surprised that exhibitors in every country to which I have been tell me that their patrons recognize the name SuperDynamation. I have been told that it adds immensely to the gross of a film."

Schneer closed the press conference by stating that his process is "improving all the time," but that a great deal of time is needed from the initial purchase of a property until it appears on the screen, and added "but it is worth every day of the extra time expended."

Important Castings Among Highlights of Week

Perhaps the most important casting of the week was revealed when Walt Disney announced the signing of Walter Pidgeon for one of the leads in the former's Technicolor picture, "Big Red." Filming was scheduled to start July 13 in northeastern Canada with Winston Hibler producing and Norman Tokar directing from a script by Louis Pelletier. It

Stanley Kramer Wins Round in Court

Preliminary injunction was granted producer Stanley Kramer by Superior Court Judge Jerold E. Weil preventing release of "Verdict at Nuremberg" by Cy Roth and C. R. Enterprises. Kramer claimed unfair competition with his "Judgment at Nuremberg."

Judge Weil barred the defendants from issuing any picture whose title contains the words "Verdict," "Judgment," "Decision" or any other similar word in connection with "Nuremberg." Issue will be decided at a later court trial.

is a story of a French Canadian orphan and his love for a dog . . . Veteran actor Harry Andrews has been signed for a top role in "Reach for Glory," a Columbia release being produced by John and Jud Kinberg. Picture went before the cameras on location in Suffolk June 26 with Philip Leacock directing. Set in World War II, it tells the story of evacuated English youth who hunger for what they consider the glory of war . . . Further from Columbia, British actress Kay Walsh has been set for "Reach for Glory." Miss Walsh's recent pictures include "The Horse's Mouth" and "Tunes of Glory" . . . Following the customary rotating schedule of the producer-writing-directing team, Norman Panama will assume the directorial reins for "The Road to Hong Kong" and Melvin Frank will function as producer. Principal casting for the film has been completed, with the signing of Joan Collins to star opposite Bing Crosby and Bob Hope. Jack Hildyard has been set to roll the cameras at Shepperton studios in England on July 31, for UA release . . . Actor Jack Kruschen, who was a recent Academy Award nominee for his performance as the doctor in the Mirisch Company's "The Apartment," returns to the Mirisch Company to portray a gangster in "Pioneer, Go Home," which stars Elvis Presley. The picture will be shot entirely on location in Florida. Also starring with Presley in the comedy is Arthur O'Connell, with Joanna Barnes the first of several femme leads to be signed . . . Fourteen-year-old Annette Gorman has been signed by producer Frank Brisson for the role of Rosalind Russell's daughter in "Five Finger Exercise." Annette, who won out over a dozen contenders for the part, makes her movie debut in Brisson's film version of Peter Shaffer's play. Daniel Mann is directing for Columbia release.

Broccoli-Saltzman Group To Be Filmed Overseas

Further intelligence regarding so-called runaway production came into the limelight when it was revealed that Cubby Broccoli and Harry Saltzman have closed a multiple-picture deal with United Artists, with the latter financing and releasing a program based on British author Ian Fleming's best-sellers.

Initial production, either "Dr. No" or "Diamonds Are Forever," will go before the cameras in November in England and the British West Indies.

All the films will be shot under the English quota and will be turned out under the banner of Loundes Productions, with headquarters in London.

Harry Keller Will Produce 'Burnished Urn' on Own

Fortunate it is that Hollywood scribes do not have to heat their swimming pools these days—the hot weather takes care of it for them. Only one story buy was reported during the week, and that one far from impressive.

Director Harry Keller purchased an original yarn, "The Burnished Urn," by Robert Wendover which he will produce independently. Keller directed the Ross Hunter production, "Tammy Tell Me True," for U-I. "The Burnished Urn" is a suspense melodrama with an Irish Cur-tain background.

London Report

By ANTHONY GRUNER

Last week, Anthony Gruner, London correspondent of *BOXOFFICE* flew to Alicante, a fishing seaport in Southern Spain to watch the filming of "Billy Budd," a film version of the Herman Melville Novel. This is an Anglo-Allied CinemaScope production for Allied Artists release starring Peter Ustinov, Robert Ryan, Melvyn Douglas and Ronald Lewis, produced and directed by Peter Ustinov, who also wrote the script. Gruner's report follows:

IN THIS HOT, sunbaked Spanish seaside resort, it is impossible to find anyone who does not have high hopes for the artistic success of "Billy Budd." Shopkeepers, waiters and even the cynical looking green uniformed policemen all know about "Billee Bud," declaring it will be "mucho petoicula." They base their evidence on the daily reports which speedily circulate the town from the scores of Spaniards employed by the British unit. It is this excitement and production pride that has kept more than 200 people working from dawn to dusk for the last six weeks under some of the most uncomfortable conditions involved in motion picture-making. All the filming here has been carried out on board two ships, *The Avenger* and *The Rights of Man*—a couple of nearly extinct 18th century wooden hulled three-masters which sail from Alicante each day people, heavy-laden with filming equipment and sufficient stores to nourish the crews, cast and unit for the next 12 hours.

Only when these old sailing ships commanded by Alan Villiers (a world expert on the subject), have travelled many miles from the coast can the actual filming begin. Practically all the cast and most of the technicians are on board *The Avenger*. In these overcrowded conditions where a rainstorm can be a minor disaster and the sub-tropical afternoon sun discomforting torment, the situation is potentially ripe for acute claustrophobia and other psychological disorders. There are shortages of facilities, practically little shelter when it rains and hardly any shade against the hot sun. These conditions have been imposed on the unit by Peter Ustinov, the producer and director of the film, who scripted and who costars with Robert Ryan in the production.

Ustinov felt that the cast would benefit in their understanding of the film by enduring something of the life aboard those old British sailing ships over 160 years ago. How have the thespians reacted to this challenge to their talents? There is the occasional half-joking obscenity thrown at the producer, but this is accepted in the same jovial spirit that it is made. The craftsmen and technicians grin and bear it in the same manner. The other day, when bad weather prevented any shooting being organized, representatives of the unit voluntarily offered to work overtime including Sundays so that the film could be finished on time.

What causes this production pride in "Billy Budd" and loyalty to its producer-director? There are two main reasons: Ustinov has fashioned a masterly screen-

play out of Melville's tragic novel set in the days of Nelson, and he has won the personal and professional respect of everyone concerned with "Billy Budd" for his work as director of the film. Says executive producer Ronald Lubin, former vice-president of Music Corp. of America, and the man who personally set up the package deal which enabled the production to be made: "Hollywood has been wanting to make 'Billy Budd' for at least ten years. Many writers tried to lick this great sea-faring story into shape as a motion picture but Melville defeated them. I was determined to make the film. It took me two years to set up the deal. Three things clinched it. Peter Ustinov's screenplay, Bob Ryan's backing throughout the negotiations and Peter's decision to produce and direct the movie.

"Faced with this combination, Steve Broidy, head of Allied Artists, came up with the necessary finance which is well over \$1,500,000. It could have been more, if we had wanted color, but we decided against it in the interests of presenting the film as realistically as possible. I don't want to stick my neck out by prophesying its box-office chances, but judging by the rushes we have seen up to now, Peter is bringing in a great motion picture which will do credit to the industry."

Says Melvyn Douglas who broke into a summer holiday in Spain to take a small but vital part in the film as the old Norwegian seaman Dansker: "I'd have been a fool to turn the part down. Peter Ustinov's script is brilliant and let's face it, the Dansker is a darn good role. I have been in the business too long not to recognize one when I see it."

Robert Ryan who plays John Claggart, the evil master of arms, says: "Claggart is one of the best-written parts I've had in movies for years."

What of Ustinov the director? Paul Rogers, the distinguished Shakespearean actor from the Old Vic, eschews the British

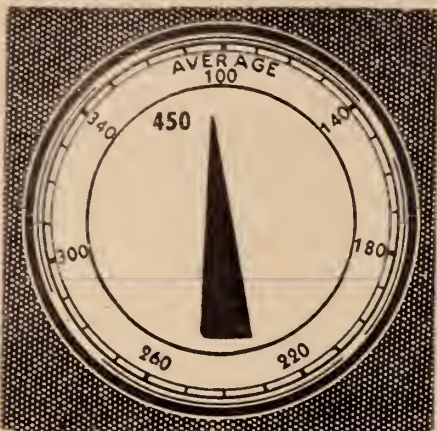
art of understatement when he comes to describing how Ustinov gets a performance out of his cast: "Peter has the rare ability to bring out the best in all of us. Seemingly gentle, he makes sure that we all do everything that is correct for our own characterization, but also adds little suggestions for a particular nuance or emphasis in the sort of manner to make us believe that we were about to do the thing ourselves. He is a master psychologist and a brilliant director."

And what of Ustinov himself—author, journalist, actor, playwright, brilliant after-dinner speaker, satirist and wit. Says the "Billy Budd" director, producer, script writer and star: "Melville's novels have always fascinated me, but his last, 'Billy Budd,' appealed to me because its theme had a timeless flavor. It's a story of the battle between absolute innocence and complete evil seen in the conflict between young midshipman Budd, played by a new, young screen actor Terry Stamp and John Claggart, the master of arms played by Bob Ryan. I am Captain Vere, in command of *The Avenger*, who is forced to pronounce a life or death sentence on Budd when he accidentally kills Claggart. We wanted someone entirely new to the screen for the character of Budd and in Terry, a young London cockney-born actor, we have a screen personality of the future. I have taken a few liberties with Melville's novel. The homosexual theme that sometimes obtrudes in the story has been removed and the sense of hopeless tragedy in the death of Billy Budd has been tackled while still keeping to Melville's ending. In other words, nothing of importance in the original novel has been altered, and the story remains a tragedy, but not, I believe, a hopeless tragedy.

"In many ways, 'Billy Budd' has a lot to say about the prevailing American dream as to whether innocence can be anything else but a failure in this modern world. Claggart is almost a character 150 years before his time. We all know of them today. Psychologically they are completely recognizable persons in 1961. It is this twentieth century approach to Melville which I think will make 'Billy Budd' a film that should appeal to audiences throughout the world."



From the deck of the merchant ship, *Rights of Man*, producer-director Peter Ustinov (lower right center—and without customary beard) plans a scene he is to film in the Mediterranean on the fighting frigate, *H. M. S. Avenger* (in the distance) for "Billy Budd."



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Atlantis, the Lost Continent (MGM)	100		200			200	100		150	125	105	100		100	80	150	120	145	220		135
Ballad of a Soldier (Kingsley)				140		75	150	190	100		225	50		100	130	200					136
Big Chief, The (Cont'l)	110			140									200	100		125					135
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100		50	80	125	90		110		97
Bimbo the Great (WB)	100		105				100			100		100					85		100		98
Boy Who Stole a Million, The (Para)							100	100	100	80	100		100					100		100	98
Canadians, The (20th-Fox)			85					75			50				80				90		76
Carry On, Sergeant (Governor)	130	100			90		150	100	90	215	200	125			100	120					129
Carthage in Flames (Col)		130		125				100			135				100						118
Curse of the Werewolf (U-I)	120	105	90			100						200	115	100	75						113
Days of Thrills & Laughter (20th-Fox)				120	85				100		95	100		100	90	175					108
Desert Attack (20th-Fox)				120			100	85		100							100	100			101
Dondi (AA)		60	100				75	100							90						85
Enemy General, The (Col)				125			100	100		100	100			125	90		75	100			102
Entertainer, The (Cont'l)	130	200		150	100	175			100		160		150	150	145	160					147
Fabulous World of Jules Verne (WB)	100		105			110				125		100					85		115		106
Fiercest Heart, The (20th-Fox)		125			80	90		80	75		100	100	150		100				90		99
Five Golden Hours (Col)	120		75	155			100	120						90						100	109
General della Rovere (Cont'l)	125	200		130		80				150				90	160	195					141
Gidget Goes Hawaiian (Col)	120		95			100	100	120		270	120	130								200	139
Homicidal Col)			110					125		180				200					175		158
It Happened in Broad Daylight (Cont'l)	140	105		165	90								200		150						142
Last Sunset, The (U-I)	160		115	215	75	100				200	65		125	100	175	110				130	131
Last Time I Saw Archie, The (UA)	125	115	100			150	110	115		135			125	175	90	175			85	125	125
League of Gentlemen (Kingsley-Int'l)	140	275	125	190				100		150	210	100		135	165	195			350		178
Mad Dog Coll (Col)	100	150		100						100										75	105
Mein Kampf (Col)	160	225	200	200	125	200	125	165	110	175	170		200	530	140	200	140	175			191
Millionairess, The (20th-Fox)	115	150	125	150		175	150	110	90		95	100	150		80	200	85	135	125	125	127
Never on Sunday (Lopert)	150	275	400	185		310				225	300	175	200	250		225				110	233
On the Double (Para)	130	260	110			100							125		85	175					141
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250		125	125	160	120	195	115		200		166
Pleasure of His Company, The (Para)	120	120		160			125		200		210			120		175			170		156
Right Approach, The (20th-Fox)							100	80	75		80		100								87
Sat. Night & Sun. Morning (Cont'l)		260		155				120			220				160	200			300		202
Serengeti (AA)					90			100	100					100	90						96
Shadow of the Cat, The (U-I)	100		90			100						100	100	100	75						95
Trapp Family, The (20th-Fox)		110	110	200	90	85					125	100	300	120	95		120				132
Two Loves (MGM)	125	115	90	150	90	125		100	110		50	100		190	80	140			100		112
Two-Way Stretch (Showcorp.)	130	175		175	125									125		200					155
Warrior Empress, The (Col)		125	80				100		90						80				100	75	93
Wild in the Country (20th-Fox)	120	130	115	165		100	115			255	80	350		150	105	135			130	125	148
Wizard of Baghdad, The (20th-Fox)	100			160			60	80	100		110		100		95			110	100		102

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Parent Trap, The (BV)

Los Angeles.....450
Cleveland200

2. L'Avventura (Janus)

San Francisco.....300

3. By Love Possessed (UA)

Kansas City.....200
San Francisco.....150

4. Guns of Navarone, The (Col)

New York.....200

5. Parrish (WB)

Cleveland200

6. Ladies Man, The (Para)

Chicago195
Cleveland150

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De Luxe New Twin Ainer Opens Gates at Omaha

OMAHA—"They said it couldn't be done, but we did it," said a happy Herman Gould when the new 1,600-car Q-Twin Drive-In opened Saturday night (1). Although many rough edges remained to be smoothed, the Q-Twin was opened to customers on the scheduled date despite some labor difficulties and lots of heavy rains during the construction period.

Senator Roman Hruska, one of the three owners, was back from Washington and attended.

"We also had the most experienced hamburger frier in the country," Gould said. "Ed Nelson, chief engineer of Ballantyne, was out and helped us get rolling.

"We also had the most expensive errand boy in the nation—Bob Hoff, vice-president of Ballantyne." Hoff was among a number of film industry figures present and did his bit to make the opening run

smoothly.

Gould reported there was no "juice" in the power lines until noon, but after the many obstacles he had surmounted this did not dismay him. There were loads of flowers and a barrage of congratulations on the de luxe layout.

"We won't have our formal opening for two or three weeks," he said. Many finishing touches remain on the grounds and concessions facilities.

A beautiful plastic louvre-type ceiling in the concessions building has not been completed, Gould said, because of an argument between two unions. All the ramps are completed and the entire area is dust-proofed. Many of the lights in the drive areas are yet to be installed.

The Q-Twin is located near the new Interstate Highway 80, on the southwest outskirts of Omaha. It lies between two major arteries leading from town and utilizes 30 acres of an 80-acre tract. Gould, Senator Hruska and Russell Brehm of Lincoln, the owners, plan other developments.

There is a car balcony which is available for private parties.

The opening attractions were "Gone With the Wind" and "Battle at Bloody Beach."

Omaha Cinerama to Close

OMAHA—The Cooper Theatre on July 21 will close a 21-week run of "This Is Cinerama."

Jack Klingel, manager for Cooper Foundation theatres in Omaha, said "South Sea Adventure" will be the next offering. "Our logbook for 'This Is Cinerama' brought out that the picture showed to customers from 46 states," Klingel said. "The only ones not represented so far are Delaware, South Carolina, Vermont and Virginia." There have been patrons from 23 foreign countries, ranging from Japan to Sweden, Rome to Peru, South America. The registry includes others from Calcutta, Egypt, Spain, Cuba, Budapest, Teheran, Ireland and Indonesia.

Kid Series for Omaha

OMAHA—A children's program series with enthusiastic support from the Omaha Parent-Teachers Ass'n will start at the State Theatre July 10 and continue for eight weeks through August 28. Sponsored by the Cooper Foundation Theatres and the Children's Film Foundation, the series will offer special children's pictures every Monday at 10 a.m. There will be no sex, no violence. No single adults will be admitted.

Son at AA for Summer

HOLLYWOOD — Richard Johnson, 17-year-old son of the Los Angeles janitor who sprang into prominence some months ago after finding and returning \$240,000 which had dropped from a Brink's truck, has a summertime job at Allied Artists in the communications department.

'Parrish' Solid 300 Is Minneapolis Top

MINNEAPOLIS—The Uptown, with 300 for "Parrish," made the best showing among the nine theatres which had new offerings and other first-run situations. Next in line was "Saturday Night and Sunday Morning" at the St. Louis Park with 225 per cent, followed by "Fanny" at the Mann Theatre with a good 200 per cent. Business over the Fourth of July weekend took a definite turn for the better. With the avalanche of new product, business at most houses was considerably above average.

(Average Is 100)

Academy—On the Double (Para)	80
Avalon—Far Members Only (Union), 4th wk.	150
Century—Windjammer (Cinemiracle), reissue, 3rd wk.	85
Gopher—The Ladies Man (Para)	100
Lyric—The Pleasure of His Company (Para), 2nd wk.	100
Mann—Fanny (WB)	200
Orpheum—The Fabulous World of Jules Verne (WB); Bimbo the Great (WB)	70
St. Louis Park—Saturday Night and Sunday Morning (Cont'l)	225
State—The Parent Trap (BV)	150
Suburban World—Two-Way Stretch (Showcarp), 2nd wk.	150
Uptown—Parrish (WB)	300
Westgate—The Big Deal (UMPO)	90
World—By Love Possessed (UA)	175

Contrasting Features Dominate Good Week in Milwaukee

MILWAUKEE—This week brought out a study in contrasts. "Seven Wonders of the World," in its tenth week at the Palace, and the combination of "Atlantis, the Lost Continent" and "The Green Helmet" at the Wisconsin were the high grossers with 200 each. Close behind were "The Ladies Man" at the Towne and "Gone With the Wind," the latter in a tenth week at the Uptown, doing 175.

Dawner—Next to No Time (Showcarp)	130
Polace—Seven Wonders of the World (Cinerama), 10th wk.	200
Riverside—Dandi (AA); David and Goliath (AA)	125
Strand—Exodus (UA), 13th wk.	150
Times—Magdaleno (SR)	150
Tower—Return to Peyton Place (20th-Fox), 5th wk.	150
Towne—The Ladies Man (Para)	175
Uptown—Gone With the Wind (MGM), reissue, 10th wk.	175
Warner—Gidget Goes Hawaiian (Col); Passport to China (Col)	125
Wisconsin—Atlantis, the Lost Continent (MGM); The Green Helmet (MGM)	200

'Spartacus' Still Big 300 Fifth Omaha Week

OMAHA—The Dundee Theatre again set the pace for Omaha first runs and turned in a 300 per cent score for the fifth week of "Spartacus." Others had a stiff battle against Ak-Sar-Ben race competition, special stage showings and weather made to order for outside activities.

Cooper—This Is Cinerama (Cinerama), 19th wk.	115
Dundee—Spartacus (U-I), 5th wk.	300
Omaha—Love in a Goldfish Bowl (Para)	95
Orpheum—One-Eyed Jacks (Para), 2nd wk.	100
State—Two Loves (MGM); The Secret Portner (MGM)	85

New Post to Bill Bird

HOLLYWOOD—B. J. Bird, who has held the posts of director of public relations and director of marketing for Technicolor, has been named consultant. His activities include contact and liaison work in the motion picture industry.

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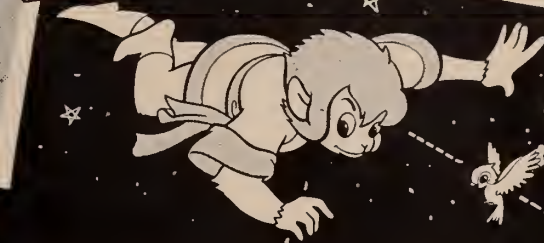
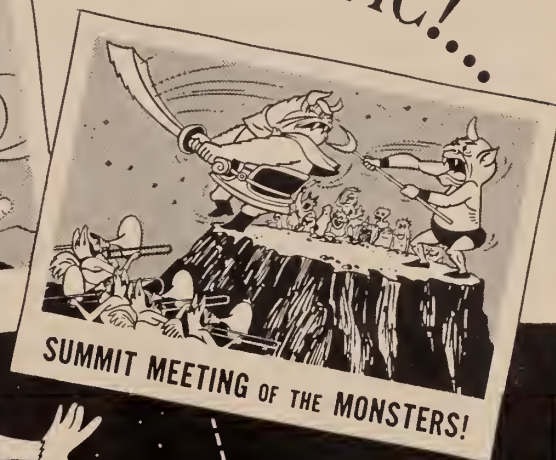
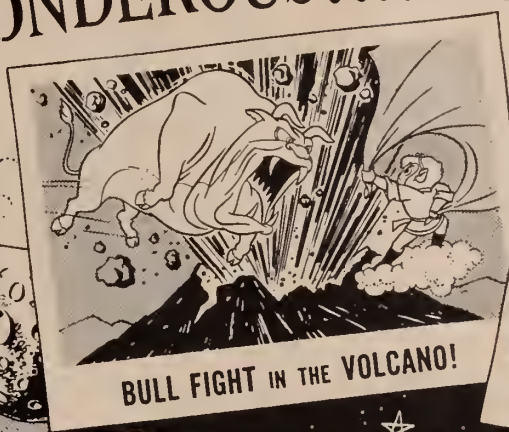
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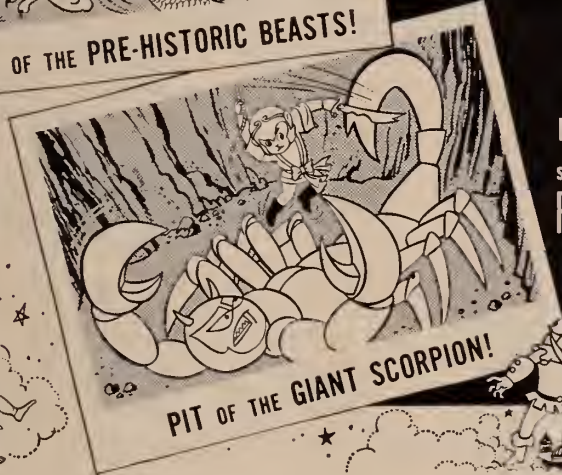
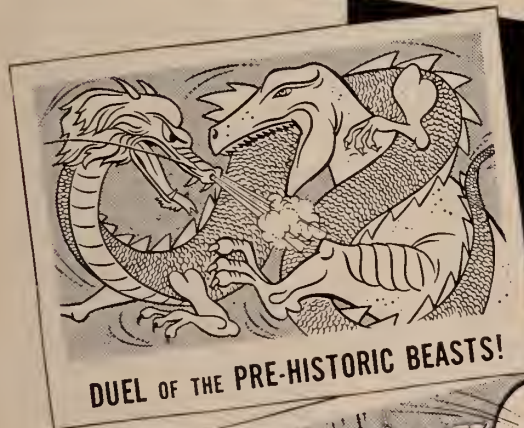
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OMAHA

Herman Fields of Beverly Hills, Calif., and **Don Smith** of Minneapolis, both of the Pioneer Theatres circuit, were in Omaha and Council Bluffs for the marriage of **Martin Lewis Fields** of Minneapolis and **Barbara Ungar** of Council Bluffs. Martin is the son of **Harold Fields**, also of the Pioneer circuit. **Harold** and **Herman** are brothers. **Miss Ungar** was 1950 Mardi Gras Queen of Council Bluffs and her maid of honor was **Lisbeth Cherniack**, reigning queen of **Ak-Sar-Ben**, Nebraska's top promotional and social organization. The wedding was in Council Bluffs and the reception at the **Blackstone Hotel** in Omaha.

Norman Grint, owner of the **Sargent Sun**, has returned from a fishing trip deep in Canada . . . **Fred Fejfar**, **MGM** salesman, after a swing through the western part of the state said, there is a general optimistic tenor because of excellent wheat crop prospects . . . **Frank Larson**, 20th-Fox manager, was back last week from a trip to New York and the **Will Rogers Memorial Fund** meeting at **Lake Saranac**. He stopped in Chicago for an exploitation meeting for "Voyage to the Bottom of the Sea."

Mrs. Henry Carlin, exhibitor at **Spalding**, has had her daughter with her on vacation from Seattle . . . The **Loton Todds**, who operate the **Motor Movie Drive-In** at **Lexington**, were a busy family last week with the wedding of their daughter **Betty** . . . **Tony Goodman**, 20th-Fox salesman, had an

eventful week. He celebrated his 25th wedding anniversary and won his first round match in the championship flight of the **Omaha Publinks Golf Tournament**, 1 up on 19.

Ralph Falkenburg, exhibitor at **Lexington**, has a busy son in **Ralph Jr.**, who went to **Boy Scout** camp, then to a church camp. He's also in the cattle business, caring for 28 head of stock . . . **Helen Newman**, **Allied Artists** cashier, is back from vacation . . . **Dick Marvel**, exhibitor at **St. Paul**, reported his daughter is vacationing in **Grand Island** this summer . . . **Ben Juracek**, exhibitor at **Albion**, is selling scooters on the side and just got in a new load from **Lincoln**. He also has moved into his new house.

Guy Griffin, owner of the **Cass Theatre**, landmark at **Plattsmouth** destroyed recently by fire, has not yet decided whether to reopen his old **Ritz Theatre**. Parts of the west, north and east walls are still standing and **Griffin** hopes to sell the bricks for salvage . . . **Dorothy Kean** of the **Starview Drive-In** at **Panora, Iowa**, is recovering from an attack of summer flu.

Henry Taylor, owner of the **Ritz Theatre** in Omaha, has opened a parking lot . . . Exhibitors on the Row included **Al** and **Otto Leise** of **Hartington** and **Randolph**; **Dick Johnson**, **Red Oak**; **Frank Hollingsworth**, **Beatrice**; **Clarence Frasier**, **Havelock**; **Mr. and Mrs. Arnold Johnson**, **Onawa**; **Howell Roberts**, **Wahoo**; **Jim Travis**, his wife and two children from **Milford** and **Ed Christensen**, **Ord**.

MILWAUKEE

Raymond W. Trampe, president of **Film Service**, with headquarters here has been elected president of **Air Dispatch**, **Memphis**. **Air Dispatch**, a delivery firm, was organized about four years ago by the **National Film Carriers Ass'n**, mainly because members of the association were concerned about the large number of movie houses closing throughout the country, and the subsequent threat to business. **Film Service** is one of about 170 agents for the **Memphis** firm. Founded back in 1927 by the late **Charles Trampe** and now being operated by sons **Ray** and **Ollie**, **Film Service** has a fleet of 17 trucks around the state. The trucks haul film and other cargo from plane and distributor to the ultimate destination.

The **Madison Capital Times** carried almost a half page of the **Carlson** family. **Mr. and Mrs. Ernest R. Carlson** formerly operated the old **Amuse Theatre**, which was located at the site of the present **Strand Theatre**. The **Strand**, now a unit in the **Fitzgerald** circuit, is managed by **Dale Carlson**, son of the **Ernest Carlsons**. The older **Carlson** was a projectionist and his wife **May** played the piano accompaniment for the silent flickers. Another son, **Owen**, for a time managed the old **Madison Theatre** on **Monona** avenue.

Milt Overman, **American International Pictures** publicity manager, **Dallas**, was in to whip up interest in the forthcoming "Master of the World," due to open July 14 at the **Wisconsin Theatre**. **Eddie Gavin**, manager for **AIP** here, heads for **New York** and the screening of "Alakazam," a film for which he anticipates full saturation in this area. **Francis Bickler**, **Wisconsin Amusement** booker-buyer, will catch the film while in **New York** on other business.

MINNEAPOLIS

Louis Orlove, 20th-Fox exploiteer, **Minneapolis** and **Milwaukee**, conducted a series of meetings throughout the territory to acquaint exhibitors with "Misty," new **Fox** release, and ways of exploiting it. Meetings were held in **Sioux Falls, S. D.**, **Fargo, N. D.**, **Duluth** and **Alexandria**. The picture is scheduled for release July 25.

Bob Thill, house manager at the **State**, is relieving **Cliff Knoll**, manager of the **State Theatre** at **Sioux Falls**, while **Knoll** is on vacation. Both houses are operated by **Minnesota Amusement Co.** . . . **Helen Manion**, manager's secretary at **Universal** is vacationing at her home in **Jasper** . . . **Lowell Kaplan**, buyer-booker for **Berger Amusement Co.**, vacationed in **New York**.

Webb Raudenbush of **Raudenbush Theatre Service** vacationed at **Ely** . . . **Roger Drury** of **Madison, S. D.**, has purchased the **Orpheum Theatre** building at **Pipestone**. The house is operated by **H. J. Hellmer**.

A. C. Baker has discontinued Sunday matinees at his **Paradise Theatre** at **Mora** during the summer . . . **William Baker** is new owner of the **Lake Theatre** at **Chetek, Wis.**



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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Younger Descendant Tells Story on Stage

The story of the Younger brothers, the Missouri farm boys who became outlaws in the troubled period following the Civil War—straight from the mouth of one of their descendants—interested newspaper readers of the Barrie, Ont., and patrons of the Roxy Theatre there, prior to "Young Jesse James."

The Youngers rode with cousin Jesse for a time on his bank and train raids.

The true story of the feared raiders was brought to the public by showmanly enterprise of Don Kinloch, manager of the Roxy, who heard "by grapevine" that one of the Youngers was in the RCAF at nearby Edgar. Driving out there, Kinloch met Leading Aircraftsman Walt Younger, a grandson of Cole Younger's brother Henry. A couple of Walt's sisters also are living around Barrie, Kinloch found, all coming here from British Columbia, where Herb Younger migrated with his Washington bride after the Civil War—to a town named Bella Coola.

Due to Kinloch's sleuthing, Walt Younger told how "carpet-bagger" meddling and tax impositions involving his Missouri ancestors forced them into outlawry, along with the James brothers and the Daltons. Walt told his story to Manager Kinloch on the stage of the Roxy on the Saturday before the opening of "Young Jesse James." The Barrie Examiner went on from there under a 3-column headline.

'Ben-Hur' Chariot Race Plugs Drive-In Openings

KENS radio disc jockeys Charlie Walker and Bill Mack raced from the Rigsby Drive-In to the San Pedro Drive-In at San Antonio in a horse-drawn chariot as a promotion for the opening of "Ben-Hur" at the Rigsby, San Pedro and South Loop drive-ins. The race was a time one, with KENS listeners invited to send in their guesses on how long it would take for Walker and Mack to make the run. A \$100 check was given the one coming closest to naming the hours, minutes and seconds it took in the "Texas Ben-Hur Chariot Race."

Seek Teenage Tammy

The Times Herald, Interstate Theatres and Universal-International joined forces to search for a Dallas girl to represent the city in the New Orleans world premiere of "Tammy Tell Me True" July 12. The film was to open at the Palace in Dallas. The winner of the search won the title "Miss Teenage Tammy." Contestants sent in their photos.

Date by 'Ladies Man' With 31 Girls Keys 2-Stunt Campaign on Jackpot

Concentrating his "ammunition" on a couple of promotions paid off for Hal Cheatham, publicist of Interstate Theatres in Dallas, at the boxoffice of the Palace Theatre for "The Ladies Man."

The two deals dovetailed together for one of the most complete promotions with which Cheatham has ever been involved.

One of the deals was based on the fact that Jerry Lewis is concerned with 31 girls in the picture. So Cheatham suggested to Chuck Benson, program director for KBOX, independent radio station, that he "date" 31 girls and take them to see "The Ladies Man." This is too many for an ordinary motor car, and a Greyhound bus was promoted for the stunt.

So Benson went to get his 31 girl friends (lined up by a modeling agency) in a Greyhound and took them to the Palace. This broke in the Dallas Morning News via a three-column photo and cutlines, and on two television stations. The TV coverage was the equivalent of a four-minute commercial.

The second and most important deal arranged by Cheatham also involved KBOX. The station agreed to run a "Ladies Man" poll, with all its six deejays competing for the honor. Each deejay naturally asked his listeners to vote for himself. Rick's furni-

ture store was brought in the promotion to put up a \$150 American Trend sofa by Kroehler as the prize for the winner.

The tieup, naturally, was good for much air time on KBOX. In addition, Rick's spent \$650 on KBOX in selling their sofas, mentioning the "Ladies Man" poll and the film at the Palace, and ran five ads featuring illustrations of Jerry Lewis and American Trend sofas, which are used in the picture. The Rick stores were bannered with "The Ladies Man" display paper, the store trucks carried film banners and the furniture store got the newspaper to run ad art free on Lewis and the American Trend furniture by Kroehler.

"All and all this was one of the most complete promotions we have ever worked with," Cheatham reports. "We decided to concentrate our ammunition on a couple of things rather than fall all over ourselves trying to get things done. It has paid off. The film is starting a second week at the Palace."

Private Robert Marcoux, first bagpiper of the New York Highlanders, was the first person to take advantage of the New York Rivoli Theatre's offer to admit free on the opening day of "On the Double" all men dressed in kilts.



Chuck Benson, program director for radio station KBOX in Dallas, pulls out his roll of tickets as he approaches the boxoffice of the Palace theatre with 31 girls whom he had dated for a showing of "The Ladies Man" as a theatre-station promotion.

Young Star Is a Bit Scared by 300 Girls



Star tours give small segment of the public a chance to see their screen idols in person—sometimes, that is. For some of the film personalities shy away from too close (and rough) a contact with their public, restricting their appearances to radio, television and newspaper interviews and small-group appearances. However, Michael Callan, on tour for "Gidget Goes Hawaiian" met more than 300 of his admirers face to face in Springfield, Ohio, recently—and came through a bit scared but uninjured! The Edward Wren Co. department store there advertised that Callan would fill a "date" with 16 teenage girls, whose names were drawn from a container at the store. Photo shows him with his "dates" on the roof of the Wren store. More than 300 screaming, squealing teenagers were at Wren's when Callan showed up in a red convertible. "You get a little scared when you're backed up to the wall with a few hundred girls coming at you," he remarked, "but I liked it." The film opened at the Regent in Springfield.

Merchant Participation Matinees Avert Freeze-Out on Kiddy Vacation Business

Allan W. Perkins, who won a BOXOFFICE Showmandiser Citation back in 1957 when he was manager of the Odeon circuit theatre in Midland, Ont., has been at the first-run Danforth Theatre in Toronto for more than a year.

Manager Perkins reports that on the last Easter holiday season his opposition came up with some strong product — "One Hundred and One Dalmatians" and "The Horse With the Flying Tail"—and the Danforth didn't have a comparable attraction, so he had to come up with something special to get in on the young people's school vacation patronage. His solution of the dilemma was a merchant participation matinee series which worked well at the Danford—an average of 500 children attended the four vacation matinees.

GOOD FOR OTHER OCCASIONS

Perkins' promotion can be used in a similar situation any other time of the year. He realized revenue from the sale of tickets to merchants, and of course, 500 children can buy and eat and drink a lot of popcorn, candy bars and drinks.

Eight merchants agreed to buy tickets for the four matinees, and give them away with purchases during the Easter shopping season. Special tickets were printed for the event, about the size of opera ducats (approximately 4½x2¾ inches) in pink, pastel blue and white. They were num-

bered consecutively and carried their validity dates.

A two-column ad was run twice in advance promoting the event with this copy: "MOM and DAD! Shop at the Danforth This Easter FREE! (with your purchases) . . . Odeon-Danforth Children's Matinee Tickets for the Easter Holidays. Good for Special Children's Matinees Starting at 1 p. m. . . . Odeon-Danforth Theatre Only . . . Tuesday—Wednesday—Thursday—Friday, April 4, 5, 6, 7 . . . Get your "Free" Children's Easter tickets with your purchases at the following Danforth merchants . . ."

STORE NAMES LISTED

The merchants' names and addresses were listed below the above.

Each merchant put up a window or door card plugging the free tickets. There also was a lobby board put up well in advance, advertising the matinees and listing the participating merchants, and screen slides did the same.

There was a different show each matinee, consisting of a feature, comedy short and two cartoons.

"Everyone was benefitted by this promotion," Perkins reports, "the merchant and the theatre, and we did our share of the holiday children's business despite the fact we had 101 Dalmatians at the door—of our opposition!"

Free Plane Trip Helps Long Run of '80 Days'

The promoted airplane vacation trip has taken a prominent place in motion picture exploitation, everywhere there are theatres around the world.

For "Around the World in 80 Days" at the Palace Theatre in Karachi, Pakistan, major promotion was summed up with "Around the World in Hours With BOAC." The film ran for a record seven weeks at the large-seater in the capital city, and the BOAC tieup set another record for free cooperative space.

FREE TRIP BY BOAC

Humayun H. Baigmohamed and the Palace management got BOAC to put up the free London trip, plus the cost of 50 one-sheet standees and large ads plugging the tieup worth 3,072 rupees. This was in return for BOAC displays and posters in the Palace lobby and mention in all the Palace ads.

The free trip to London was sponsored by the Leader, leading Pakistani English daily, with the Leader publishing coupons daily, good for a chance to win the BOAC London trip when turned in at the Palace with an "Around the World in 80 Days" ticket stub attached. The Leader devoted 1,316 inches of space advertising the coupon deal with the Palace and BOAC, a record for the Palace.

ABOUT TWO MONTHS

This resulted from the fact that the tieup was plugged from approximately ten days in advance until the film closed, from December 18 to February 9 last. The awarding of the ticket to London occurred on the last day of the "Around the World" run.

A charity preview for the benefit of the Pakistani National Housing and Settlement Agency, a government activity, netted over 25,000 rupees.

Up a month in advance in the lobby was a huge circular display, 12 feet in diameter, featuring "80 Days" stills.



Begum Aghan Abdul Hameed, wife of the administrator of Karachi, drew the winning name for the roundtrip to London via BOAC, promoted for "Around the World in 80 Days" at the Palace Theatre in the Pakistani capital city. She is seen on the way to the stage with, left to right, Mrs. Humayun Baigmohamed, wife of one of the Palace managers; Husein Baigmohamed, of the Palace Theatre Co.; Begum Aghan Abdul, and Mrs. Afzal Kahn.

Letters, Talks of VFW, Schools, Etc., for 'Alamo'

"Mein Kampf" received a big push from the civic clubs when it played at the Rialto Theatre, Little Falls, N. Y. Manager Nick Kaufmann spoke or wrote to the history departments of the local high schools, the PTA, VFW, etc., and discussed the value of seeing this picture.

For "The Alamo," Kaufmann had his girls calling residential sections and giving the person answering the following pitch . . . "Remember The Alamo . . . starts Friday at the Rialto. Thank you for listening." Since this year is a Sesquicentennial year around Little Falls, there are many men who are growing beards. Kaufmann took advantage of this fact by lining up 17 groups of bearded men to pick a member who had the most likely "Alamo" beard. The winner received two guest tickets to the picture. Don't think that Nick left the ladies out when it came to publicizing this picture. He arranged a contest to see which one of the gals had the best "Alamo Belle" costume. This winner also received two passes to "The Alamo."

Bolex Tieup to Support 'Tammy' and 'Street'

Bolex, the camera manufacturer, and Universal Pictures Co. have developed a joint promotion in behalf of "Tammy Tell Me True" and "Back Street." Called the Ross Hunter "Top Secrets" promotion plan, Bolex's customers from coast to coast are being afforded an opportunity to share Hunter's secrets of Hollywood moviemaking when they purchase the new Bolex movie camera.

The promotion is being backed by a promotional kit that contains a recorded message from Hunter for the Bolex dealers and other dealer helps.

While the emphasis in the promotion will be on "Back Street," which is scheduled for fall release by Universal, the material has been prepared sufficiently well in advance to enable dealers to tie in with the release of "Tammy Tell Me True," the Ross Hunter production which opens in July, followed by a New Orleans world premiere July 12.

Word Trick on 'GWTW'

When "Gone With the Wind" played at the Liberty Theatre, Herkimer, N. Y., Jake Weber had a contest over his local radio station whereby the first 15 persons who sent in the greatest number of words from the letters GWTW received a pair of guest tickets to see the show. Jake also had a girl dressed in a Civil War era costume walking around Herkimer with a sign which read, "I am on my way to see 'Gone With the Wind' at the Liberty Theatre."

Salutes Mom and Pop

Beautiful 18-inch stem roses were promoted from the local florist for a salute to mothers on Mothers Day at the State Theatre in Denison, Tex., by Harry Gaines, manager. He also promoted cigars as a salute to fathers on Fathers Day. "These promotions cost very little and are worth a lot in strengthening our relations with the local citizens," he says.

Astronaut Shot Gives Alert Theatreman Four Days of Excellent Business



On the day that the U. S. sent astronaut Alan Shepard into space, John W. Creamer, manager of the Holiday Theatre in Denver, happened to be playing a repeat run of "Destination Moon" on the lower half of a double bill.

A B-feature thus became a top attraction in a matter of hours. And Creamer had a hot one in his lap with no accessories other than six stills—no one-sheets, no three-sheets, no 40x60s; in fact, he couldn't even get a trailer.

First he changed schedules to put "Moon" in the A-spot, then he borrowed some photos from the Denver Post about the astronaut flight and made up an easel display for use out front on the sidewalk.

The Holiday didn't have to put up standee ropes, Creamer reports, but business was good for the four following days.

Creamer, shown beside the outside display board, is among Boxoffice's most loyal readers. He subscribed to Publisher Ben Shlyen's very first issue, in July 1920. It was then called the Reel Journal, and has been in the Boxoffice "family" ever since. He has been in the theatre business 48 years.

'Jules Verne' and 'Bimbo' Are Great After Campaign Covering All Angles

"The Fabulous World of Jules Verne," teamed with "Bimbo the Great," performed in great fashion at the Fine Arts Theatre in Denton, Tex., after a campaign that got under way a month in advance, reports Manager Geneva Wood. She summarizes her campaign as follows:

The contractor of the new building being constructed next door had sidewalk barricades on each end of the building. We utilized these for 3 sheets and 6 sheets three weeks in advance of playdate. These boards attracted attention because of their location.

A large illuminated standee was on display four weeks in advance of the playdate. This was placed on the sidewalk in front of the building from opening day throughout the run of the pictures.

Twenty-five window cards were prominently displayed and also dated 1-sheets were placed on the sides of buildings.

We made a tiein with a local bookstore having a large display of Jules Verne books with a prominent poster ten days in advance.

Carrying the Jules Verne theme, we secured a large store window at a local sport and toy store with underwater gear and a large poster with a \$5 purchase of swimming gear a free pass would be given.

The back bar of the concession brought the advertising inside the theatre with a

decoration carrying out a circus theme. Cutouts from a six-sheet and a three-sheet were used in the decoration. The back bar was decorated ten days in advance and during the run.

To further the advertising on "Bimbo the Great," we secured a merry-go-round from a local ice cream company for free rides for all kids on the opening day of the picture. This really was a traffic stopper and eye catcher.

We also secured a large stuffed tiger and placed it in the lobby with appropriate signs four days in advance. On opening day we moved the tiger to the sidewalk, causing much comment and interest, tying in with "Bimbo."

The sidewalks around town were stenciled with yellow paint with the name of the pictures five days in advance. Also, a 24-sheet on "Jules Verne" was placed on the sidewalk front on opening day.

Posters larger than window cards were displayed on all doors two weeks in advance. We just about covered every angle on both pictures.

\$50,000 From Benefit

A benefit preview of "By Love Possessed" at the Chinese Theatre in Hollywood raised more than \$50,000 for the Vista del Mar Child Care Service, which sponsored the charity affair.

Kenneth Neal Promotes Jaycee Beauty Pageant

An excellent promotion job was put over by Manager Kenneth Neal of the Russell Theatre in Maysville, Ky., recently. Neal, a member of the Junior Chamber of Commerce board of directors, suggested that the Jaycees sponsor a pageant to select a Miss Maysville to represent the city in the state pageant.

The committee agreed and Neal went right to work! First, he contacted Montgomery Ward Co., who agreed to furnish formals and bathing suits for all the entrants and who also announced that the winner could keep the formal and bathing suit she wore in the contest. The local Pepsi-Cola Company people announced that as a prize they would give the winner a metal soft drink and picnic cooler. In addition, to aid this promotion, they had their sign painter make up 18 22x28 signs, which Neal placed in prominent spots. For an added enticement, the Pepsi people placed a fountain dispenser in the theatre lobby and gave free Pepsi to all patrons on the contest night. The Pepsi people also picked up the tab for 30 radio spots for this promotion!

A local jeweler donated a tiara with which to crown Miss Maysville and the Clorox Corp. gave 1,000 yards of beautiful material to decorate the Russell stage. The local newspaper really went to town for the idea and donated reams of space to the contest!

Six Tickets, Six Passes!

At the Auburn Theatre, Auburn, N. Y., Lou Hart arranged to tie in with the Skaneateles Jaycees by which they purchased six tickets to see "Pepe," and in turn were given six passes. These tickets were used as prizes for the winners of the safe driving Road-E-O, and this received a nice writeup in the local newspaper.



A bank of telephones has been installed in the lobby of the RKO Polace Theatre, New York, so that patrons may hear the recorded voices of the stars of "Judgment of Nuremberg" discussing the film, which will premiere at the Polace December 19 and at the Pontoges in Los Angeles December 22. The telephones are set in an eye-catching display which reads: "The Stars of 'Judgment of Nuremberg' Want To Talk To You!! Pick up one of these new Princess telephones and listen to the voice of Spencer Tracy, Burt Lancaster, Richard Widmark, Morlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift or producer-director Stanley Kramer. Listen to another stor tomorrow!"

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THEATRE MANAGERS will enjoy their happiest day when kids are completely eliminated from the earth, if one can be most managers, these days. One manager told us that if all the kids were hog-tied, whipped with a blacksnake lash and then a couple of concrete blocks strung around their little necks and, finally, were pitched into a lake, only then would he be happy. One circuit owner the other day said, "We just won't allow kids in our theatres, any more. We don't want their damned quarters!" Exhibitors say the youngsters spit bubblegum in their drinking fountains, draw sexy characters on their restroom walls, kick holes in their carpet, stick chewing gum under their seats, then cut the seats to pieces. They scream, whistle, talk, whisper and chase up and down the aisles, spoiling the show for the adults. Another exhibitor told us that, "All that kid shows are good for is to serve as babysitter for a lot of dirty-necked brats, while their mamas go on a gin-drinking binge."

CHILDREN, TODAY, are the theatre's greatest operational and maintainance problems rolled into one, another theatre man argued, explaining, "The little so-and-sos are poison!" After coast-to-coast traveling, it might be summed up that children should be done away with and life should begin when one reaches the age of 21. A separate world should be set aside for the millions of little tots whose parents can't control their activities, actions or conduct. To prove today's kids are dumb, one theatre manager pointed out to us three little shavers, who were blocking his candy counter. They couldn't make up their minds if they wanted a 10-cent candy bar for only 12 cents—or if they preferred 12 pieces of stale one-cent candies for a dime!

SOME MANAGERS these days segregate by sexes. They shove all the little boys down into one front corner of their theatres, and herd all the little girls into the opposite corner. Some managers employ stooges, having them sit amongst the "little angels" and report on individual conduct. Then there is a fixed hour for a wholesale toss-out of the bad actors. Other managers jerk the trouble-makers out by the coat collars and swear out warrants, having them arrested. One circuit general manager assured us, "We've tried everything, Krog, and believe me, nothing will work!"

ONE DAY RECENTLY, we were traveling in the region of the "Lost Cause." A tire that the manufacturer had guaranteed would "sing" began to "sig," then "sag!" It was flat by the time we wheeled into a service station in the heart of Pine Bluff. This is the isolated town where "those pine boxes" come from—make no mistake about that! We went across the street to get a cup of coffee. On the corner, a huge, old castle-like building caught our eye. It bore,

in huge letters, the name "Saenger." A tremendously big, freshly and brilliantly painted theatre marquee adorned its front. The marquee was "live posted." This took our eye to a brilliant front display. Parts of it were moving. It was about 11 a.m. yet there were some 15 or 20 persons lined up at the boxoffice, patiently awaiting the theatre's 1 o'clock opening for a matinee. This was like "the good ole days." The attraction was nothing unusual.

AS WE WALKED by the theatre, we heard a tremendous roar of laughter, then the squealing voices of hundreds of youngsters. Inside the foyer, we could see five young ladies behind the big concession counter. Each was dressed as if she might be going to serve as the bridesmaid at a noonday wedding. We went in. "What's going on?" we asked.

"Just our Saturday morning 'Good-Feller' Show," one of the youthful beauties replied.

"How many kids are in there?" we inquired, as the youngsters let out another wild scream.

"Seventeen hundred and forty-eight!" the girl proudly answered. "That's how many seats we have and I sold the tickets," she explained.

Here was an exhibitor with \$437 in the till before noon, on Saturday.

"Something special?" we further pried.

"No, sir, our manager has one every Saturday morning, 52-weeks a year. In the summer months, he also has them on Wednesday mornings, and they're sellouts, too," she said.

THE FOYER CARPET was spotlessly clean. To one side was a huge display on a forthcoming Walt Disney picture. It was indirectly lighted. It was animated. The dogs moved. In a day and age when children are supposed to wreck theatres and managers are not supposed to spend a dime on pictures, such as Walt Disney's, that come "presold," we couldn't understand all this Pine Bluff panorama.

"Who is this crazy manager; he must have a hole in his head," we remarked to the concession lovelies.

"Our manager is Mr. Bruce Young, and he does have a hole in his head," one of them said, adding, "He was a World War II hero, and he has steel plates in his head, his shoulder and his back!"

About that time the doors swung open. There was marchin' music on the big soundtrack. Out came this goofy manager, leading a parade of 1,748 kids, stepping high and acting like he had a baton to twirl. When he saw us, he winked! This made us real mad. He turned out to be the same young soldier we had taught show business 15 years ago.

"How do you control all these brats?" we asked.

"Flip 'em behind the ears, like my ole boss said," he laughed. We had forgotten the trick! But hasn't most everyone else?

†† Very Good: † Good: ± Fair: - Poor; = Very Poor.

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2498	Foxhole in Cairo (68)	Dr.....	Para	1-30-61	+	+	+	+	±	±	±	7+4	
2495	French Mistress, A (91)	Com...	F-A-W	1-23-61	±	+	+	+		+		5+1	
2507	Frontier Uprising (68)	W'n	UA	3- 6-61	+	+	±	±	+	±		6+3	
—G—													
2523	Gambler Wore a Gun, The (67)	W'n....	UA	5-15-61	±	±		±		±		4+4	
2531	Get Outta Town (65)	My...Sterling	W'd	6- 5-61	±							1+1	
2533	ⓈGidget Goes Hawaiian (102)	C/M....	Col	6-12-61	+	—	+	+	±	±		7+1	
2495	ⓈGo Naked in the World (103)	© Drama	MGM	1-23-61	+	±	+	±	±	+	±	9+2	
2491	ⓈGoddess of Love, The (68)	© Spectacle	20th-Fox	1- 9-61	+	—				±		2+2	
2500	Gold of the Seven Saints (88)	Outdoor Drama	WB	2- 6-61	±	±	+	+	±	+	+	9+1	
2490	ⓈGoliath and the Dragon (90)	© Costume Spectacle	AIP	12-26-60	+	+	—	+	±	—	±	5+4	
3498	ⓈGorgo (78)	© Adv. Dr.	MGM	1-30-61	±	±	+	+	+	±	±	9+2	
2486	ⓈGrass Is Greener, The (105)	© Comedy	U-I	12-12-60	+	±	+	±	—	+	±	9+1	
2481	Great Impostor, The (112)	Dr....	U-I	11-28-60	±	±	+	±	±	±	+	12+	
2540	Green Helmet. The (88)	Ac....	MGM	6-26-61	+		+			+		3+	
2542	ⓈGirl in Room 13, The (79)	....	Astor	7- 3-61	±							1+	
2529	Gun Fight (68)	Western	UA	5-29-61	±	±		+	+			4+2	
2533	ⓈGuns of Navarone, The (157)	© War Adventure	Col	6-12-61	±	±	±	±	±	±	±	14+	
—H—													
2515	Hand, The (61)	Melodrama	AIP	4-17-61	+							1+	
2488	Hand in Hand (75)	Dr.....	Col	12-19-60	+	±	±	±	±	±	±	13+	
2487	ⓈHerod the Great (93)	© Costume Spectacle	AA	12-19-60	+		±	+	±	+	±	6+3	
2478	Heroes Die Young (76)	Melodrama	AA	11-14-60	+	±				±	±	4+3	
2486	High School Caesar (72)	Melo. Filmgroup		12-12-60	+							1+	
2513	ⓈHippodrome (96)	Action, (English-dubbed)	Cont'l	3-27-61	+	+		+		+		4+	
2535	Hitler's Executioners (78)	Documentary	Vitalite	6-12-61	±		±					3+1	
2499	Home Is the Hero (83)	Dr.	Showcorp	2- 6-61	±	+				+	+	5+	
2539	Homicidal (87)	Mys.	Col	6-26-61	+	+	+		±			5+	
2506	Hoodlum Priest, The (101)	Dr....	UA	2-27-61	±	±	+	±	±	+		10+	
2530	ⓈHouse of Fright (80)	C Ho.....	AIP	5-29-61	+	±	±	±		±		5+3	
—I—													
2467	It Happened in Broad Daylight (97)	Dr. (Eng.-dubbed)	Cont'l	10-10-60	+	±		±		+	+	7+	
2503	It Takes a Thief (94)	Melo...Valiant		2-20-61	+							1+	
—J—													
2481	Jazz Boat (96)	© Dr/Music	Col	11-28-60	+	±	±		+			4+2	
2479	ⓈJourney to the Lost City (90)	© Adv. Drama	AIP	11-21-60	+	±	—	+	±	±	±	6+5	
—K—													
2471	Kill Me Tomorrow (80)	Melodr....	Tudor	10-24-60	+							1+	
2540	King of the Roaring 20's (106)	Cr. Drama	AA	6-26-61	+		±	+				5+1	
2536	ⓈKing in Shadow (78)	Historical Dr.....	Exclusive	6-12-61	+							1+	
2507	ⓈKonga (90)	Horror Drama	AIP	3- 6-61	±	+	±	+	±			7+1	
—L—													
2533	ⓈLadies Man, The (106)	Com....	Para	6-12-61	±	±	+	+	±			7+1	
2532	ⓈLast Sunset, The (112)	W'n....	U-I	6- 5-61	±	±	±	±	+	+	+	9+2	
2529	Last Time I Saw Archie, The (98)	Comedy	UA	5-29-61	+	+	±	±	+			6+1	
2505	League of Gentlemen, The (113)	Comedy-Drama	Kingsley	2-27-61	±	±	±		±	±	+	11+	
2482	Left, Right and Center (90)	Comedy	Bentley	11-28-60	±	±	±	+		+	±	9+1	
2476	ⓈLegions of the Nile (91)	© Action Spectacle	20th-Fox	11- 7-60	±	—	—	±	—	—	±	3+8	
2493	ⓈLittle Angel (90)	Com-Dr....	Murray	1-16-61	±	±		+		±		4+3	
2537	ⓈLittle Shepherd of Kingdom Come, The (108)	© Dr.....	20th-Fox	6-19-61	±					±		2+2	
2465	Little Shop of Horrors, The (70)	Horror Comedy	Filmgroup	10- 3-60	+		+					2+	
2502	Long Rope, The (61)	© W'n....	20th-Fox	2-13-61	+	±	±	±	+	+		7+1	
2513	Look in Any Window (87)	Dr.	AA	3-27-61	+		—	±	±	±	—	4+5	
2534	ⓈLove in a Goldfish Bowl (87)	Comedy/Songs	MGM	6-12-61	+	±	±	+	—	—		5+4	
—M—													
2524	Mad Dog Coll (86)	Ac Dr.....	Col	5-15-61	+		±	+	+	±	±	7+3	
2489	Magdalena (76)	Melodrama	SR	12-26-60	±							1+1	
2468	ⓈMagnificent Seven, The (128)	Outdoor Dr. (Panavision)	UA	10-10-60	±	±	±	±	+	+	±	12+	
2492	Make Mine Mink (101)	Com....	Cont'l	1- 9-61	±	±	+		+	+	±	9+	

REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.														++ Very Good; + Good; ± Fair; - Poor; = Very Poor.															
P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary	P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary		
2541	Man in the Moon (98)	Com...	Trans-Lux	7- 3-61	+							++	3+	2522	⑤Serengeti (84) Jungle														
2501	Mania (85) Ho. Dr.	.....Valiant		2-13-61	+		+						2+		Documentary Adventure	.....AA	5- 8-61	++	++					++			6+
2512	Mailbag Robbery (70)	Ac.....Tudor		3-20-61	+								1+	2474	Sex Kittens Go to College														
2503	Mark of the Devil (73)	Melo.....RCIP		2-20-61	±								1+1-		(93) Comedy	.....AA	10-31-60	+	-					±	-	2+3-		
2484	⑤Marriage-Go-Round, The													2516	Shadows (87) Drama	.....Lion Int'l	4-17-61	+	+	++	+	+	+	+	++	9+		
	(99) ⑤ Comedy	.....20th-Fox		12- 5-60	+	+	±	++	++	+	++	++	10+1-	2521	Shadow of the Cat, The							±	+					
2525	⑤Master of the World (104)														(79) Horror Drama	.....U-I	5- 8-61	+			±	+		+	±	5+2-		
	Science-Fiction Drama	.....AIP		5-15-61	++	++	±	++	++	++	++	++	9+1-	2475	Shakedown, The (91) Action	.....U-I	11- 7-60	+	+					-			3+1-
2532	Matter of Morals, A (90)													2479	Sinners of Paris (81) Melodr.	.....Ellis	11-21-60	+								1+		
	Drama	.....UA		6- 5-61	+	+	+	+	+	+	±	±	7+1-	2505	⑤Sins of Rachel Cade, The													
2518	Mein Kampf (121) Documentary	.....Col		4-24-61	+	++			+	+	++	++	9+		(123) Drama	.....WB	2-27-61	++	+	+	++	±	++	+	+	10+1-	
2469	⑤Midnight Lace (108) Dr.	.....U-I		10-17-60	++	+	+	++	++	++	++	++	12+	2504	Sins of Youth (82) Dr.	.....Janus	2-20-61	±							-	1+2-	
2504	⑤Mighty Crusaders, The (87) ⑤												1+1-	2539	Silent Call, The (63) C Dr.	20th-Fox	6-26-61	±		+		+	+			4+1-			
	Spectacle	.....Falcon-SR		2-20-61	±									2528	Snake Woman, The (68) Horror	.....UA	5-22-61	±	±	-	±	++	-	++		3+5-	
2502	⑤Millionairess, The (90) ⑤													2502	Sniper's Ridge (61) ⑤ Dr.	.....20th-Fox	2-13-61	-	+	+	±	±	±			5+4-		
	G. B. Shaw Comedy	.....20th-Fox		2-13-61	+	++	+	++	+	±	+	+	9+1-	2530	⑤Snow White and the Three													
2523	⑤Minotaur, The (92) ⑤ Adv.	.....UA		5-15-61	+	±	±	+					4+2-		Stooges (93) ⑤ Fant'y	.....20th-Fox	5-29-61	++	±	-	++	+	+			7+2-	
2500	Misfits, The (124) Drama	.....UA		2- 6-61	+	++	++	++	++	+	++	++	13+	2470	⑤Spartacus (189) Super Technirama-70													
2537	⑤Misty (92) ⑤ Youth Classic	20th-Fox		6-19-61	++	+	+	++	++	++	++	++	10+		Adventure Spectacle	.....U-I	10-17-60	++	++	++	++	++	++	++	++	14+		
2535	⑤Morgan the Pirate (97) ⑤ Adv.	MGM		6-12-61	+	+	+	±	±	±	±	±	6+2-	2485	Spring Affair (69) Comedy	.....SR	12-12-60	±		+	±	+					4+2-	
2499	More Deadly Than the Male (60)													2480	Squad Car (60) Melodrama	.....20th-Fox	11-21-60	±	=					-		1+4-		
	Crime Melodrama	.....Schoenfeld		2- 6-61	++								2+	2525	Steel Claw, The (96) Ac.	.....WB	5-15-61	±	+	-	+	±	±			5+4-	
2538	Most Dangerous Man Alive (82) SF	.....Col		6-19-61	+		-	±	-	-	-	-	2+4-	2536	Stop Me Before I Kill! (93)													
															Suspense Dr.	.....Col	6-12-61	+	+	+		±	+	+	+	6+1-		
—N—															2476	⑤Sundowners, The (133) Dr.	.....WB	11- 7-60	++	++	++	++	++	++	++	++	14+	
2470	Natchez Trace (80) Adv.	.....Panorama-SR		10-17-60	+								1+	2477	⑤Swiss Family Robinson (128)													
2519	⑤Nature Girl and the Slaver														Adv. Classic, Panavision	.....BV	11-14-60	++	+	±	++	++	++	++	++	12+1-		
	(70) Adv.	.....UPRO		5- 1-61	±								1+1-	2488	⑤Sword and the Dragon (83)													
2470	Never on Sunday (97) Com-Dr.	Lopert-UA		10-17-60	++	++	+	++	+	+	+	+	10+		Folklore Spectacle	.....Valiant	12-19-60	+									2+	
2536	⑤Nikki, Wild Dog of the North												6+	2494	⑤Sword of Sherwood Forest (80) ⑤														
	(73) Outdoor Drama	.....BV		6-12-61	+	+	+	+	++						Adventure Drama	.....Col	1-16-61	+	±	+	+	±	++	±	±	±	8+3-
2478	⑤North to Alaska (122) ⑤												10+1-	—T—															
	Action Comedy	.....20th-Fox		11-14-60	+	±	+	++	++	+	++	++	10+1-	2539	⑤Tammy Tell Me True (97) Com. Dr.	U-I	6-26-61	+		+	++	+	++				7+	
—O—															2515	Teacher and the Miracle, The													
2514	⑤One-Eyed Jacks (141) ⑤ Dr.	.....Para		3-27-61	++	++	++	++	++	+	++	++	13+		(88) Religious Drama	.....President	4-17-61	+				±	±	+	±	+	4+2-
2497	⑤One Hundred and One Dalmatians												12+	2514	Terror of the Tongs, The (80) Ac.	.....Col	3-27-61	+	±				+	±		5+2-		
	(80) Animated Feature	.....BV		1-30-61	+	++	+	++	++	++	++	++	12+	2493	⑤Tess of the Storm Country (84)													
2527	⑤On the Double (92)														⑤ Melodrama	.....20th-Fox	1-16-61	+	+	+	+	+	+	+	+	6+		
	Panavision Comedy	.....Para		5-22-61	++	±	+	++	++	++	++	++	12+1-	2534	Three Blondes in His Life													
2510	Operation Bottleneck (78) Ac.	.....UA		3-13-61	+	±	±	+	-				4+3-		(73) Mystery	.....Cinema Assoc	6-12-61	±		-		±					2+3-
2509	Operation Eichmann (92) Drama	.....AA		3-13-61	++	+	-	++	±	+	+	+	8+2-	2485	⑤3 Worlds of Gulliver, The (100)													
—P—																Superdynamation, FantasyCol	12-12-60	+	+	++	++	++	++	++	++	++	11+	
2523	⑤Parent Trap, The (124) Comedy	.....BV		5-15-61	++	++	+	++	++	++	++	++	13+		Time Bomb (92) Suspense Dr.	.....AA	7- 3-61	+									1+
2510	⑤Parrish (137) Drama	.....WB		3-13-61	++	++	±	+	++	+	++	++	11+1-	2498	⑤Tomboy and the Champ (92)													
2509	Passport to China (75) Ac.	.....Col		3-13-61	+	±		+		±	±	±	5+3-		Comedy-Drama	.....U-I	1-30-61	+	±		+	+		+			4+1-
2492	⑤Pepe (157) ⑤ Comedy/Music	.....Col		1- 9-61	++	+	++	++	++	±	++	++	12+1-	2481	Tormented (75) Horror Drama	.....AA	11-28-60	+					+	+			3+
2520	⑤Pharaoh's Woman, The (88)												4+4-	2480	Touch of Flesh, The (76)														
	⑤ Costume Drama	.....U-I		5- 1-61	±	±	±	+	-				4+4-		Drama	.....Amity Films-SR	11-21-60	±									1+1-
2469	Please Turn Over (86) Farce	.....Col		10-17-60	+	++	++	++	++	+	++	++	10+	2510	⑤Trapp Family, The (106)													
2519	⑤Pleasure of His Company, The														Comedy-Drama	.....20th-Fox	3-13-61	+	+	±	+	±	+	±	+	6+2-		
	(114) Comedy	.....Para		5- 1-61	++	+	+	++	++	++	++	++	11+	2541	Trouble in the Sky (76), Action-Dr.	.....U-I	7- 3-61	±									1+1-
2477	Plunderers, The (94) Adv. Dr.	.....AA		11-14-60	+	++	+	++	++	+	++	++	8+1-	2493	⑤Tunes of Glory (106) Dr.	.....Lopert	1-16-61	++	++	++	++	++	++	++	++	++	13+
2501	Police Dog Story (61)	.....UA		2-13-61	+	±	±	±	±	-	±	±	6+6-	2525	⑤Two Loves (100) ⑤ Drama	.....MGM	5-15-61	++	++	++	++	++	++	++	++	++	11+
2515	Portrait of a Mobster (108)													2538	⑤Two Rode Together (109) Dr.	.....Col	6-19-61	++	+	±	++	±				7+2-		
	Crime Drama	.....WB		4- 3-61	++	++	+	++	++	±	+	+	10+1-	2501	Two-Way Stretch (87) Com.	.....Showcorp	2-13-61	+	++	++		++	+	+			9+
2522	Portrait of a Sinner (96) Dr.	.....AIP		5- 8-61	++								3+	—U—														
2511	⑤Posse From Hell (89) W'n	.....U-I		3-20-61	±	+	+	+	++	±			7+2-	2505	Underworld, U. S. A. (98) Cr.	.....Col	2-27-61	+	±	+	+	+	±	±	±	7+3-	
2530	⑤Primitive Paradise (66)												5+	2492	Unfaithfuls, The (89) Melodrama	.....AA	1- 9-61	+					-	±		2+2-		

FEATURE CHART

BOXOFFICE BookinGuide :: July 10, 1961

FEATURE CHART

The key to letters and combinations
 Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
NOVEMBER	Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas North to Alaska (122) © Ad..051 John Wayne, Capucine, Fabian Desert Attack (76) © Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) © D..050 Diane Baker, Lee Phillips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) © D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan El Cid ⑦ .....D.. Charlton Heston, Sophia Loren AMERICAN-INT'L Reptilicus .....SF.. Bodil Miller Journey to the 7th Planet. SF.. John Agar, Greta Thyssen COLUMBIA The Devil at 4 O'clock © D.. Spencer Tracy, Frank Sinatra Scream of Fear .....D.. Susan Strasberg, Ronald Lewis Mysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood Greengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York Barabbas ⑦ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire
DECEMBER	Wizard of Baghdad (92) © Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) © W..056 Elvis Presley, Barbara Eden Esther and the King (109) © D..057 Joan Collins, Richard Egan Legions of the Nile (94) © Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)...Doc..6029 James Brown, Merry Anders The Facts of Life (104)...C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynnis Johns	
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) © D..102 Jimmie Rodgers, Luana Patten Can-Can (131) © M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61)...W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharman	The Grass Is Greener (105) ⑦ .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efreem Zimballist Jr., Angle Dickinson	
FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongoot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)...6106 Ron Foster, Milko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepi)	
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61)...Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)...W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76)...OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) © Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (92) © Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90)...D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) .....D..003 Angle Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	
MAY	Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103)...D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders Gun Fight (62) .....W..6113 James Brown, Joan Staley	Posse From Hell (89)...W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette. 6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) ..Ac..012 George Montgomery, Charlito Luna	
JUNE	Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld Snow White and the 3 Stooges (107) ©C..130 Carol Heiss, Stooges	Snake Woman (68) ....Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries	Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke Bimbo the Great (87)...Ad..014 Charles Holm, Mary Ann Shields	
JULY	Misty (92) ©OD..131 David Ladd, Arthur O'Connell Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon	By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efreem Zimballist Jr., The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr	Trouble in the Sky (76)...Ac..6118 Michael Craig, Elizabeth Seal Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin Come September (112) ©CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin	Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Ladd: A Dog (...).....D.. Peter Breck, Peggy McCay	
AUGUST					WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin The Music Man ⑦ .....M.. Robert Preston, Shirley Jones A Majority of One.....C.. Rosalind Russell, Alec Guinness Claudelle Inglish .....D.. Diane McBain, Arthur Kennedy

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Ten Who Dared (92) Ad. Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson
 (128) Panavision... Ad. Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 One Hundred and One
 Dalmatians (80)... An. Mar 61
 The Absent-Minded Professor
 (97)... C. May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 The Parent Trap (123) C. Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills
 Nikki, Wild Dog of the
 North (73)... Ad. Jul 61
 Jean Coutu, Nikki (dog star)

CONTINENTAL

It Happened in Broad
 Daylight (97)... D. Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97)... D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98)... D. Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96)... Ac. Mar 61
 (Eng-dubbed) Gerhard Reidmann,
 Margit Nanke
 Saturday Night and Sunday
 Morning (90)... D. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83)... D. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)... C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63)... D. Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth
 (71)... D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70)... HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Date Bait (71)... D. Nov 60
 Gary Clark, Mario Ryan
 Atlas (84) VitaScope Spec. May 61
 Michael Forest, Frank Wolf,
 Barboura Morris

GOVERNOR

Carry On, Nurse (89)... C...
 Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD. Feb 61

Jack Hawkins, Nigel Patrick
K. GORDON MURRAY
 Santa Claus (94)... F. Nov 60
 Narrated by Ken Smith
 Little Angel (90)... CD. Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)... C. Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106)... D. Jan 61
 Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions
 (90) Panavision... W. Jul 61
 Maureen O'Hara, Brian Keith,
 Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
 (71) ©... Ho. Jan 61
 Gianna Maria Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) O. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73)... C. Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83)... Ac. Dec 60
 Carlos Thompson, Arladna Welter
 Code of Silence (75)... Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
 (72)... Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93)... Ad. Mar 61
 Peter Wyngarde, Donald Sinden
 Nature Girl and the Slave
 (70)... Ad. May 61
 Marian Michael, Adrian Hoven

VALIANT-VITALITE

Sword and the Dragon
 (83)... Ad. Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95)... D. Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103)... D. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85)... Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94)... D. Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners
 (78)... Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74)... 9-19-60
 (Kingsley)... Elsa Daniel

FRANCE

Breathless (89)... 3-6-61
 (F-A-W)... Jean Seberg, Jean-
 Paul Belmondo
 Eye for an Eye, An
 (93) ©... 10-5-60
 (Manhattan)... Curt Jurgens
 Love Game, The (85)... 2-13-61
 (F-A-W)... Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110)... 3-6-61
 (Cont'l)... Gerard Philippe, Lilli
 Palmer, Anouk Aimee, L. Padovani
 No Morals (77)... 11-14-60
 (Mishkin)... Jeanne Moreau
 Ostrich Has Two Eggs, The
 (89)... 11-21-60
 (Janus)... Pierre Fresnay, Simone
 Renant
 Port of Desire (85)... 12-5-60
 (Kingsley-Union)... H. Neff
 Rules of the Game (104) 4-17-61
 (Janus)... Jean Renoir, Pauline
 Llubost
 Rue de Paris (90)... 12-12-60
 (Lopert)... Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
 (President)... Hardy Kruger, E.
 Mueller
 Glass Tower, The (104)... 10-3-60
 (Ellis)... Lilli Palmer
 Rest Is Silence, The (106)... 10-3-60
 (F-A-W)... Hardy Kruger, P. Van
 Eyck
 Three-Penny Opera, The
 (113)... 11-21-60
 (Brandon)... Lotte Lenya, Rudolph
 Forster

GREECE

Counterfeit Coin (120)... 10-3-60
 (Atlantis)... K. Logothetides

Moussitsa (75)... 6-5-61
 (Greek Pictures) A. Vouyouklaki
 288 Stournara St. (90)... 2-27-61
 (Atlantic)... Orestis Makris,
 Sophia Vembo

ITALY

Big Deal on Madonna St.,
 The (91)... 1-30-61
 (UMP0)... V. Gassman, Toto
 Holiday Island (105)... 11-14-60
 (Brandon)... Vittorio de Sica
 La Dolce Vita (175)... 4-24-61
 (Astor)... Marcello Mastroianni,
 Anita Ekberg, Anouk Aimee, Alain
 Cuny
 L'Aventura (145)... 6-5-61
 (Janus)... Monica Vitti, Gabriele
 Ferzetti, Lea Massari
 Two Women (105)... 6-19-61
 (Embassy)... Sophia Loren,
 Jean-Paul Belmondo
 Wild Love (86)... 5-1-61
 (Ellis)... Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5-8-61
 (Cory)... Toshiro Mifune
 Road to Eternity (181)... 2-27-61
 (Beverly)... Tatsuya Nakadai

SWEDEN

Dreams (86)... 8-8-60
 (Janus)... E. Dahlbeck, H. Anders-
 son
 Unmarried Mothers (79)... 3-13-61
 (President)... E. Etberg, B. Logart
 Virgin Spring, The (88)... 12-12-60
 (Janus)... Max von Sydow,
 Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89)... 1-31-61
 (Kingsley)... Vladimir Ivasov,
 Shanna Prokhorenko (also Eng-
 dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTEO & COMEDY FAVORITES

5424 French Fried Frolic
 (16/2)... Feb 61
 5434 Hectic Honeymoon
 (17)... Jan 61
 5425 Should Husbands
 Marry? (17)... Apr 61
 5435 Aim. Fire, Scoot (16)... Mar 61
 5426 He Flew the Shrew
 (16/2)... May 61
 5436 Man or Mouse (18)... Jun 61

CANOID MICROPHONE

5553 No. 3, Series 2 (10/2) Jan 61
 5554 No. 4, Series 2 (10/2) Feb 61
 5555 No. 5, Ser. 2 (11)... Mar 61
 5556 No. 6, Ser. 2 (10/2)... Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10)... May 61

COLOR FAVORITES

5604 Way of All Pests
 (7/2)... Nov 60
 5605 Four Wheels, No
 Brakes (6/2)... Nov 60
 5606 Skeleton Frolic (7/2)... Dec 60
 5667 Babie Boogie (6)... Jan 61
 5608 Pickled Puss (6/2)... Jan 61
 5609 Christopher Crumpet's
 Playmate (6/2)... Feb 61
 5610 Swiss Tease (6)... Mar 61
 5611 The Rise of Dutton
 Lang (6/2)... Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6/2) May 61
 5614 Topsy Turkey (6/2) Jun 61
 5615 Punchy de Leon (6/2) Jul 61

FILM NOVELTIES

5851 Canine Crimebusters
 (10)... Oct 60
 5852 Push Back the Edge
 (10)... Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10)... Mar 61
 5854 Yukon Canada (10)... Apr 61

LOOPY DE LOOP

5702 Here Kiddie Kiddie
 (6/2)... Dec 61
 5703 Countdown Clown (6/2) Jan 61
 5704 Happpy Go Loopy (6/2) Mar 61
 5705 Two-Faced Wolf (6/2) Apr 61
 5706 This Is My Ducky
 Day (6/2)... May 61
 5707 Fee Fee Foes (6/2) Jun 61
 5708 Zoo Is Company (6/2) Jul 61

MR. MAGOO REISSUES

5754 Magoo Makes News (6)
 (Both © and standard)... Dec 60
 5755 Hotsy Footsy (7)... Feb 61
 5756 Magoo's Canine Mutiny
 (Both © and standard)... Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6)... Jul 61

SPECIAL COLOR FEATUETTES

5441 Wonderful Hong Kong
 (19/2)... Jan 61
 5442 Splendors of Paris
 (19)... May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS

4160 King of the Congo... Jun 60
 5120 Son of Geronimo... Nov 60
 5140 The Great Adventures of
 Captain Kidd... Mar 61

STOOGES COMEDIES

5401 Income Tax Sappy
 (16/2)... Sep 60
 5402 Pardon My Backfire
 (16)... Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16)... Jan 61
 5405 Knutsy Knights
 (17/2)... Feb 61
 5406 Shot in the Frontier
 (16)... Apr 61
 5407 Scotchd in Scotland
 (15/2)... May 61
 5408 Fling in the Ring
 (16)... Jul 61

THRILLS OF MUSIC

5951 Ray Anthony & His
 Orchestra (10/2)... Oct 60
 5952 Shorty Sherlock & His
 Orchestra (8/2)... Dec 60
 5953 Skitch Henderson & His
 Orchestra (10)... Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11)... May 61

WORLD OF SPORTS

5801 Rastlin' Champs (10) Dec 60
 5802 Hip Shooters (9/2)... Feb 61
 5803 Water-Sports Champs
 (10)... Apr 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7)... Sep 60
 W262 Mice Follies (7)... Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling
 (7)... Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7)... Sep 60
 W272 Mouse for Sale (7)... Sep 60
 W273 Cat Fishin' (8)... Sep 60
 W274 Part Time Pal (8)... Sep 60
 W275 Cat Concerto (7)... Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7)... Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
 S20-1 Rail Rodents (7)... Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for
 Two (7)... Sep 60
 S20-4 Mouse Trapeze (7)... Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or
 Butts (6)... Sep 60
 S20-7 Candy Cabaret (7)... Sep 60
 S20-8 The Oily Bird (7)... Sep 60

COLOR SPECIALS

(2 Reels)
 B20-1 Carnival in Quebec
 (16)... Sep 60
 B20-2 Boats a-Poppin' (18)
 (Anamorphic)... Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic... Apr 61

MODERN MADCAPS

(Technicolor)
 M20-1 Galaxia (7)... Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustache
 (6)... Jan 61
 M20-5 The Kid From Mars
 (6)... Mar 61
 M20-6 The Mighty Termite
 (6)... Jun 61

NOVELTOON

(Technicolor)
 P20-1 Northern Mites (6)... Nov 60
 P20-2 Mieniks (6)... Dec 60
 P20-3 The Lion's Busy (6)... Mar 61
 P20-4 Goodie the Gremlin
 (6)... Apr 61
 P20-5 Alvin's Solo Flight (7)... Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)
 D20-1 Kings of the Keys
 (9)... Sep 60
 D20-2 Big "A" (9)... Sep 60
 D20-3 A Sport Is Born
 (10)... Nov 60
 D20-4 Ten Pin Tour (9)... Apr 61
 D20-5 Speedway (10)... May 61

THE CAT

(Color Cartoons)
 C20-1 Top Cat (8)... Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel
 (12/2)... Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)
 T20-1 Porpoise Posse (10)... Mar 61

20th CENTURY-FOX

MOVIE TONE CINEMASCOPES

(Color)
 7101 Australian Water Sports
 (9)... Jan 61
 7102 Assonment Mexico (10) Feb 61
 7105 Algonquin Holiday
 (9)... Mar 61
 7103 Adventure in Rhythm
 (9)... Apr 61
 7104 Assignment Egypt (9) May 61
 7106 Assignment Singapore
 & Malaya (10)... Jun 61

SPECIALS

7054 Tiger in the Tea (10)
 C'Scope. De Luxe color... Jul 60
 7055 Call of the Holy Land
 (19) 2D (B&W)... Nov 60

TERRYTOON 2-D'S

All Ratios-Color
 5121 The Mysterious Package
 (6)... Jan 61
 5122 Cat Alarm (6)... Feb 61
 5123 Drum Roll (7)... Mar 61
 5124 Railroaded to Fame
 (7)... May 61
 5125 The First Fast Mail
 (6)... May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo
 (6)... Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6)... Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
 (9)... Nov 60
 4172 The Lion City (9)... Dec 60
 4173 Treasure of Istanbul (9) Apr 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) ©... Mar 61
 4176 Puerto Rican Playland
 (8)... Apr 61

WALTER LANTZ CARTUNES

(Technicolor... Can be projected in the Anamorphic process, 2.35-1)
 (All run between 6 and 7 min.)

4111 Southern Fried Hospitality

(Woody Woodpecker)... Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker)... Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker)... Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper... Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker)... Mar 61
 4118 Papoose on the Loose... Apr 61
 4119 Clash and Carry... April 61

WALTER LANTZ REISSUES

(Color Cartunes... Can be projected in the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6)... Nov 60
 4132 Witch Crafty (6)... Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6)... Feb 61
 4135 Squareshootin' Square
 (6)... Mar 61
 4136 Bronco Busters (6)... Apr 61

SPECIAL

4104 Football Highlights of
 1960 (10)... Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

Technicolor Reissues-7 min.)
 8301 Room and Bird... Sep 60
 8302 Crooked Quack... Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped... Nov 60
 8305 Little Beau Pepe... Dec 60
 8306 Tweet Tweet Twenty... Dec 60
 8307 Bunny Hugged... Jan 61
 8308 Wearing of the Grin... Feb 61
 8309 Beep Deep... Mar 61
 8310 Rabbit Fire... Apr 61
 8311 Feed the Kitty... Apr 61
 8312 The Lion's Busy... May 61
 8313 Thumb Fun... Jun 61
 8314 Corn Plastered... Jul 61
 8315 Kiddin' the Kitty... Aug 61
 8316 Ballot Box Bunny... Aug 61

BUGS BUNNY SPECIALS

(Technicolor-7 min.)

8721 From Hare to Heir... Sep 60
 8722 Lighter Than Hare... Dec 60
 8723 The Abominable Snow
 Rabbit... May 61
 8724 Compressed Hare... Jul 61

MERRIE MELODIES

LOONEY TOONS

(Technicolor-7 min.)

8701 The Dixie Fryer... Sep 60
 8702 Hopalong Casualty... Oct 60
 8703 Trip for Tat... Oct 60
 8704 Doggone People... Nov 60
 8705 High Note... Dec 60
 8706 Cannery Woe... Jan 61
 8707 Zip 'n Snort... Jan 61
 8708 Hoppy Daze... Feb 61
 8709 Mouse on 57th St... Feb 61
 8710 Strangled Eggs... Mar 61
 8711

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

AMERICAN-INTERNATIONAL

Circus of Horrors (AIP)—Anton Diffring, Erika Remberg, Yvonne Monlaure. This picture (distributed through Howco in this territory) did good business for us. Good show of its type and I would say play it, especially the small towns.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

High School Big Shot (AIP)—Tom Pittman, Virginia Aldridge. Very good title, but weak in all other departments. As we played it on a triple bill, it served its purpose. Played Wed. to Sat. Weather: Damp.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

COLUMBIA

Bandit of Zhohe, The (Col)—Victor Mature, Anthony Newley, Anne Aubrey. While this is quite a good one in its class, you are looking for trouble if you play this weekend with a title like this. Of course, unless you cater to the "cowboy" trade. Then you will have to contend with the British version of cowboys and Indians. More power to you! Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkoma, N. Rhodesia, Africa. Pop. 13,000.

Cry for Happy (Col)—Glenn Ford, Donald O'Connor, Miika Taka, Miyoshi Umeki. This is a nice little comedy, but it died here in my town. Was lowest Sun., Mon., Tues. gross we have had this year. Even in the face of school closing competition it should have done better.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

3 Worlds of Gulliver, The (Col)—Kerwin Mathews, Jo Morrow, June Thorburn. Fascinating film, outstanding effects, photography and what-have-you. It did above average here and our people really enjoyed it, adults and kids alike. In mentioning this, I would like to say that such great films as "The Long Gray Line" and "My Sister Eileen" (both from Columbia) have had television showings in Canada. This is an insult to any exhibitor and something must be done about it. We could use these pictures on our screens. They were great—and in color too.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Wackiest Ship in the Army, The (Col)—Jack Lemmon, Ricky Nelson, Chips Rafferty. Just missed being an excellent comedy—a little too heavy, but still far and away above most of late. Good title, which means a lot, and Jack Lemmon for draw. It is tailor-made for business, which was average here. Played Sun., Mon., Tues. Weather: Fair.—Ken Christianson, Raxy Theatre, Washburn, N. D. Pop. 968.

METRO-GOLDWYN-MAYER

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. Played right after the Awards. Did big business, even in bad weather. Would have set a house record in favorable weather. Played with "The Angel Wore Red." Played one week.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Time Machine, The (MGM)—Rod Taylor, Yvette Mimieux, Alan Young. If your audience likes science-fiction this is it. Good business on a Thurs., Fri., Sat. date. Weather: Cloudy and cool.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Draw to This Pair

We played "Jailhouse Rock" with Elvis Presley starred and "High School Confidential" with Russ Tamblyn starred to very good business on a Thurs., Fri. run. Both were from MGM. Really drew out the teenagers and young adults—and the older people also.

B. L. BROWN JR.

Arcade Theatre,
Sondersville, Ga.

PARAMOUNT

Blueprint for Robbery (Para)—Jay Barney, J. Pat O'Malley, Robert Wilkie. Almost anything will do as good or better. It last money here. Played Wed., Thurs. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Bridges at Taka Ri, The (Para), reissue—William Halden, Grace Kelly, Fredric March, Mickey Rooney. Played this in place of a new show to extra business. That's what counts. Played Thurs., Fri., Sat. Weather: Good.—Leo Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Cinderella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. Well, it was pretty. Some nice color and big sets, but that old slapstick was lacking, so were our customers. Had a pretty good Sunday, but Monday fell off to nothing, so no word-of-mouth. Had just about enough to pay out, but no steaks

for dinner.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Naked Jungle, The (Para), reissue—Charlton Heston, Eleanor Parker, William Conrad. Nice reissue, which played to average weekend. Heston's popularity in "Ben-Hur" probably helps. Played Thurs., Fri., Sat. Weather: Warm and balmy.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

20th CENTURY-FOX

Flaming Star (20th-Fox)—Elvis Presley, Barbara Eden, Dolores Del Rio. Does not have the drawing power which "G. I. Blues" had. Too much like the

Will Play It Again

"The Trapp Family" is the basis of Broadway's musical hit, "The Sound of Music." Fox clicks again with a wholesome, entertaining family picture. Just what smaller towns really like. We will play it back to please the many (truthful) requests because of civic competitions and unseasonable weather, but the picture still turned in excellent grosses. Increase in patronage comes with pictures the patrons have heard about, especially the family type. This picture has charm, color, drama, cute sequences and German scenery to delight all ages, as well as delightful chorol music.

R. E. FALKINBURG

Majestic Theatre,
Lexington, Neb.

western sagas on TV. It did above average at the boxoffice. Would advise keeping Elvis in musical comedies. Played Sun., Mon. Weather: Fair and cold.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

From the Terroce (20th-Fox)—Paul Newman, Joanne Woodward, Ina Balin. Another costly adventure in this little town. They don't care much for this type, and there aren't enough paying customers for it. A pretty good picture if you have enough of this type customers, but we just don't have them, so we suffer. Played Sun., Mon. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

UNITED ARTISTS

Hound of the Boskervilles (UA)—Christopher Lee, Peter Cushing, Andre Morell. This was a bit too English for our French-speaking customers (though they understand American movies). Pictures from England never did any business here except for one or two. I found it very interesting myself. It was in beautiful color with excellent acting by Peter Cushing (he's one of England's best) as Sherlock Holmes.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNIVERSAL-INTERNATIONAL

Never Steal Anything Small (U-I)—James Cagney, Shirley Jones, Roger Smith. Well, "Scope and color were good, but the picture didn't come up to Universal's usual standards. James Cagney is by no means a favorite here, but try it if you need a picture. It will do all right in most situations; it did here.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Pillow Talk (U-I)—Doris Day, Rock Hudson, Tony Randall. This one was played too late to do a big business. Played to an average house. However, the ones who saw it had good compliments for it. Did expect more business, but I guess things happen that way. Played Sat., Sun. Weather: Fair and cool.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

Portrait in Block (U-I)—Lana Turner, Anthony Quinn, Sandra Dee, John Saxon. Very good, and Lana Turner never looked better. Business was a little above average. Played Sun., Mon. Weather: Cool and cloudy.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Passe Fram Hell (U-I)—Audie Murphy, John Saxon, Zahra Lampert. On one week's notice U-I pulled the print of "The Great Impostor" on me for the above, which I was afraid of for a Sunday opening—but this color western did better than average. No kick coming. Played Sun., Mon., Tues. Weather: Good.—Leo A. Backer, Valley Theatre, Brown's Valley, Minn. Pop. 1,117.

WARNER BROS.

Sergeant Rutledge (WB)—Jeffrey Hunter, Constance Towers, Woody Strode. Woody Strode does a bang-up job of acting, one that will be remembered for a long time. Did average here. Should have been sold as outdoor drama instead of sex and mystery. A good weekend action picture. Played Fri., Sat. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

FOREIGN LANGUAGE FEATURE REVIEWS

The Cheaters

A Drama Ratio: 1.85-1

(Les Tricheurs)

Continental 117 Minutes Rel. June '61

Marcel Carne, who directed the classic French film, "Children of Paradise," is less successful in dealing with Paris' modern beatniks and cafe habitues in this French-Italian coproduction. However, the intensely dramatic, even tragic, tale will fascinate most sophisticated moviegoers who patronize the art spots. Dealing with nymphomaniacs, blackmailers and non-conformists, the picture is strictly adult fare. Costarring Jacques Charrier, Brigitte Bardot's husband, who played opposite her in Columbia's "Babette Goes to War" in 1960, and the lovely Pascale Petit, who is less known here, the picture received the Grand Prix du Francaise, set boxoffice records in France in 1958-59 and started the film career of Jean-Paul Belmondo, who has become a name here since his sensational "Breathless." The story by Carne and Jacques Sigurd centers around a well-to-do student, played by the handsome, dimpled Charrier, and a restless, amoral girl (Mlle Petit) who resorts to blackmail to get a low-slung sports car. Their unhappy love affair, which includes cheating by both parties, ends when the girl recklessly drives her car to her flaming death (an ending similar to that of "Butterfield 8"). Laurence Terzieff, as an ugly, discontented youth, and Andrea Parisy, as an aristocratic nympho who becomes pregnant, are outstanding, but Belmondo has a minor role of a party boy. The many party scenes are filled with dancing, drinking and love-making, all realistically depicted. Produced by Robert Dorfmann.

Jacques Charrier, Pascale Petit, Laurence Terzieff, Andrea Parisy, Pierre Brice.

Scampolo

F Ratio: 1.85-1 Melodrama

(Das Madchen Scampolo)

Sam Baker Associates 104 Minutes Rel.—

Ah, romance! It flowers amid varied circumstances; in this instance, a sun-drenched isle in the Bay of Naples provides an admittedly fetching atmosphere for relatively conventional boy-loves-girl framework of Alfred Weidenmann production, starring Romy Schneider, whose lathesome likeness has graced a number of past German imports. Eastman color catches the basically sunshiny mood, as teenage orphan Romy Schneider, delivering laundry to struggling young architect Paul Hubschmid, makes that chap forget career ambitions after a time. She figures in an 11th hour professional assist; she gets his architectural competition entry to the waiting parties in time. German dialog has English sub-titles. This can probably be sold on the art theatre circuit and beyond, given the known assurance of Romy Schneider's audience appeal.

Romy Schneider, Paul Hubschmid, Georg Thomalla, Eva Marie Meinecke.

Columbia Signs Clouzot

HOLLYWOOD—French director Henri-Georges Clouzot has been signed by Columbia to make his first English-language film. He is currently writing it, and it is as yet untitled. Clouzot directed the French drama, "Diabolique," and was producer and director of the Brigitte Bardot starrer, "La Verite."

Opinions on Current Productions

FEATURE REVIEWS

Symbol © denotes color; © CinemaScope; ① Vistovision; S Superscope; N Naturama; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

Come September

F Ratio: Comedy
2.55-1 ©

Univ.-Int'l. () 112 Minutes Rel. Sept. '61

A rollicking farce-comedy, ultra-sophisticated yet always down-to-earth, this Robert Arthur production is fine entertainment for moviegoers of all ages and in any type of situation. With two top romantic stars, Rock Hudson and Gina Lollobrigida, plus two teenage favorites, singing idol Bobby Darin and Sandra Dee, for marquee insurance, the picture should equal, perhaps even top, U-I's 1960 smash, "Pillow Talk." The picture has two other tremendous assets—an original screenplay by Stanley Shapiro and Maurice Richlin, who won an Oscar for "Pillow Talk," and the magnificent CinemaScope and Technicolor locations of Portofino and the Italian Riviera, where the picture was photographed by William Daniels. Another selling angle is Darin's two new compositions, the title theme song and "Multiplication," a typical "Rock 'N' Roll" number which will set youthful toes to tapping as he warbles it. Director Robert Mulligan points up all the humorous aspects in the tale and, while some of the scenes may verge on the risqué, the picture is always in good taste and the trick ending, involving a group of nuns, is truly hilarious. Hudson displays a deft sense of comedy and Miss Lollobrigida, wearing a succession of breathtaking gowns, is gay, appealing and completely natural.

Rock Hudson, Gina Lollobrigida, Bobby Darin, Sandra Dee, Walter Slezak, Brenda De Banzie, Ronald Howard.

Goodbye Again

F Ratio: Romantic Drama
1.85-1

United Artists (6125) 120 Minutes Rel. Aug. '61

Ingrid Bergman, Yves Montand and Anthony Perkins, who won the Cannes Film Festival award as "best actor" for his portrayal in this Anatole Litvak production, add dramatic stature and strong marquee value to this rambling and lachrymose tale with a soap-opera quality which will give it a tremendous appeal to women patrons. Based on Francoise Sagan's novel, "Amiz Vous Brahm's?" the story is a predictable triangle in which a 40-year-old Paris woman, living with a handsome Frenchman who has a succession of brief love affairs, is momentarily attracted to a 25-year-old youth who falls in love with her. However, Litvak, who directed as well as produced the film against authentic Parisian backgrounds of cafes, art shops and wealthy homes, imparts a sure and sensitive touch to a familiar theme and guides his performers into giving superb portrayals. Miss Bergman, wearing striking gowns by Christian Dior (another selling point for the ladies), is lovely, dignified and touching as the unhappy woman catching at romantic straws and, in the tearful finale, married but neglected by a philandering husband, this ending being different from Mlle. Sagan's book. Montand is well cast as the husband; Perkins, in the difficult and demanding role of the young lover, is superb.

Ingrid Bergman, Yves Montand, Anthony Perkins, Jessie Royce Landis, Pierre Dux, Jackie Lane, Uta Taeger.

20,000 Eyes

F Ratio: Drama
2.55-1 ©

20th-Fox (124) 61 Minutes Rel. _____

Any theatre—from the first runs to the lowliest subsequent runs—seeking a compact lightning-paced, suspenseful film to bring up the rear of a tandem program could do much worse than booking this entry in 20th-Fox's second line of defense from Robert L. Lippert's Associated Producers, Inc. True, the story is of the perfect crime variety, but it is so replete in original and exciting twists that it transcends the stereotyped facets of that overworked category. Members of a competent and hard-working cast, although they will set no marquees afire, are effective with top-acting honors to those who are starred, Gene Nelson, Merry Anders and James Brown. The picture was produced and directed by Jack Leewood. Heretofore, he has produced films, but this is his first experience as a director. He pressed himself into service because a limited budget made it necessary—and also precluded the building of sets or use of sound stages. Leewood's initial experience with the megaphone is both praiseworthy and promising. The feature was filmed in CinemaScope which, along with its unusual title, can have some value in merchandising programs on which the film appears.

Gene Nelson, Merry Anders, James Brown, John Banner, Judith Rawlins, Robert Shayne, Paul Maxey.

The Naked Edge

F Ratio: Suspense Drama
1.85-1

United Artists (6120) 102 Minutes Rel. Aug. '61

A murder-mystery with a nail-biting suspense climax, this Pennebaker-Baroda production is a "natural" for the semi-"Psycho" exploitation gimmick, which has a red light flash outside the theatre to stop patrons from entering during the final 13 minutes. The flashing light and the crowds lined up outside the theatre will be a terrific attention-getter and should result in smash business. And audience interest in Gary Cooper's final film, made in England late in 1960, and a strong cast headed by Deborah Kerr, are additional values. Produced by George Glas and Walter Seltzer, based on the novel, "First Train to Babylon," by Max Ehrlich, the picture captures the attention from the start even if there are a few too many complications before those final minutes, during which the identity of the murderer is revealed and will surprise even avid whodunit fans. Director Michael Anderson makes fine use of London backgrounds and employs unusual camera angles to heighten audience excitement. While tired-looking, Cooper turns in his expected fine portrayal and Miss Kerr is attractive and capable, as always. Eric Portman is superb in his key role and Hermione Gingold contributes the rare lighter moments. Michael Wilding and Peter Cushing, top British names, have little to do.

Gary Cooper, Deborah Kerr, Eric Portman, Diane Cilento, Michael Wilding, Hermione Gingold, Peter Cushing.

Thief of Baghdad

F Ratio: Adventure Fantasy
2.55-1 ©

MGM (123) 90 Minutes Rel. Aug. '61

Joseph E. Levine's latest adventure spectacle starring the muscular Steve Reeves is a tongue-in-cheek version of the famous Douglas Fairbanks swashbuckler of 1925 (it was also filmed by Rank in 1940—both titles without the "h") which will entertain the action-minded males and the youngsters. A Titanus production magnificently filmed in CinemaScope and Eastman Color by Pathe on location in Tunis, the film has a comic fairy tale quality but with action and fantastic dangers, plus a sly old man with magic powers who rights all matters for a romantic finale. Reeves, who brings plenty of brawn and acrobatics, but little conviction, to the legendary role, is the sole marquee name but Georgia Moll may be remembered for "The Quiet American" and a few minor imports. Reeves' swordplay and rope-swinging will not dispel the vivid memories of Fairbanks' feats for the older moviegoers. It was directed by Arthur Lubin to stress the visual aspects of the fanciful tale by Augusto Frassinetti, Filippo Sanjust and Bruno Vailati (who also gets producer credit). These include a scene where a beautiful maiden tempts Reeves with a magic potion but is herself turned to stone and another in which he escapes from a group of men with egg-shaped faces by riding a flying white horse.

Steve Reeves, Georgia Moll, Arturo Dominici, Edy Vessel, George Chamarat.

Brainwashed

F Ratio: Drama
1.85-1

Allied Artists (6108) 102 Minutes Rel. June '61

Artistically superior, commercially doubtful is this independently produced wartime drama. At its present length it is impossible to foresee substantial patronage for the picture except at art houses, and even there its appeal will be limited to those who are more than moderately interested in the profundities of psychiatry. Allied Artists has plans for trimming some 25 minutes from the original running with the hope that such timing will qualify the film as an acceptable supporting feature on the double bills. Perhaps it will. Performances are exceptional, especially that contributed by toplining Curt Jurgens. It is probably the high spot of that talented trouper's career. And, incidentally, his name is the only one that will mean much to American audiences. It should be recorded, however, that compelling delineations came from several other members of the cast, particularly Claire Bloom and Jorg Felmy. Filmed in its entirety in Vienna and Czechoslovakia, the picture was impressively produced by Luggi Waldleitner, who took advantage of the natural backgrounds of these locales. Gerd Oswald's direction is praiseworthy. He also collaborated on the screenplay which found genesis in Stefan Zweig's novel, "The Royal Game."

Curt Jurgens, Claire Bloom, Jorg Felmy, Mario Adorf, Albert Lieven, Alan Gifford, Dietmar Schonherr.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY:

"The Naked Edge" (UA)

Gary Cooper, an American business man in London, reluctantly testifies against a coworker accused of the murder and robbery of the owner of the trucking firm where they were employed. No trace of the money is found and, after the man is sentenced to life imprisonment, Cooper leaves the court with his wife, Deborah Kerr, and tells her he has made a "killing" in the stock market and he is putting money into a new firm. Five years later, the now wealthy Cooper receives a long-delayed blackmail letter, found in a stolen mailbag, from which Deborah learns that the sender accuses her husband of the murder and theft. Remembering Cooper's explanation of sudden wealth, Deborah begins to suspect her husband while he becomes annoyed at her increasing fear of him. Locking up the sender of the letter, Eric Portman, Deborah is horrified when he tells her he saw Cooper commit the crime. Cooper threatens to leave her, but when she hears someone return, she encounters a shadowy figure holding a straight-edged razor—his identity will come as a complete surprise.

EXPLOITTIPS:

Exhibitors have been informed by UA about the comparatively inexpensive flashing red light gimmick outside the theatre to warn patrons not to enter during the suspenseful final 13 minutes.

CATCHLINES:

It's Dynamite Which Will Shatter Your Emotions.

THE STORY:

"Thief of Baghdad" (MGM)

Steve Reeves, a thief in ancient Baghdad, is aided by an old man, George Chamarat, in abducting Prince Osman, who is arriving to marry the princess, Georgia Moll. When Georgia sees Reeves in the prince's robes, she falls in love with him, but he is forced to flee the palace taking jewels which he distributes to the poor. Georgia refuses to accept the real prince and she falls ill. The palace doctors say that only a man who finds a blue rose will cure her. Reeves joins the prince and other suitors who must cross through seven gates to capture the rose. Reeves battles giant trees, a boiling plain, a beautiful siren who tries to drug him, and other dangers before he enters the last gate and plucks the blue rose. Before winning the princess, he must also vanquish the prince, which he does with the magician's aid.

EXPLOITTIPS:

The muscular Reeves, who starred in "Hercules," "Battle of Marathon," "The White Warrior" and other adventure epics, is the chief selling point. Give a pass to the oldsters who can give the casts of the Douglas Fairbanks version and the Rank 1940 version of "Thief." An usher or ballyhoo man garbed in turban and Baghdad costume will attract attention.

CATCHLINES:

The Fantastic Deeds, the Incredible Adventures of the Thief Who Defied an Empire . . . See Flying Horses Soar, Faceless Fighters War, Man-Devouring Trees . . . Steve Reeves in His Greatest Adventure Where the Fantastic Becomes Real.

THE STORY:

"Brainwashed" (AA)

Jorg Felmy, cultured, intellectual member of the Gestapo, is assigned to Vienna after the Nazi occupation. He has a theory that brainwashing can be accomplished without physical torture. His first victim is Curt Jurgens, prominent Austrian socialite, from whom the Germans desire information about art treasures that are being smuggled out of the country to aid the Church. For months, Jurgens is confined to a bare room, virtually in solitary confinement, where he is permitted nothing to read, nothing to occupy his active mind. On a trip to Felmy's office, he steals a book on chess. It is his only diversion. He becomes a master at the game, loses his mind, but reveals nothing. Ultimately he is rescued by Claire Bloom, ballerina in love with him. He regains his sanity but forgets chess.

EXPLOITTIPS:

Have displays of unusual chess sets in stores near the theatre and in the lobby. Arrange a chess match (or matches) between local enthusiasts, to be held in the lobby.

CATCHLINES:

Intrigue in the Exciting City of Vienna . . . A Portrait of an Era Throbbing With Adventure and Romance . . . Curt Jurgens in His Most Compelling Performance.

THE STORY:

"Come September" (U-I)

Rock Hudson, wealthy American playboy who has been spending every September in his palatial Italian villa with his girl friend, Gina Lollobrigida, arrives unexpectedly in July to learn that Gina is planning to marry an Englishman and that his major-domo, Walter Slezak, has turned his home into "La Dolce Vista" for American tourists. The hotel "guests," including a group of teenage girls, resent Hudson's proprietary attitude, as do Bobby Darin and his teenage pals, who have reservations. Gina arrives and is forced to share a room with Sandra Dee, one of the girls, who falls for Darin. After a wild scooter ride, a drinking bout and other mixups, Hudson catches up with Gina and agrees to marry her. But, on their return to his home, Hudson finds that Slezak has taken in more guests—a group of nuns.

EXPLOITTIPS:

Stress the fact that Hudson is playing in another "Pillow Talk" type of comedy and that Bobby Darin and Sandra Dee met and married during the making of this picture. Music shops will cooperate with displays of Darin's many best-selling records and albums and travel agencies will display posters of Portofino and other parts of the Italian Riviera.

CATCHLINES:

That "Pillow Talk" Man, Rock Hudson, Meets His Romantic Match in That Beautiful Italian Gina Lollo "Palooza" . . . He Arrived Two Months Early—in July—to Find His Beautiful Italian Villa Invaded by Paying "Guests."

THE STORY:

"Goodbye Again" (UA)

Ingrid Bergman, an interior decorator in Paris, has become accustomed to the fleeting affairs of her lover, Yves Montand. While decorating the home of Jessie Royce Landis, wealthy American, she meets her 25-year-old son, Anthony Perkins, who becomes infatuated with her, to the annoyance of Montand. Miss Bergman puts off Perkins, who is 15 years younger than she, until Montand tells a lie about his current amour which influences her to respond to Perkins' attentions. Montand then becomes annoyed and realizes how much he needs Ingrid. The latter finally realizes that Perkins is too young for her and she and Montand are married. The finale finds Ingrid waiting for Montand, who calls to say he has a "business" appointment.

EXPLOITTIPS:

The three stars, Bergman, Montand and Perkins, are the big selling angles, Miss Bergman, because of her Academy Award performances in the past, and Perkins, most recently in "Psycho," for winning the Cannes Festival award as "best actor" for his portrayal. Book stores will cooperate with window displays of Francoise Sagan's "Aimez Vous Brahms?," from which the film was adapted.

CATCHLINES:

This Is How Love Is and Always Will Be . . . A Woman and Two Men, One Devoted, the Other Unfaithful . . . Ingrid Bergman, Greater Than Ever, With Anthony Perkins, Winner of the Cannes Acting Award, and Yves Montand.

THE STORY:

"20,000 Eyes" (20th-Fox)

Because he is in deep financial trouble inasmuch as he has invested too heavily in a diamond mine being explored by his pal, James Brown, investment counselor Gene Nelson appropriates \$100,000 in securities belonging to wealthy, retired racketeer John Banner. Banner discovers the embezzlement and threatens to kill Nelson unless restitution is made within five days. Nelson cables for Brown after he has conceived the perfect crime—stealing some diamonds from the Los Angeles Art Museum and using them in an insurance swindle. Brown will have no part of the plan, but is persuaded to enter it by Merry Anders, Nelson's betrothed, with whom he is secretly in love. The ingenious scheme is culminated but Nelson and Banner are killed at the end. Merry and James then find each other.

EXPLOITTIPS:

Get local jewelers to cooperate in displays of diamonds in their windows. Take advantage of the title with many cut-outs of eyes in the lobby. Give passes to the local police.

CATCHLINES:

The Almost Perfect Crime That Almost Worked . . . Suspense With a Different Twist . . . He Walked a Tightrope of Artful Deceit.

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HELP WANTED

HOUSEMANAGER or experienced assistant that knows theatre operation for Eastern Virginia and North Carolina. Prefer young man in twenties or thirties. Air-mail previous experience, salary, draft status and marital details. All replies will be kept confidential. Write Boxoffice 9307.

PROJECTIONIST for medium size operation that knows booth equipment. Located in eastern North Carolina. Air-mail qualifications, salary, draft and marital status and references. Write Boxoffice 9308.

SALESMAN WANTED: Profitable, exclusive territory available for selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

POSITIONS WANTED

Projectionist, 15 years experience, sober, reliable, good references. Boxoffice, 9325.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

GREAT KIDDIE GIVEAWAY: Action Stogie rings will build your attendance, 500, \$1,300, 1-M \$25.00. Order from Box 248, Pulaski, Wisconsin.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$7.50, with a binder. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P.O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

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DRIVE-IN OPPORTUNITY: E-7 projectors, heavy pedestals, RCA soundheads, Altec amplification, lenses, Ashcraft hydroarcs w/water circulation, new 200W amplification all for \$2,995. S.O.S., 602 W. 52nd, New York 19.

GENERAL EQUIPMENT—USED

Sacrifice 1000 seats, good condition, all or part, also wide screen (CinemaScope), booth, stage, theatre equipment and supplies. Building being demolished due to redevelopment. Harris, 1610 Asylum Ave., West Hartford, Conn., or Phone ADoms 3-6421 mornings or evenings.

Wonderful Values Always! Griswold splicers, new \$19.95; Magnarc lamphouses, excellent, \$350.00 pair; DeVry 12000 projectors, rebuilt, \$975.00 pair; Century intermittents, rebuilt, \$79.50; Lenses at lowest prices. Star Cinema Supply, 621 West 55th Street, New York 19.

Complete theatre equipment (for quick sale) 2 Super Simplex with front and rear shutters, solid type bases, RCA soundheads rotary stabilizers, amplifier, 190 Irwin chairs upholstered seats, plywood backs, screen, air washer system. H. E. Wessinger, Lexington, S. C.

For Sale: 2 Century 35mm commercial projectors, equipment in very good condition. Best offer. Bricklayers and Masons Union No. 1, 201 N. Gay Street, Baltimore 2, Maryland. Phone Plaza 2-2398.

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SIGN UP WITH THESE MASONITE Marquee Letters, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", 1.00; 14", 1.50; 16", 1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters, or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

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Wanted: Booth equipment, will dismantle. Frank Rogers, 1122 Winton, Speedway, Indiana.

Wanted: Used theatre booth equipment. We dismantle. Leon Jarodsky, Lincoln Theatre, Paris, Illinois.

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THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted: Drive-in theatre of 500 cars or near. Full details as to grosses and competition. Reasonable down payment. Send photos. Boxoffice, 9316.

Wanted: Will lease drive-in theatres, Tennessee, Alabama, Georgia, Florida. Percentage of gross or straight lease. No family operation. Boxoffice, 9318.

Wanted: To buy theatre in East Tennessee or vicinity. Only theatres showing profit need reply. Send full information in first letter. Boxoffice, 9323.

Will rent indoor house in small town with equipment. Send details of area, competition, terms, gross and various cost and profit figures. Boxoffice, 9324.

THEATRES FOR SALE OR LEASE

York Theatre, Athol, Mass., 1200 seats, national release, excellent condition. To settle estate. Write Abe Garbose, 8 Parker St., Gardner, Mass.

For Sale or Lease: 300-car drive-in, only drive-in serving Pulaski and Dublin, Virginia area. Other interest. Earl B. Faw, Pulaski Drive-In, Dublin, Virginia.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

Theatre in Southeast Kansas. County seat town. Seats 400, fully equipped, in first class condition. Ideal for family operation. No other show in town. Boxoffice 9312.

350 car drive-in. E. Washington. Six acres. Scenic location, good building and equipment. Boxoffice 9311.

For Sale: Modern Theatre, parking lot. Terms-Trade. Nellie Robbins, Realtor, Anderson, Indiana.

225-car drive-in, good equipment, CinemaScope. Owner retiring. \$20,000. Terms. Box 645, Timberline Drive-In, Bemidji, Minnesota.

Drive-in and indoor, Southern New Mexico, Population 3,200. 300 seat indoor, \$15,000. 200 car drive-in, \$20,000. Prices include buildings and equipment. Will sell separate or sell all equipment. Boxoffice 9320.

For Sale: Established circuit in Florida. Drive-in and conventional. Good terms. Owner wants to retire. Boxoffice, 9321.

North Iowa Dandy. Latest equipment, under \$12,000, down, terms balance. Boxoffice, 9322.

Due to illness, 300-car drive-in theatre with CinemaScope on 11 acres, 1,000 foot frontage on US 54, Lake of the Ozarks. Terms. Glaze Drive-In Theatre, Osage Beach, Missouri.

For Sale: Central San Joaquin Valley near air base. 700 seat house doing good business, priced below value. Contact A. D. Ruff, P.O. Box 426, Huron, California. Phone WH 5-2125.

Theatre in Northwest lower Michigan, resort area. Seats 350, fully equipped and air-conditioned. Attached annex rented year around. Full price, \$25,000. James Clouse, Bear Lake, Michigan.

For Sale: Modern 560-seat conventional theatre, drive-in, 300 speakers, both in year around operation. White and colored patrons, rich form and industrial community. Only theatres in county. Must sell due to permanent illness. Contact Grand Theatre, Montezuma, Ga.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Choir Mort, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers, Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

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SAVE ON SEATS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

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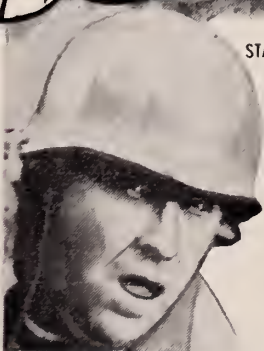
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FRONT OF
WORLD WAR II



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her charms on
woman-hungry G-I's
...to steal their
secrets...to set
the trap that
could
lose
the
war!



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BOXOFFICE

The Pulse of the Motion Picture Industry

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Wisconsin Union
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Madison, Wisc.



This happy wedding party scene is from "The Pleasure of His Company," Paramount release which was voted the June BOXOFFICE Blue Ribbon Award as the best picture of the month, suitable for the whole family. Starring in this are (standing, l to r): Fred Astaire, Lilli Palmer, Gary Merrill and Charles Ruggles; (seated) Debbie Reynolds and Tab Hunter. . . . Page 21.



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Based on the book
"MISTY OF CHINCOTEAGUE"
by Marguerite Henry

*20th IS ON
THE MOVE—
SO IS
MISTY!*



THE NATIONAL FILM WEEKLY

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DRAINS ON THEATRE PATRONAGE

THE CURRENT CONTENTION in Michigan over the competition by 16mm prints of theatrical films being shown in schools and other public institutions not only reopens an old wound, but brings to mind other drains on theatre patronage which producer-distributors have encouraged, to say the least. First came the sale of entire backlogs of films to television from inventories of pre-1943 product. This, now, is being followed by the parcelling out of post-1943 releases to television, some of which are less than five years old. Coming up this fall, will be prime-time telecasting of the biggest of some of these virtually current film releases. And that may not be the end, what with the prospect of fresh, new product being sold to pay TV, whenever that gets into operation.

The sale of 16mm prints is not new; it's almost as old as the industry itself. In the early days, the various distributing companies operated their own so-called nontheatrical departments and, often, outright competition was created between schools and churches with motion picture theatres. This, too, was used as a method whereby an exhibitor was "brought into line," when, for whatever reason, he refused to buy this or that picture.

Itinerant operators were permitted to run about the country with portable equipment and set up a tent or storeroom operation or show pictures out in the open in or near a shopping area. This was not illegal, but it was just plain unfair competition. Gradually, these itinerants decreased in number and now, are almost nonexistent. But they have been replaced by a more organized force—firms that specialize in the acquisition of "older" films, which they lease to individuals for home showings, and to clubs, schools, etc.

Several of the major production-distribution companies refrained from making their product available to these firms, realizing that by so doing they were cutting into their own incomes from their basic and largest sources—the legitimate movie houses. But this considerateness seems to have been dispelled and 16mm film showings have become more widespread than ever.

Some of the producer-distributors have contended that this is not a flagrant form of competition; that these films, though some are only a year or two old, have played off their theatrical possibilities. But that's not altogether true. Many of these films have not been played by hundreds of theatres; some of them would do better on a re-run than they did initially, because of new popularity of some of the stars;

and, with the product shortage, there would be a demand for even the more modest pictures, if only as dual-bill fare.

In the Detroit exchange area, there is report of instances where exhibitors have sought certain pictures from the exchanges, only to find them unavailable, because they had been sold to some club, school or other so-called nontheatrical institution. In Texas, too, the practice of making comparatively recent theatrical film releases available to other than regular theatres has been protested. And it is prevalent elsewhere.

Some of these bookings may bring good prices, perhaps even higher than might be derived from a theatre. But, when it is considered that the whole rental fee does not go to the producer-distributor—that it is shared on some basis with the outfit that has the nontheatrical distribution rights, theatre rentals might be as much or more. But, even if they were less, doesn't the producer-distributor owe some allegiance to his customers of long-standing? Is it not in his best interests that he preserve the institution of the motion picture theatre; that he keep alive—and profitable—this foundation stone in the industry structure? Even to the smallest pebble among them?

If the distributor's deal with a nontheatrical outfit is on a sharing basis, wouldn't he be better off to do the sharing with his principal—and rightful—customers? At least, he would be helping to build for the future; to maintain this theatre and that as an outlet for each succeeding year's new product.

But, we wonder if, in this quick-buck era, very much thought is given to the tomorrows for this industry! We hear a lot of talk about confidence in the future and the evidences of such confidence by greater investment in new product or more product are encouraging. But the reassurances—the tangible reassurances—that this confidence is solid to the core seem to be found wanting.

Each time a competitive factor is set up—and especially when it is fed by the industry itself with its own product—the theatre branch of this business is struck a blow—and the rest of the industry, in turn, also feels it. For, through the theatres, virtually all branches of this business derive their greatest source of income.

How many times have we heard that PRODUCT is the answer to all of this industry's problems? Yet, what is done to preserve that product, to provide its need to the fullest and to achieve its utmost potential—from within the industry?

Ben Shlyen

Detroit Exhibitors Assail Distribution Policies

By H. F. REVES

DETROIT—The defense of distributors' policies in releasing virtually current feature attractions for 16mm distribution by TOA, as published in the trade press a few days ago, stirred some shock reactions here. The TOA statements took the view that the alleged threat of 16mm competition constitutes no real problem, and pointed to the clause supposed to be a standard part of all major 16mm contracts, that any such prints cannot be shown in competition with the established theatrical outlets.

The typical local reaction may be epitomized in the word of one filmite, "phooey!" The feeling is simply that TOA cannot be aware of what is going on in the industry, and localites have turned in the evidence in the past few days to back up their vigorous and indignant dissent.

PROBLEM FOR MANY YEARS

The use of relatively recent 16mm features in direct competition to theatrical exhibitors is a problem theatres have met here for years. Typical was the flareup, reported in detail in these columns three months ago, when Wayne State University showed such recent attractions as "Pillow Talk" and others, and boosted attendance by full-page ads in the college newspaper. This situation was especially obnoxious to exhibitors because the school is supported entirely by tax dollars, and theatremen felt they were being taxed to pay for their own opposition. The University had an apparently reasonable line of defense, on the general ground that the films were being shown to college students and not to the general public, and further rationalization that showing such good recent films introduced Hollywood pictures to a younger generation that was out of the habit of going to the movies regularly.

But no conceivable educational excuse applies to the several programs of new pictures being shown free to the public by public authorities at the expense of taxpayers, as gathered in the few days since the TOA "whitewash" statement, with the cooperation of filmites.

EXAMPLES IN TERRITORY

Dates, backed by newspaper announcements and advertisements, show that municipally operated agencies are offering free shows to the public in direct competition with taxpaying theatres. Two examples will show what is going on in this territory, filmites here think, and prove that TOA is out of contact with what is actually happening:

1. At Oak Park, a middle class or better north end suburb, with a number of well known Detroit showfolk among its inhabitants, the city government is offering free movies every Tuesday at the ice rink in the city park. Typical bookings of films still current are three Buena Vista releases—June 27, "Third Man on the Mountain";

July 25, "Tonka"; August 8, "Toby Tyler." In addition, Universal-International's "Snow Queen" is dated for August 1.

2. Turning to the nearby upstate city of Pontiac, the Parks and Recreation Department has an ambitious program of showing pictures on Tuesdays at Oakland Park and on Wednesdays at Murphy Park, for free. Typical bookings include three from Columbia—"Cowboy," "Have Rocket, Will Travel" and "Stop, Look and Laugh"—and again a trio from Buena Vista—"Third Man on the Mountain," "African Lion," and "Living Desert."

Adding fuel to the fire is the fact that exhibitors find themselves unable to get the same pictures for their own theatres—and then find these public bodies presenting them at public expense.

Among remedies proposed are:

1. Suits against the municipal authorities for breach of contract and unfair competition.

2. A possible tax strike, refusing to pay taxes until the competitive situation is clarified.

3. Action through exhibitor organizations to secure firmer protection of established theatres.

4. Damage suits against distributors who fail to police their own "noncompetition" clauses in 16mm exhibition contracts.

5. Informal action to place the entire product of distributors whose product shows up in such 16mm competition upon an "unfair" list or its equivalent—something like a boycott of offending companies on a territorywide basis where it could be made really effective.

Illinois Censorship Bill Dies in Committee

SPRINGFIELD, ILL.—A major victory was won by the industry's anti-censorship groups last week when the Illinois legislature adjourned without taking action on the censorship-classification measure proposed by Sen. Frank Ozinga of Evergreen Park, Ill.

An exhibitor campaign of many weeks was led by George Kerasotes of Springfield and David Wallerstein of Balaban & Katz Theatres, Chicago, to help defeat the bill.

The proposed measure by Senator Ozinga did not get beyond the executive committee of the Illinois Senate. The measure would have provided for a three-man board of censorship, with power to bar showings in Illinois of any films deemed obscene, and with the right to classify films as unsuited for those under 17 years of age. In addition to fees for reviewing pictures by the censors, an annual fee of \$5 for all who "sell, lease or use" films in Illinois was provided.

The Illinois legislature also adjourned without making laws of bills seeking a sales tax and a tax on rentals of films used on TV stations.

Audio-Visual Groups To Discuss 16mm

DETROIT—Competition of 16mm theatrical type features with established exhibitors will be a major item on the agenda at the 16mm workshop session at Indiana University during the week of July 16 and the National Audio-Visual convention at the Morrison Hotel in Chicago on July 24. This development, following several months of quiet activity by National Allied, will be presented by Alan B. Twyman, former National Audio-Visual president, at both meetings.

This action follows a conference this week at the Allied States headquarters between Twyman and Milton H. London, Allied executive director, designed to find a solution to the problems of competition between 16mm and 35mm exhibition. While the basic contracts given by the major producers provide for a series of protective clauses, London has spearheaded activity in recent months to stop such competition, which is found to be intensive in the Midwest, in sharp contrast to the recent view officially expressed by TOA that 16mm competition is not important.

London's office has accumulated a sizable file of reported violations of occasions where 16mm has competed with established theatres despite the contracts, including advertising of current attractions and stars to the public, at very slight or no admission fees.

"Especially irritating to the theatre owner is the fact that some of these features have been temporarily withdrawn from 35mm release," London said. "Other features being advertised for nontheatrical kiddie shows are not available to the regular theatre for Saturday matinees."

A program of policing 16mm showings which would enforce present contract requirements appeared adequate to secure satisfactory conditions for the industry, to both London and Twyman. Three guideposts to procedure were agreed upon:

1. 16mm bookings should not be competitive to established theatres.

2. Any 16mm films sold to the public through advertising is unfair competition.

3. 16mm showings become unfair when tickets are sold, press releases given to newspapers, the public invited to attend, and posters and other advertising used to notify the public of title, date, admission charges and other data.

Twyman assured London that "16mm distributors in general are not aware of the problems involved when prints are used to compete with established motion pictures. I am certain that much can be done within our own industry to avoid situations competitive with theatres, without harming our own interests."

Robert Preston to Tour

HOLLYWOOD—Robert Preston, star of Warner Bros. "The Music Man," will embark on a tour of key cities on behalf of the film. He will visit exhibitors and meet the press in several western, midwestern and eastern cities, as well as Indiana where he is himself a theatre-owner and exhibitor.

See Plentiful Product For Marketing Plan

NEW YORK—Although the sales managers of the major companies have not given their official blessings to the proposed "salesmanship crusade," a cooperative marketing plan, indications are that they will go along with the idea, which first was presented at the last meeting of the Council of Motion Picture Organizations' executive committee.

H. H. "Hi" Martin, Universal's sales chief and chairman of the distribution committee of the Motion Picture Ass'n of America, held a meeting of his group and discussed all angles of the plan. It was noted that there was sufficient potential product from all companies to put the project on the road and that the sales heads would cooperate.

The selected pictures would not be in the so-called blockbuster class but would be good "A" pictures with strong audience appeal. It was pointed out that exhibitors were not likely to invest in an ordinary or "B" film.

Under the plan, the companies would pool their best merchandising formulas and correlate them into a basic program. The best of the approaches then would be presented to exhibitors at forums in approximately 50 cities. COMPO has agreed to advance \$10,000 to get the plan started.

The MPAA's advertising and publicity directors committee already has approved the project, with revisions in the original concept. That committee and the sales managers will meet with a COMPO group after the sales managers give their formal okay.

5 New England States Free Of Minimum Wage Bills

BOSTON—Five New England states escaped minimum wage changes this year, a victory for motion picture theatres, Frank C. Lydon, executive secretary of Allied Theatres of New England, reported to the membership.

In Massachusetts, a \$1.15-\$1.25 bill, containing a special \$1 rate for ticket-sellers, ticket-takers and ushers passed both branches but was vetoed by the governor.

In Rhode Island, \$1.15-\$1.25 bills were killed in committee.

In Maine, all bills filed referred to exemptions or extensions of law, not to rates. Status quo was maintained for theatres.

New Hampshire killed \$1.15 and \$1.25 bills in committee.

All of these states have prorogued for 1961.

Vermont, however, is still in session. There, \$1.15 and \$1.25 bills were opposed before the committee by Lydon, and the bills were killed in committee.

Jack Warner Jr. Completes First Independent Film

HOLLYWOOD — "Brushfire," made independently by producer-director Jack Warner jr. under the banner of Obelisk Films, has been completed, costarring John Ireland and Jo Morrow. Two more stories by Irwin Blacker are scheduled for production in the future by young Warner.

20th-Fox to Conduct Showmanship Seminars in Each Exchange City

20th-Fox International Sales Meet Postponed

New York—The 20th Century-Fox international sales meeting, scheduled to be held at the company's Beverly Hills studio July 24-28, has been postponed—to a much later date, according to Spyros P. Skouras, president; Murray Silverstone, 20th International president, and Glenn Norris, general sales manager.

The meeting will be rescheduled when the delegates can be afforded the opportunity of seeing the first rough cut screening of Joseph L. Mankiewicz' "Cleopatra," the Todd-AO production starring Elizabeth Taylor, which is scheduled to start filming in Rome and Egypt September 18.

Expect Big Attendance At TOA Convention

NEW YORK—If current indications are any criterion, the New Orleans convention of Theatre Owners of America October 8-13, is going to break all records for attendance, according to George Roscoe, director of exhibitor relations for the organization.

Roscoe told Boxoffice that in his travels around the country, he found that there was more interest in the forthcoming convention than in any previous get-together. Most of the exhibitors he had visited told him that they expected to attend and that many theatremen in Montana were asking him the best way to get to New Orleans.

The TOA official said that he had found business conditions in tune with industrial and economic situations in various parts of the country. In industrial centers where conditions were less favorable, theatre attendance reacted accordingly, Roscoe said. He noted that while patronage had picked up since schools had closed for the summer, the pickup was not as strong in the New England and some Midwest areas as had been contemplated.

Roscoe said most exhibitors were optimistic over the product outlook which looked good and that any falloff in business was not due to the available pictures. He said exhibitors were not complaining or "groaning" over business because they felt it didn't do them any good. Most of them are exploring new channels of showmanship and are "plugging" to keep business at a profitable level, he said.

First 'Carry On' Musical

HOLLYWOOD—The first musical in the successful "Carry On" series of English comedies is being planned by producer Peter Rogers. Titled "Carry On, Girls," the story is an original by Kevin Roberts and will follow Rogers' current "What a Carry On." "Carry On, Girls" is slated to roll next March, with Patti Page and Frankie Vaughn penciled in for starring roles.

NEW YORK—A program of key city distributor-exhibitor education meetings designed to acquaint exhibitors with current and future 20th Century-Fox product has been created by Glenn Norris, general sales manager. A 12-man sales team has been appointed to function as information "trail blazers" in each of the company's exchange centers in the United States and Canada.



Glenn Norris

In each of the branch meetings, the regional delegates will lay out product seminars, screening programs, promotional aids and every available tool for exhibition's use in selling 20th-Fox pictures, Norris said.

C. G. PANTAGES HEADS PROJECT

Clayton G. Pantages, a member of the company's sales cabinet, has been appointed national supervisor of the project. Under his direction, the 11 regional sales captains will hold local level meetings in each exchange with the branch manager, salesmen and booking staff who, in turn, will conduct "showmanship seminars" with exhibitors on the 1961 lineup of pictures.

In laying out the information coverage, Norris stressed that the aim of the regional seminars was to relay the product account to all exhibitors, whether independent or circuits.

The 11 members of the team which Pantages will direct and their cities are as follows: Kenneth Lloyd, Salt Lake City; Los Angeles, San Francisco and Denver; William A. Briant, New Orleans, Dallas, Jacksonville and Atlanta; Sam E. Diamond, Philadelphia, Washington, Charlotte and New York; Nat Rosen, Pittsburgh, Cleveland and Detroit; Al Levy, Boston, New Haven, Albany and Buffalo; Charles F. Powers jr., Seattle and Portland; Morton W. Levy, Minneapolis, Des Moines, Omaha and Milwaukee; Jack Eckhart, Chicago, Indianapolis and Cincinnati; Joseph R. Neger, Kansas City, Oklahoma City, Memphis and St. Louis; Dawson Exley, Vancouver, Winnipeg and Calgary, and Philip Geller, Toronto, Montreal and St. John.

EINFELD TELLS OF PLANS

At a meeting of the sales team, Charles Einfeld, vice-president, elaborated on the distinctive advertising, publicity and exploitation campaigns that will back all of the company's new attractions.

The seminars will cover "Misty," "Voyage to the Bottom of the Sea," "Francis of Assisi," "Marines Let's Go," "The Hustler," "The Innocents," "Bachelor Flat," "The Second Time Around," "The Comancheros," "Satan Never Sleeps" and "Tender Is the Night."

30 Films for Vancouver Festival

VANCOUVER—Thirty features will be shown at the fourth Vancouver Film Festival, July 10-22.

It Was Fifty Years Ago This Summer That Zukor Took Production Plunge

By AL STEEN

NEW YORK—This summer has a particular significance for Adolph Zukor. It was just about this time 50 years ago—1911, to be exact—that the dean of the motion picture industry took his first plunge into production, although he had been in the amusement business in one form or another since 1903.

In his office in the Paramount Bldg. the other day, Zukor reminisced about the past and took a long and optimistic view of the future. At the age of 88, Zukor can recall incidents of 50 and 60 years ago with ease.

PUSHED FOR LONGER FILMS

Along about 1910, Zukor recalled, he saw the end of the one and two-reel pictures and he was confident that pictures in four or five reels could hold audiences if the films were well made. His contemporaries scoffed at the idea and he got very little support in his belief. He was associated in the theatre business with Marcus Loew at the time.

A year later, he got the opportunity to test his theory, Zukor said. An English film distributor was in the United States on business and he met Zukor. The visitor told Zukor that Sarah Bernhardt was scoring a big success on the stage in Europe in "Queen Elizabeth" and that he was sure she could be obtained for a film version. Zukor asked how much it would cost and was told that Miss Bernhardt, the rights to the play and the production would come to \$40,000.

"I agreed to put up the money," Zukor said, "and I also got the Western Hemisphere distribution rights. The picture went into production late in the summer and it was the first real feature—four reels in length."

Zukor said he could not take credit as producer, but if he hadn't advanced the money, the picture never would have been made. So, in a sense, he said, "I was a producer and that started me off."

"Queen Elizabeth" was released in the United States the following year, 1912, and was an immediate success and also proved that audiences would sit through a four-reel picture.

FUTURE STILL CHALLENGING

Those pioneering days were exciting, but the future is just as challenging and exciting, Zukor said. Every company is striving for perfection in production and it is that desire for perfection that has boosted production costs, he stated. Perfection cannot be achieved by pinching pennies and trying to turn out a picture at half that is needed, he added. A picture based on a weak story and inferior cast offers no incentive for patronage, Zukor said.

Zukor expressed confidence that every company will turn out good pictures that will bring back the appeal that films once had for the public. He said only about 15 per cent of the public now goes to the motion picture theatres and something must be done to reach that other 85 per cent. Zukor indicated that Telemeter might be the answer because, if the people will not go out to see a picture, then a desirable picture must be brought to the homes.

Effective advertising is more important



ADOLPH ZUKOR

today than ever before, Zukor said. He stressed the value of newspaper advertising in acquainting the exhibitors with forthcoming product and the value of other media to sell the public. An advertising campaign should be just as forceful as the picture it is selling, he said.

The motion picture business is far from being dead, as some skeptics try to paint it, the Paramount board chairman declared. Films still are the public's favorite entertainment medium and the industry will continue to grow. The potentials are as big, if not bigger, than they ever were, he asserted.

In the 50 years that Zukor has been in motion pictures he has seen many ups and downs, dark periods and bright periods, but every depressive span has been weathered and the industry always bounced back. It will continue to do so, he said.

Hartford TV Delayed Until July 1, 1962

WASHINGTON—An extension has been granted by the Federal Communications Commission to July 1, 1962, when RKO-Phonevision must start servicing customers with pay television to keep the three-year test license it has been awarded in the Hartford, Conn., area. Before the postponement the company had planned to begin actual operations next month.

A cause for the deferment was that the company appealed to the FCC on the ground that long delays in obtaining its license had forced manufacturers to re-study costs of the production of the necessary scrambling and unscrambling equipment, and the producers were not able to make firm commitments on delivery dates until mid-1962.

A lawsuit filed in the federal courts by Connecticut motion picture exhibitors, challenging the validity of the experimental license granted RKO Phonevision by FCC, also had a bearing in the delay. Hearing of the case is expected during the fall session of the U. S. district court for the District of Columbia.

LIPPERT TELLS EXHIBITORS:

Exclusiveness Is Key To Patronage Revival

HOLLYWOOD—"What is the key factor that will bring people and keep them coming to the boxoffice? Exclusiveness!" That is what Robert L. Lippert, prominent independent producer whose products are released by 20th Century-Fox, recently told a luncheon meeting of exhibitors at a studio luncheon.

"We must offer the public what they cannot possibly get in any other medium—television particularly. We must make them see that they are missing something if they don't see each film that emerges from our studios. This calls for original thinking in the way of distribution and exhibition, as well as production.

"When the public realizes it is getting something special—something not obtainable in any other way, they will unquestionably go straight to the boxoffice. Stars who have made few or no appearances on television—Cary Grant, Marlon Brando, Bill Holden, Burt Lancaster, Marilyn Monroe, John Wayne, Rock Hudson—maintain their positions at the top, their boxoffice pull intact, because of exclusiveness," said Lippert.

"Contrast the stars who do make regular appearances on television. They have become so familiar to the public, their names have little draw. This is demonstrated by examining the fate of several films built around TV personalities, such as Liberace. Despite Liberace's enormous popularity, few people chose to pay to see on a big screen what they could see on a little screen every night for nothing.

"One of the assets in this new phase of motion pictures is the great and glowing international character of filmmaking. Not only are we ranging the world for stories and the places to make them, but never before has the overseas boxoffice been so important. An example is "Sons and Lovers" by English novelist D. H. Lawrence, filmed in London at the boyhood home of Lawrence near Nottingham. Long considered a classic, "Sons and Lovers" appeals to people of all countries, as the emotional problems are universal. There is a good sound commercial reason for taking our projects of sufficient maturity and emotional universality to all the cultures of the world," Lippert concluded.

Frank Myers Is Dead; With Wometco Since '28

MIAMI — Francis (Frank) Howard Myers, 50, director of purchasing for Wometco Enterprises, Inc., died Monday (10) of a heart attack. Myers was found in his parked automobile on Byron avenue at 75th street on Miami Beach. He had been with Wometco since 1928 and been director of purchasing since 1945. He served with the U. S. Coast Guard during 1942-45.

Myers is survived by his wife, Jennie, three children, his sister, Helen Strickland and brother, Lt. Richard Myers of the Miami Police Department. Funeral services were held Wednesday.



A Story of The Christ—The Glory of His Spoken Words

Metro-Goldwyn-Mayer presents Samuel Bronston's Production



FILMED IN

1961 WORLD PREMIERE

OCTOBER 11

NEW YORK CITY LOEW'S STATE THEATRE

LOS ANGELES EGYPTIAN THEATRE
October 18

CHICAGO MICHAEL TODD THEATRE
October 18

BOSTON SAXON THEATRE
October 25

TORONTO UNIVERSITY THEATRE
October 25

SAN FRANCISCO CORONET THEATRE
November 1

DETROIT UNITED ARTISTS THEATRE
November 1

MONTREAL ALOUETTE THEATRE
November 1

WASHINGTON, D.C. WARNER THEATRE
November 1

MINNEAPOLIS ACADEMY THEATRE
November 8

KANSAS CITY CAPRI THEATRE
November 8

PITTSBURGH WARNER THEATRE
November 8

DENVER DENHAM THEATRE
November 8

CLEVELAND OHIO THEATRE
November 15

BALTIMORE TOWNE THEATRE
December 20

SEATTLE BLUE MOUSE THEATRE
December 20

PORTLAND, ORE. MUSIC BOX THEATRE
December 20

ST. PETERSBURG, FLA. CENTRE THEATRE
December 20

INDIANAPOLIS LYRIC THEATRE
December 20

SALT LAKE CITY CENTER THEATRE
December 20

VANCOUVER, B.C. STANLEY THEATRE
December 20

BUFFALO TECK THEATRE
December 20

DALLAS TOWER THEATRE
November 15

MILWAUKEE STRAND THEATRE
December 20

HOUSTON TOWER THEATRE
December 20

PHILADELPHIA BOYD THEATRE
October 25

King of Kings will also open soon in the following cities:

CINCINNATI • ATLANTA • MIAMI BEACH

OKLAHOMA CITY • OMAHA

NEW ORLEANS • ST. LOUIS

EUROPEAN PREMIERE

LONDON, November 15

FAR EAST PREMIERE

TOKYO, November 22



Metro-Goldwyn-Mayer presents Samuel Bronston's Production



Filmed in 70MM SUPER TECHNIRAMA

TECHNICOLOR®

CO-STARRING

JEFFREY HUNTER • SIOBHAN McKENNA • HURD HATFIELD • RON RANDELL • VIVECA LINDFORS
RITA GAM • CARMEN SEVILLA • BRIGID BAZLEN • HARRY GUARDINO • RIP TORN
FRANK THRING • GUY ROLFE • ^{WITH} MAURICE MARSAC • GREGOIRE ASLAN • ^{AND} ROBERT RYAN
as John the Baptist

Screen Play by PHILIP YORDAN • Directed by NICHOLAS RAY • Produced by SAMUEL BRONSTON

Music by MIKLOS ROZSA

Differs With Murrow On Films Overseas

HARTFORD—Under the heading, "Murrow on Movies," The Hartford Courant, morning newspaper here, commented editorially:

"When Edward R. Murrow took over as director of the United States Information Agency he must have known that he was stepping into a tough spot. Nearly every one of his predecessors, some of them agile operators, has found himself in hot water at one time or another. One of the difficulties is that the men who must be satisfied, Congressmen, are not always highly intelligent, prejudice-free, and sophisticated. Those who have tried to display American modern art abroad have learned the sting of the Congressional wasp.

"In a recent interview Mr. Murrow indicated that he knew he was treading on dangerous ground when he asked movie and TV producers to take another look at the stuff they were shipping abroad. But Mr. Murrow is justifiably worried about the mounting criticism abroad of American films as being too blood-thirsty and violent. Many Europeans could justifiably believe that the rule of the gun and noose was still rampant throughout the country, with Boot Hill still doing a thriving business.

"Mr. Murrow made it clear that he was not in favor of any government regulation that would prohibit the free export of information or news. On the other hand, he feels that some care should be exercised in selecting the material to be shown abroad. He wished that those who export films had some consideration for the impact as well as the income. That is a pious wish, but not likely to come true so long as the fast buck is Number One on the American hit parade.

"If Mr. Murrow thinks that these films are wrong for showing abroad, what does he think, we wonder, about the fact that it is a steady diet for our own children? Most of them have been daily witnesses to hanging and shooting in their living rooms ever since they could toddle to the television set."

Lightstone Quits Rugoff For Embassy Sales Post

NEW YORK—Leonard Lightstone has resigned as vice-president and film buyer



Leonard Lightstone

for Rugoff Theatres to accept the post of international sales director for Embassy Pictures, according to Joseph E. Levine, Embassy president.

Lightstone will begin his duties supervising the national release of the Italian "Two Women" and the British "No Love for Johnnie" and then will formulate policy for the release early in 1962 of "The Last Days of Sodom and Gomorrah."

Prior to his Rugoff Theatres post, Lightstone was associated with the Island Theatre Circuit, Storch Theatres and the M.E.&H. Amusement Co.

UA Picture First Program On TWA's Jet Flights

NEW YORK—The first picture to be shown on Trans World Airlines' jet "movie flights" will be the Mirisch Co.'s "By Love



Movies in flight...another TWA first

Starting next week, TWA movie flights are being shown on a regular basis. The first movie to be shown is "By Love Possessed," the Mirisch Co. production. TWA movie flights are being shown on a regular basis. The first movie to be shown is "By Love Possessed," the Mirisch Co. production.

Call your travel agent or TWA Office 1-8266



Reproduction of full-page ad in two colors appearing in the Kansas City Star. This copy was carried in other newspapers across the nation.

Possessed," starting on July 19. The film will be presented as part of an arrangement between United Artists, which is releasing the picture, and Inflight Motion Pictures for domestic and foreign showings of a group of UA's new summer and fall releases.

Inflight's program of showing new pictures in the air will be launched on TWA's transcontinental routes between New York and Los Angeles and San Francisco, in both directions. In August, TWA will extend its Inflight film service to its New York-London, New York-Paris, New York-Madrid, New York-Rome, New York-Lisbon and Los Angeles-Paris routes.

Modifications of instruments and equipment were adapted by Inflight in order to perfect its automatic, unattended, precision engineered and safe-guarded projector, which presents films in all aspect ratios and under all flight conditions, without darkening the cabin or disturbing passengers who do not care to watch the screen.

Deal was set by David Flexer, president of Inflight, and Louis Lober, vice-president of United Artists.

Salemson on 'Barabbas'

NEW YORK—Harold Salemson, formerly with Stanley Kramer as campaign coordinator for "The Defiant Ones" and "On the Beach," has been retained by Columbia Pictures to work as campaign coordinator on the currently-filming Italian picture, "Barabbas," according to Jonas Rosenfield jr., vice-president in charge of advertising and publicity. Salemson will make his headquarters in the Columbia home office.

SW's Quarterly Profit Doubles Prior Period

NEW YORK—Stanley Warner Corp. more than doubled its consolidated operating profit for the quarter ended May 27, as compared with the 1960 period. S. H. Fabian, president, reported that the quarterly net was \$938,600, or 46 cents per share, compared with \$454,300, or 22 cents per share, a year ago.

The consolidated operating profit for the nine months ended May 27 was \$3,285,500, or 30 per cent higher than the \$2,530,300 earned during the corresponding nine months of last year. The profit for the 1961 period was equivalent to \$1.62 per share on the outstanding common stock, compared with \$1.25 per share for the 1960 period.

Fabian said that during the last quarter, there was charged to earned surplus \$109,800 arising from losses on unusual property and other dispositions and for the same quarter a year ago there was a charge of \$15,000.

Theatre admissions, merchandise sales and other income for the quarter totaled \$34,929,000 which compared with \$31,799,400 for the same quarter in 1960. Similar income for the nine months amounted to \$99,796,600, which compared with \$95,320,900 for the corresponding nine-month period last year.

WB's 'New Faces' Trailer Recommended by TOA

NEW YORK—Members of Theatre Owners of America are being urged to play a Warner Bros. trailer, "Three Faces of the Future," which introduces Warren Beatty, Troy Donahue and Horst Buchholz, and is available without charge.

Albert M. Pickus, TOA president, said the trailer merited the support of exhibitors who had called upon Hollywood for "new faces" and that it was an opportunity for all theatremen to do something positive about selling new faces to the public.

The trailer is prefaced by a message from Jack Warner and then shows Beatty in scenes from "Splendor in the Grass," Donahue in scenes from "Parrish" and Buchholz as he appears in "Fanny." It runs four minutes.

Pickus said that while "Three Faces" did not fit into the concept of TOA's "Operation Big Screen," which utilized clips from upcoming features, the trailer had the same purpose of interesting people in films and for that reason TOA had endorsed it. TOA's first "Operation Big Screen" trailer has scenes from "The Guns of Navarone" and is available gratis at Columbia exchanges. Pickus said that American International, Metro-Goldwyn-Mayer, Paramount and 20th Century-Fox were investigating the preparation of subsequent trailers selling the big screen.

Eric Johnston for L.A. Film Festival

HOLLYWOOD—If plans announced by Eric Johnston, Motion Picture Ass'n of America president, jell, Los Angeles will have a film festival. Johnston described himself as an advocate of festivals, regarding them as one of the most important spheres of industry activity.

Kanji to Distribute 10 Japanese Films

MIAMI, FLA.—Kanji Pictures Co., Inc., recently formed foreign film distributor, has announced a 1961 release program of ten features, eight of which will be in Eastman Color. The firm is headed by Arthur Davis, president, and is backed by two prominent Japanese firms, the Nikkatsu Corp. and Marubeni-Iida Co. Davis reports that Nikkatsu owns the largest motion picture studios, theatre circuit and hotel operation in the Far East, and that Marubeni Iida is a worldwide banking and trading organization.



Arthur Davis, president of Kanji Pictures (right) in the Tokyo studios of Nikkatsu Corp., with director Imamura and star Mitzi Mori, of the film, "Hogs and Warships," which they are editing for the American market.

Kanji's plans include distribution of foreign films throughout North and South America and some countries of Europe. It will have its own sales staff, but will also sell films outright to other distributors. In addition, Davis says Kanji will acquire and operate a chain of art houses across the country, not restricted to Nikkatsu or other Japanese product.

A New York office is to be established next month, but the outfit will operate from Miami, as a central point between New York and South America.

Davis is an experienced foreign film importer and distributor and is connected with several art houses in the South. He recently returned from a one-year stay in Japan, where he studied the Nikkatsu operations and assisted in the making of overseas versions of all of his releases.

The ten features Kanji will handle are: "Hogs and Warships," "The Harp of Burma," "Pool of Pleasure," "Diamonds in the Mud," "The Unholy Five," "Bad Girls Sleep Well," "The Stormy Man," "Orient Underworld," "Hot-Bed of Crime" and "The Warped Ones." Beginning August 15, one picture will be released every three weeks. All will be released with both English subtitles and dubbed into English, with the exception of "Harp of Burma," which will go out only with subtitles.

Brynnner in 'Taras Bulba'

HOLLYWOOD—Yul Brynnner has been set by producer Harold Hecht to costar with Tony Curtis in "Taras Bulba," for United Artists release. J. Lee Thompson directs the film, slated for a September start.

Youngstein Flays Industry For 'Greed and Ego'

HOLLYWOOD—The motion picture and television industries are letting "greed and ego" rule the business, Max Youngstein, vice-president of United Artists, told the Hollywood Press Club. Speaking on the subject, "Hollywood Mid-'61 — What's Right, What's Wrong and What's Ahead?" Youngstein blasted stars, directors and cameramen for their "exorbitant demands" which have no relationship to the present-day markets. He further declared that the blockbusters produced at three and four million dollars rarely found big returns.

Youngstein tagged diversification as the industry's saving grace, and claimed the only way out of the problems that face the business, namely, disinterest of the industry in manpower, runaway costs, need of new ways of handling film distribution—is to depend on dedication to moviemaking.

"No star is worth \$1,000,000 at anytime," Youngstein emphasized, "and no one will stop this runaway cost until the balloon collapses." He added that "There is no way young people can get in (the industry) and we lose a valuable tenant each year because we close the door."

On the press club panel with Youngstein were Saturday Review critic Arthur Knight, who discussed the need for the "new wave" of filmmaking, i.e. foreign films, whose success indicate an audience for this kind of picture; William T. Orr, Warner Bros. production vice-president, and Elton H. Rule, ABC executive, both of whom spoke in television terms.

Van Wolf's New Animation System Used for 'Oz'

NEW YORK—Van Wolf-Harry E. Smith Productions will introduce their new animation system, Animaglyph, with "The Wonderful World of Oz," a full-length feature, which is expected to be ready for distribution in December.

Van Wolf, who has been sales manager and advertising, publicity director for Cinemiracle Pictures for the past two years, will leave the National Theatres and Television subsidiary late in July to concentrate on his newly formed company and the Animaglyph system, which has studios in New York. Wolf will retain an interest in "Holiday in Spain," since it was through his efforts that the film was brought to Cinemiracle.

MGM Buys 50,000 Shares Of Panacolor, Inc.

NEW YORK — Metro-Goldwyn-Mayer has completed the purchase of 50,000 shares of the common stock of Panacolor, Inc., at \$4 per share, in accordance with an agreement entered into May 8, 1961, according to Harry Harris, chairman of the board of Panacolor.

MGM has also received an option to purchase 50,000 additional shares at \$7.50 per share and 50,000 shares at \$10 per share, according to Harris.

Panacolor, which is located in Hollywood, has patented a new process for producing color film prints for the motion picture and TV industry, as well as for educational and industrial films.

Pioneers to Expand Scope of Activities

NEW YORK—The Motion Picture Pioneers and the Foundation of the Motion Picture Pioneers will expand the scope of the two organizations. A "committee on new program" has been appointed by S. H. Fabian, president, following approval by the board of directors. The committee consists of George F. Dembow, chairman; Ned E. Depinet, Gus Eysell, William German, William J. Heineman, Marvin Kirsch, Samuel Rinzler and Joseph R. Vogel.

In outlining the purpose of the committee, Fabian said he felt that an effort should be made to further enlarge the scope of the Pioneers and that because of the leadership that headed the organization, it should be possible to develop a constructive activity which not only would be useful in increasing the prestige and importance of the Pioneers, but would assist in establishing the Foundation on a firmer and more adequately financed basis.

Fabian said that while the annual dinner was an important event, creating opportunities for reunion and reminiscence, it was the Foundation with its anonymous help to the casualties of the industry which gave meaning and purpose to the existence of the Pioneers.

'Deadly Companions' Sold To Ten Big Circuits

LOS ANGELES—Budd Rogers, Pathe-America president, announced that Peter T. Dana, eastern division sales manager, has sold "The Deadly Companions," the company's first distribution operation to the following ten circuits to play all of their theatres: Martin Circuit, Columbus, Ga.; Wilby-Kincey Sales Corp., Atlanta, Ga.; Gulf States Theatres, McComb, Miss.; Maine & New Hampshire Theatres, Boston, Mass.; Paramount Gulf Theatres, New Orleans, La.; Redstone Theatres, Boston; Stewart & Everett Theatres, Charlotte, N. C.; Daytz Theatre Service, Boston; Dipson, Batavia, N. Y., and Independent Theatre Service, Washington, D. C.

Alan Marshal, 52, Dies; Film Leading Man

CHICAGO—Alan Marshal, 52, leading man of a score of Hollywood films starting with David O. Selznick's "Garden of Allah" in 1936, was found dead in his room at the Edgewater Beach Hotel Monday (10). Marshal had been appearing as leading man for Mae West's stage comeback in her own new play, "Sextette" at the Edgewater Beach Playhouse. His former wife, Mary Sweet, and his 21-year-old son, Kit, were also in "Sextette."

Dr. Pepper Syrup Sales Up

DALLAS—Dr. Pepper president Wesby R. Parker reported the company's syrup sales in the first six months of 1961 were up nearly nine per cent over the same period of last year, and ahead nearly 10 per cent for the month of June. He said that fountain syrup sales (which the company includes in its report) showed a cumulative increase of nearly 32 per cent for the same period and a June increase of more than 22 per cent.

LETTERS

(Letters must be signed. Names withheld on request)

Encouraging the Young Filmmakers

To BEN SHLYEN:

I noted with interest your editorial of July 3. I couldn't help but react favorably to what it says and at the same time to correlate a pattern that we at United Artists are trying to establish. In the release schedule that Arthur Krim has talked of both at our annual meeting and in his annual progress report, you will find more than a few pictures by young filmmakers at relatively moderate budgets which are aimed at a much higher level than the ordinary program pictures. These are not made as second features, but aimed at a mass commercial market.

Here are some which are due to be released within the next 12 months: "The Young Doctors," produced by Stuart Millar and Laurence Turman; "The Land We Love," written, produced and directed by Leslie Stevens; "War Hunt," produced and directed by Denis and Terry Sanders; "Something Wild," produced and directed by Jack Garfein; "The Magic Sword," produced and directed by Bert Gordon; "The Explosive Generation," produced by Stanley Colbert and Joe Landon and directed by Buzz Kulick; and "The Hoodlum Priest," produced by Walter Wood and Don Murray and directed by Irving Kirshner.

All of the above are young filmmakers with tremendous potential whom we are backing for the so very important purpose as you put it, "to fulfill a need." I can assure you, we at UA will continue to encourage the young filmmaker.

DAVID V. PICKER

Executive Assistant
to the President,
United Artists Corp.
New York, N. Y.

From All Around the Nation

To BEN SHLYEN:

Thank you very much for publishing the article on our survey idea and the very nice cover picture.

I realize these thanks are a bit late, but in a way you are responsible. I have just today finished answering letters and sending out sample survey forms as a result of your article. We have sent these forms to New York, New Jersey, California, Texas, Oklahoma, North Carolina and elsewhere. So, the next time someone tells you BoxOFFICE does not cover the nation, you may tell them they are "nuts," with our compliments.

Every so often a man hits what he considers to be the high point in his life. Mr. Shlyen, I thank you for making that high point possible.

DICK WOMMACK

Manager,
71 Drive-In Theatre,
Fayetteville, Ark.

And in Great Britain, Too!

To BOXOFFICE:

I thought you would be interested to see the enclosed reprint of an article from the May 22, 1961 issue of BoxOFFICE. (Repro-

duction of the cover and the two-page article.)

You will see from the circular letter that this has been circulated to our managers throughout the country, and I know they will find the content of great interest and benefit.

JOHN BEHR

J. A. Rank Organization (Management)
Ltd.

London, England.

MR. BEHR'S CIRCULAR LETTER:

I attach hereto a reprint of a most interesting article from the American trade paper BOXOFFICE.

Whilst some of the details are obviously only applicable to U. S. drive-ins, I know you will agree that much of the content reveals important basic facts that are very relevant to any show business.

None of it is new—"Know Your Customer" has always been a fundamental necessity of any trade. I often wonder if we forget these old laws. Do we spend enough time on the front of our theatres talking to our patrons, finding out from them how we should run our business and showing that we are really interested in them?

For a circuit operation it is doubly important. We conduct surveys nationally and I am not suggesting that you should locally. But the field is the real eyes and ears of the executive. I can assure you that any information you pass on is studied very carefully.

To quote the author, we rely upon our managers to have a "responsive seat" to their pants and we all know they won't get it by sitting on the office chair.

JOHN BEHR

A Producer's View of Censorship

To BOXOFFICE:

A certain amount of wholesome restriction may always be good, but censorship never. The conviction characterized by the recent article in BoxOFFICE on censorship by Truman Riley of Abilene, Tex., allows his head to bob above water for random potshots by everyone interested in absolute censorship of motion pictures.

As a motion picture producer, I now join Mr. Riley in speaking out against radical censorship in Abilene and every other city that wants to decide for free Americans what they should and should not see on the screen.

As a producer-director of many motion pictures for family entertainment, I feel I must speak out, in agreement with Mr. Riley and all the other exhibitors around the U. S. A., on a certain latitude allowed film producers and bringing greater diversity to the screen. And the best reason in the world for the survival of the motion picture industry is latitude and diversity of theme and treatment of plot and situation.

I can agree that "sex" and "violence," as such, and without motivation and justification cheapen the industry and bring about a certain amount of cause for censorship. But this is not the yardstick by which to measure the entire industry. The independent producer making films for the moviegoers of the nation and the world at large applies "self-censorship" in what he produces in his motion picture for general theatrical release and he must apply this "self-censorship" or be left by the wayside with limited distribution and no profit.

However, in the case of Mr. Riley who, no doubt, ran into slight objection with his censorship board on the picture which I produced and directed titled, "Anatomy of a Psycho," it was thrashed out pretty well on the CBS-TV presentation "Cen-

sorship U. S. A.," as their special report of the month. In this "on-the-scene" report, the Abilene, Tex., censorship board discussed the pros and cons of my film, and two scenes to which one of the board members laid objection as being a bit too violent. The other board members countered her objection to these scenes by claiming that both scenes were well-motivated and, hence, should remain in the motion picture as is and, thus, the "Anatomy of a Psycho" was given the so-called "clean bill."

The case in point here is that only one member of the four-member board objected to two scenes and, had this member been obdurate enough to hold out, it is quite possible that the film would have to suffer censorship through the scissors route and, perhaps, leave an unwarranted stigma on the producer as a maker of films who uses violence for the exploitation value it might offer.

That was not my purpose at any time during production, and the two scenes in question were a bit of a worry to me, even though I knew some persons might object. The film was finally released with these scenes, because I felt the story required them and not because of any exploitation value.

It is true that four of the recent Academy "Oscar" winners were solidly based on sex, and sex as such literally "dragged" into the story by the heels, is one thing, and sex as a story theme is another thing. One motion picture insists on showing the archer and the bull's eye, while the other portrays the situation of the target and how best to solve the problem. Again, the film producer must think of his job and his career as a filmmaker and must apply self-censorship.

Sex and nudity can be either beautiful or lewd, depending on the treatment the artist applies to it. And censorship can cure little or nothing in this case.

Our American way of life should find no room for any kind of censorship other than for our national security. And we must remember that, had there been any thought of censorship when our forefathers drafted the Constitution, we would have had no religious freedom, no freedom of the press and no freedom of movement in our everyday lives.

So a great big huzza and a million bravos to Truman Riley and all the other theatre operators who stand up for freedom in the things made for our great United States of America and, once more: Censorship will never make this country greater, not ever.

BORIS PETROFF

Executive Producer,
Plymouth Productions, Inc.,
Los Angeles, Calif.

'Call Me Genius' Is New Title of Cont'l Release

NEW YORK—"Call Me Genius" will be the U. S. release title of Tony Hancock's first feature film, "The Rebel," produced by the British TV comedian, which has been breaking records in London, according to Continental Distributing, which will release the picture here in the fall.

Directed by Robert Day, "Call Me Genius" also stars George Sanders, Dennis Price, Irene Handl and Paul Massie.

'Francis of Assisi'

20th Century-Fox

By FRANK LEYENDECKER

THE first motion picture based on the life of Francis of Assisi, who founded the religious order in the 13th Century, Plato Skouras' production is an inspiring film, magnificently made on actual locations in Italy, which will have a strong appeal to all Catholics and religious-minded patrons in general. Properly exploited to stress these outstanding values, the picture should be a good boxoffice contender.

The 30-year-old producer has long been interested in this biographical subject and he has received fine cooperation from his director, the veteran Michael Curtiz, who spent months of research in order to place as much stress on Francis the man as on the Saint he later became, as well as from Bradford Dillman, who plays the title role, and Dolores Hart, who plays St. Clare.

While the picture's spiritual values are always uppermost, the screenplay by Eugene Vale, James Forsyth and Jack Thomas, based on a novel by Louis de Wohl, devotes the earlier portions of the film to Francis' life as a handsome youth attracted to Clara, beautiful daughter of an aristocrat, until he hears a voice which gives his life spiritual meaning. During this part of the picture, Francis' love and understanding for animals and birds is charmingly depicted and his founding of his religious order, with the aid of 11 other ordinary mortals, has tremendous human interest. The one scene of realistic battle action and swordplay is in the early portion of the film.

The high spot of the latter part of the picture is Francis' pilgrimage to the Holy Land, where he wins the respect and admiration of the Moslem leader by his offer to walk through fire. Francis' difficulties with some of his brothers in Italy, who abandon the basic principles of evangelical



Bradford Dillman as "Francis of Assisi" with Dolores Hart as St. Clare in a scene from the 20th-Fox film.

poverty, is less interesting to audiences but his death scene makes for a touching finale to a moving and impressive drama.

Bradford Dillman, who lost 20 pounds to get the proper ascetic look for the role of Francis, plays with an inner fire which makes his portrayal a fine and convincing one. Equally good is Dolores Hart, as the aristocratic girl who renounces worldly love to pattern her life after his. The sequence as Clara takes her vows as a nun and has her long hair shorn off is one of the film's beautiful moments and the high point of Miss Hart's luminous performance. The third American star, the ruggedly handsome Stuart Whitman, is less effective mainly because his modern speech and demeanor seem out-of-place in the 13th Century. However, Whitman's popularity with young feminine moviegoers, will be the chief selling point for teenage patrons. Parents and schoolteachers should urge youngsters to attend this noteworthy family film.

Pedro Armendariz, Mexican star, is outstanding in his brief role of the Moslem Sultan, and British character player Mervyn Johns is a constant delight as the loyal, faithful Brother Juniper. Eduard Franz and Edith Sharpe, as Francis' worried parents, and Cecil Kellaway and Finlay Currie, as Cardinal Hugolini and the aged Pope Innocent III, respectively, contribute memorable performances in a generally excellent cast.

Adding enormously to the realism of "Francis of Assisi" is the noteworthy camera work of Piero Portalupi, who captures some awe-inspiring vistas of rural Italy, the actual streets of Assisi and Perugia and the interior of various churches and chapels, as well as the Papal apartments at the Basilica of San Francesco, all in CinemaScope and De Luxe Color. The music, composed and arranged by Mario Nascimbene, is impressive with its emphasis on hymns and Gregorian chants. The soundtrack album, as well as Sarah Vaughn recording of a ballad, "The Hills of Assisi," will become important selling points for the picture.

"Francis of Assisi" can be recommended as a fine and inspiring story of a great faith.

Pepsi-Cola Contest Draws Big Response

NEW YORK—The response by individual exhibitors and circuits to Pepsi-Cola's "Pepsi 'n Popcorn Month" has been "fantastic," according to Norman Wasser, manager of national sales. Circuits have requested their managers to participate in the contest and try for the variety of prizes for the best promotion campaigns, Wasser said. Among the circuits are National Theatres & Television, Commonwealth, Texas Interstate, Trans-Texas, Famous Players Canadian, Skouras and Walter Reade.

Wasser said that if the July campaign this year is a big success, he will launch a similar drive next year in August with the concentration on Pepsi and hot dogs, along with the popcorn campaign in July.

The National Ass'n of Parks, Pools and Beaches has asked that its members be included in the project and Wasser said he was considering a separate campaign for those concessionaires next year.

Contestants this year must have their scrap books containing all the facets of their campaigns submitted by September 1, giving them one month to put the books in shape after the close of the contest. The books should be sent to the National Ass'n of Concessionaires, 201 North Wells St., Chicago 6.

First prize is a free trip to Europe for two, plus \$500 in cash. Second prize is a 1961 Dodge Lancer station wagon. Third to tenth prizes are \$100 U. S. Savings Bonds and 11th to 20th prizes are \$50 bonds.

Repko a Pepsi-Cola V-P; To Direct Syrup Sales

NEW YORK—John E. Repko jr. has been elected a vice-president of Pepsi-Cola and will serve as director of syrup operations. He formerly was regional manager in Chicago.

Herbert L. Barnett, president, said the new syrup operations post was established in recognition of the increasing importance of syrup sales in Pepsi-Cola's total marketing concept. Repko will be responsible for the development of Pepsi-Cola's overall syrup sales program in all media. He has been with the company since 1949 when he was graduated from Yale.

WB Handling Rank Picture

NEW YORK—"The Singer Not the Song," the Rank Organization film starring Dirk Bogarde, John Mills and Mylene Demongeot, will be distributed in the U. S. by Warner Bros., according to Ben Kalmonson, executive vice-president of Warners, and Frank H. Fisher, representing Rank. Filmed in CinemaScope and color, the picture was produced and directed by Roy Baker and is the first Rank picture to be distributed by Warner Bros.

'Force of Impulse' to Sutton

LOS ANGELES—Budd Rogers' Sutton Picture Corp. has acquired "Force of Impulse" for international distribution. Tony Anthony, J. Carrol Naish, Robert Alda and Jeff Donnell are among those featured in the film. Sutton previously handled "The Unstoppable Man" and "Fear No More."

20th Century-Fox presents

"FRANCIS OF ASSISI"

In CinemaScope. Color by De Luxe

Ratio: 2.55-1

Running time: 111 minutes

CREDITS

A Perseus production produced by Plata A. Skouras. Directed by Michael Curtiz. Screenplay by Eugene Vale, James Forsyth and Jack Thomas. Based on a novel by Louis de Wohl. Music composed and arranged by Mario Nascimbene. Director of photography, Pierre Portalupi. Art direction, Edward Carrere. Set decorations, Walter M. Scott, Ferdinando Ruffa. Technical adviser, Vincent Labella. Costumes designed by Nino Navarese. Film editor, Louis R. Loeffler. Music conducted by Franca Ferrara. Assistant director, Ottavio Oppo. Photographic effects, Joseph Nathanson. Studio, Cinecitta, Rome.

THE CAST

Francis Bradford Dillman
 Clare Dolores Hart
 Paolo Stuart Whitman
 Sultan Cecil Kellaway
 Pietro Eduard Franz
 Aunt Buana Athene Seyler
 Pope Innocent III Finlay Currie
 Brother Juniper Mervyn Johns
 Brother Elias Russell Napier
 Canon Cattanei John Welsh
 Donna Pica Edith Sharpe
 Bishop Guido Malcolm Keen
 and Harold Galdblatt, Jack Lambert, Oliver Johnston, Evi Marandi, Manuela Ballard, Renzo Cezano, Paul Muller.

Hollywood Report

By IVAN SPEAR

20th-Fox Studio Is Active Despite Vacation Period

Although the summer months are generally regarded in filmland as a slack period as concerns production activities at the various motion picture studios, it would seem that 20th Century-Fox is out to prove itself the exception to the widely accepted rule.

Despite a certain amount of personnel clipping at the Westwood studio in past weeks, president Spyros P. Skouras' arrival in Hollywood served to trigger negotiations blueprinted to skyrocket big-budget celluloidal output on the lot, with producers, stars, directors and writers being sought as additions to the studio on both a package and non-package basis.

Currently, Burt Lancaster is being baited by Skouras for the male lead in "Odyssey," filmization of the Nikos Kazantzakis poem on which Kiman Friar has completed a screen treatment. Further activity includes an agreement by director George Cukor to do a film for 20th-Fox under an old commitment; a feature to star Marilyn Monroe slated for lensing in the fall, plus two new projects to be announced shortly by production head Peter G. Levathes for shooting abroad, and the resumption of "Cleopatra," starring Elizabeth Taylor, in Italy come September.

'Chapman Report' Moved To Warners Schedule

Darryl F. Zanuck Productions, Inc., will produce "The Chapman Report" at the Warners Studio at Burbank for release by Warners, it was announced last week by Jack L. Warner, president of Warner Bros., and Zanuck, president of Zanuck Productions.

Previously the widely read Irving Wallace novel had been scheduled as a DFZ Productions feature for release by 20th Century-Fox. Richard D. Zanuck, vice-president of DFZ, had been scheduled to produce the film, with George Cukor directing.

Darryl F. Zanuck is now preparing to make "The Longest Day" in Europe for 20th-Fox release.

Leslie Stevens to Extend His Profit-Sharing Plan

Due to the past time-saving and artistic success garnered by producer-director Leslie Stevens through giving his department heads a one per cent cut of his Daystar Productions share of profits from "The Land We Love," United Artists release, Stevens will extend the plan as a regular policy on future film projects.

Included in Stevens' analysis of the success of his plan used on the first of his initial two-picture deal with UA, were the facts that the film was brought in two days under an 18-day schedule; budget was kept within the low-cost category; crew was hired on a flat-fee basis for an 18-day job, with pay to be the same if they finished earlier, thus providing incentive to

speed the work; a top star (James Mason) was hired for a nominal salary plus percentage.

Stevens' second property for UA will be selected from several stories he owns, including "The Firing Squad," and a story anent the Congo upheaval.

Castings and Assignments At Various Studios

Here and there in the Hollywoodlands: Charles Schnee has started work on a dramatic screen treatment of "The Rise and Fall of the Third Reich," following conferences with MGM studio head Sol C. Siegel . . . Ben Brady has purchased rights to "Claire Serratt," a novel by I.A.R. Wylie, which he plans to film under Davana, Inc., banner . . . William Wister Haines will pen the screenplay for "Chautauqua," which Edmund Grainger will produce . . . Carole Mathews has been cast in a top role in "Tender Is the Night" at 20th-Fox . . . Glenn Corbett, Columbia contract player, will costar with Kerwin Mathews in "The Pirates of Blood River" . . . Dirk Bogarde will costar with Alec Guinness in John Brabourne's production, "The Mutineers," for Columbia release . . . Gregory Gay has been set to portray Marshall Rommel in Allied Artists' "Hitler" . . . MGM inked Robert Stevens to helm "I Thank a Fool," starring Susan Hayward . . . British actress Claire Bloom has been set as Dorothea Grimm in the forthcoming Metro-Goldwyn-Mayer-Cinerama production, "The Wonderful World of the Brothers Grimm" . . . Harold Hecht has signed J. Lee Thompson to direct "Taras Bulba," for United Artists release.

Barrie Chase, whose dancing with Fred Astaire in several television spectaculars brought her considerable mention, has been borrowed for Allied Artists from 20th Century-Fox for a starring role in "The George Raft Story" . . . Russ Tamblyn, who played the title role in MGM's "tom thumb," has been signed to portray the same character in the MGM-Cinerama production, "The Wonderful World of the Brothers Grimm." George Pal produces, with Henry Levin directing . . . MGM has set Eva Marie Saint, Warren Beatty and Karl Malden to head the cast of "All Fall Down," John Houseman production of James Leo Herlihy's novel, scheduled for production the middle of July.

Ronald Lubin to Coproduce In Madrid and Italy

A coproduction deal for two films to be made in Madrid and Italy this year is being set up by Ronald Lubin, executive producer of Allied Artists' "Billy Budd," which recently completed location filming in Spain.

The pictures are "Wild Pampas," and "Peter the Cruel," and details will be finalized following Lubin's return to Hollywood in August to huddle with his partner Millard Kaufman, currently preparing "Reprieve" for a November start at AA studios.

PCA Received 141 Scripts In First Half of Year

A total of 141 scripts was submitted to the Production Code Administration during the first six months of this year, an increase of 48 over the first half-year of 1960.

The Motion Picture Ass'n of America pointed out, however, that the difference in totals was due to the Writers Guild of America strike against the major companies last year when the walkout lasted virtually during the entire January to June period.

Geoffrey Shurlock, PCA administrator, reported to Eric Johnston, MPAA president, that in 1959, a year without strikes, the script total for the first six months numbered 146, or about the same as this year.

Tony Perkins May Be Cast For Dr. Tom Dooley Role

Tony Perkins has agreed to enact the role of Dr. Tom Dooley in "Dooley" for 20th-Fox producer Martin Manulis if he is available at the time Manulis gets the go-ahead from studio toppers on the film.

Due to delays in getting the picture before the cameras, Perkins took another assignment in London for producer Sam Spiegel, but it is almost certain that he will be free by the end of the year at which time Manulis plans to start shooting "Dooley" on location in Southeast Asia.

Meanwhile, Martin Manulis-Jayem Productions (the latter owned by Jack Lemmon) has slated November as the starting date for "Days of Wine and Roses," to topline Lemmon and Lee Remick, with Blake Edwards helming.

Mirisch to Continue Use Of Goldwyn Studios

The Mirisch Co., which has headquartered at the Samuel Goldwyn Studios since 1957, announced that a deal has been concluded to continue production on that lot for the next two years.

Oscar winner William Wyler is now producing and directing "Infamous" for the Mirisch Co. at the studio, and producer-director Fred Zinnemann and screenwriter Dan Taradash are at work on the lot preparing James Michener's "Hawaii." All Mirisch product is released through United Artists.

'No Hands on the Clock' Set First on Clavell's Slate

As the first of three films to be produced by Cee Productions, Inc., and slated to begin shooting in Italy, producer James Clavell has announced "No Hands on the Clock." Clavell will serve in the multiple capacity of writer-producer-director on the picture and will begin casting the six roles—four men and two women—immediately.

While in Italy where he selected location sites, Clavell also signed that country's top cameraman, Eerno Seraphin, who lensed the award-winning "Bicycle Thief," to film the initial Cee production.

London Report

By ANTHONY GRUNER

ASSOCIATED British Picture Corp. has enjoyed another excellent year of business, according to the latest figures which will be reported to the forthcoming annual general meeting on August 11. A final dividend of 40 per cent on the ordinary stock, making a total distribution of 60 per cent for the year ended March 31, is to be declared.

It is also proposed to increase the ordinary capital from £2 millions to £4 millions.

Trading profits of the group amount to £5,717,282, compared with £3,760,530 in 1960. Taxation—£2,638,372 as against £1,478,392. The net profit of the group before taxation was £4,929,959 as compared with £2,950,827. Part of the reason for this increase in profits comes through the economic and efficient methods used by the group to carry out all its activities, partly through the increase in cinema admissions to ABC theatres throughout the country and partly through the profits made by its television subsidiary, ABC Television.

A further factor is the skilful diversification of ABC interests on a very broad basis through the film and television industry.

* * *

Signs of a serious industrial dispute between the British Film Producers Ass'n and the Association of Cinematograph and Allied Technicians were apparent last week. The union had put forward claims for an increase of ten per cent on the present rates, the BFFA had offered 7½ per cent to all members who were receiving at least £3 above the minimum rates. According to the BFFA, about 16 per cent of ACAT membership was in receipt of minimum rates, but the extension brought the benefit up to about 40 per cent.

The immediate reaction by the technicians was to threaten to clap an overtime ban which could bring all production to a standstill. The BFFA, in reply to this situation, has offered to rediscuss their offer if the overtime ban is rescinded. So far the union has given no indication that it is prepared to acquiesce on this point. The ban has been in operation for a week and, until it is lifted, the British producers could conceivably lose thousands of pounds in increased production costs.

* * *

A serious attempt to tackle the question of mixed marriages was made last week in a new film released by the Rank Organization, "Flame in the Streets," written by Ted Willis. This dealt with the reaction of a white family who learn that their daughter has fallen in love with and wishes to marry a colored man. Under the direction of Roy Baker, John Mills, Sylvia Syms and Brenda de Banzie provided highly dramatic performances, while the Willis script received considerable praise from both the international and trade press.

Said the Daily Express: "Thanks to a straightforward and honest script from Ted Willis, 'Flame in the Streets' looks its awkward dilemma straight in the eye. The result is splendid cinema." The News

of the World, with the largest circulation on the globe declared: "I unhesitatingly commend this film." While the Daily Cinema felt the film, while highly controversial, would not hurt its booming box-office potential a bit. Finally, Josh Billings of the Kine Weekly and the dozen of all film trade paper critics declared: "'Flame in the Streets,' a woman's film for all its searing fundamentals, should prove a scorching boxoffice success. Skillfully written, forcefully acted and shrewdly directed, the opus grips from the start and culminates on a sympathetic and highly spectacular note."

It is quite a while since a Rank picture received such a unanimous acclamation of praise from the press of Great Britain. In the case of "Flame in the Streets" the bouquets were not without justification.

* * *

Dirk Bogarde will costar with Alec Guinness in John Brabourne's production for Columbia release, "The Mutineers." The picture will be shot in Spain and is being directed by Lewis Gilbert, who recently teamed with producer Brabourne in the recent success, "Sink the Bismarck!" In addition to Guinness and Bogarde, the film stars Anthony Quayle, currently starring in Carl Foreman's "Guns of Navarone." "The Mutineers," based on the novel by Frank Tinsley, is a story told against a background of the British Navy at the time of the Spithead Mutiny, during the Napoleonic wars. The production will be filmed in CinemaScope and Technicolor.

* * *

Raymond Stross will go on the floor with his latest picture, "Knife Edge," at Ardmore Studios, Bray, Ireland, in about two months' time. The picture will star his wife, British actress Anne Heywood. This will be their first picture as a husband and wife team. Miss Heywood starred opposite Robert Mitchum in "A Terrible Beauty," which was produced by Stross, but this was before they were married. Other star parts for "Knife Edge" are expected to be announced soon. Stross' last production, "The Mark," which starred Stuart Whitman, Maria Schell and Rod Steiger, was the official British entry in the Cannes Film Festival this year.

* * *

Peter Sellers, Dany Robin and Margaret Leighton are the stars of the new Julian Wintle—Leslie Parkyn production, "The Waltz of the Toreadors," which went into production last week at Pinewood studios. Set at the turn of the century, the film has been adapted from the successful West End satiric comedy of Jean Anouilh by Wolf Mankowitz. It will be directed by John Guillermin and produced by Peter De Sarigny as an Independent Artists production for Rank release. Previous films presented by Independent Artists include "Tiger Bay," "Blind Date," "Never Let Go," "Payroll" and "Very Important Person."

De Simone Now Executive Vice-President of Titanus

ROME—Franco De Simone Niquesa, general manager of Titanus, has been named executive vice-president of the Italian production-distribution-exhibition company by Goffredo Lombardo, president.

De Simone has handled most of the initial negotiations between Titanus and American film companies. These activities have grown to such proportions that he now spends three months every year in the United States. He now is in New York for meetings with Joseph Levine who will distribute Titanus' "The Last Days of Sodom and Gomorrah" and for discussions with other American companies regarding distribution of the 25 pictures which Titanus will produce in the next 12 months.

De Simone is well known in Hollywood and New York film circles and was a lawyer specializing in motion picture law when he joined Titanus in 1952 as general manager.

J. F. Pattinson Resigns From 20th-Fox U.K. Post

LONDON—The resignation of James F. Pattinson as managing director of 20th-Fox Film Co., Ltd., effective immediately, has been announced. His successor is Percy Livingstone, general sales manager of Warner-Pathe Distributors, and formerly director of sales for 20th-Fox here.

Livingstone served with 20th-Fox from 1931 to 1959, when he resigned as director of sales to join Warner-Pathe as general sales manager.

Previously he was with Famous Films and Goldwyn, Ltd., in sales capacities. He was assistant sales manager in 1937, sales manager in 1946, the director of sales, and was appointed managing director in 1956.

Continental to Release 'Roman Balcony' in U.S.

NEW YORK—"From a Roman Balcony," a Paul Graetz production starring Jean Sorel and Lea Massari, has been acquired by Continental Distributing for release in the U. S. in the fall.

Based on stories by Alberto Moravia, the picture was directed by Mauro Bolognini. Graetz recently completed the film version of Arthur Miller's "A View From the Bridge," which Continental will also distribute.

Gannaway Film Opens

NEW YORK—"Rebellion in Cuba," filmed inside Castro's Cuba by Albert C. Gannaway, who produced and directed, is playing at the Embassy Theatre, New York City. Lon Chaney, Jake LeMotta and Sonia Marrero have leading roles. Gannaway produced several features for Republic Pictures.

Brandon to Moscow

NEW YORK—Thomas Brandon has been designated as the official representative of the Independent Film Importers & Distributors of America at the Moscow Film Festival and has left for Russia. Brandon is president of Brandon Films, Inc.

'Pleasure of His Company' (Para.) Is Voted June Blue Ribbon Award

By VELMA WEST SYKES

WINNING film for family entertainment among the June releases was Paramount's "The Pleasure of His Company." National Screen Council members voted it the Boxoffice Blue Ribbon Award by postcard ballot as the most outstanding picture among those suitable for the whole family to see together. Starring Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab Hunter, the Samuel Taylor—Cornelia Otis Skinner Broadway hit comes to the screen as a delightful summer confection for sophisticated as well as general audiences. While gay and romantic, there is much humor and underneath runs a skillfully handled presentation of the problems which divorced parents bring upon themselves and their offspring.

Boxoffice reviewed it in the issue of May 1, saying in part: "Two principal ingredients should assure money-making and mirthful exhibition of this Perlberg-Seaton production of Samuel Taylor's popular Broadway play. Its slickness and sophistication—which are the photoplay's forte—should constitute an irresistible magnet for discriminating ticket-buyers, while the weight of its star-encrusted cast will attract average patrons. The offering's lush physical accoutrements will play an important part in establishing its popularity. Among others, they include brilliant Technicolor photography; exceptionally beautiful set decorations and outdoor backgrounds and, above all, the costumes which have the distaff side theatregoers breaking their piggy banks." Reports so far from key city first runs show the picture has grossed 164 per cent of average.

NSC Members Comment on Ballots

Ballot comments from NSC members described their pleasure on viewing "The Pleasure of His Company" as follows:

This screen comedy merits its national boxoffice leadership. It is beautifully packaged with laugh plots, directed with zing by George Seaton and played with polish by seasoned performers, including Fred Astaire, Lilli Palmer and Debbie Reynolds. — Mrs. Virginia Rollwage Collier, District of Columbia MP & TV Council . . . Witty and sophisticated, yet fun for the family. Lilli Palmer all but steals the show.—James L. Limbacher, Dearborn Press.

"The Pleasure of His Company" is a delightful picture—such a relief from crime and sex. A good cast and a good performance. — Mrs. Claude Franklin, Indianapolis NSC Group . . . Hilarious and entertaining.—Mrs. W. Robert Fleming, Indiana Indorsers of Photoplays, Fort Wayne . . . The excellent cast makes this a real fun show.—Dorothy R. Shank, Station WJLL, Niagara Falls.

Bits of frothy fun in "The Pleasure of His Company," delightful escapism with a well chosen cast.—Mrs. Shirley H. Gunnels, G.F.W.C., Fowler, Ind. . . . Escap-

ism as delightful as was "The Absent-Minded Professor"—clever, witty plot, excellent cast in intriguing San Francisco background.—Mrs. A. L. Murray, Kappa Kappa Gamma, Long Beach.

"The Pleasure of His Company" seems to strike the "family gong" harder than anything else. However, I have reservations about it, too. Reynolds and Astaire are quite a pair.—Don Leigh McCulty, Clarksburg (W. Va.) Exponent-Telegram . . . Bright and cheerful. Not for the very young, of course, but wholesome anyway.—Dave McIntyre, San Diego Evening Tribune . . . The best of the list but too mature for children eight or under, though not objectionable for them.—Mrs. P. E. Willis, G.F.W.C., Glendale, Calif.

"The Pleasure of His Company" is a standout and just what it presumes to be—a fantastic comedy.—W. L. Underwood, Wichita Falls Times & Record News . . . A delightful comedy well cast, members of which, as always, are excellent.—Mrs. Arthur D. Kerwin . . . A thoroughly enjoyable picture with a fine cast, superb background and elegant costumes—a star picture.—Mrs. Edward C. Wakelam, Indianapolis NSC.

Refreshing Summer Fare

Good summer fare for families in "The Pleasure of His Company"—refreshing.—Mrs. Frederic H. Steele, Huntington, Pa. . . . Clever and gay, cast well blended, which makes for an enjoyable evening.—Mrs. Mildred W. Miller, East Bay MP & TV Council.

Bravo! Perlberg and Seaton have done it again with "The Pleasure of His Company."—Allen M. Widem, Hartford Times . . . The cast well blended, picture clever and gave and makes for an enjoyable evening.—Mrs. Mildred W. Miller, East Bay MP & TV Council.

Another romantic comedy for the whole family—the best entertainment with the greatest actors.—Laura E. Ray, Indianapolis NSC Group . . . Light, witty and elegant.—Mrs. J. B. Hoffman, Indiana Indorsers of Photoplays, Indianapolis . . . Good entertainment, relaxing fun.—Mrs. Harry T. Jarvis, Greater Detroit MPC.

The Cast

Biddeford "Pogo" Poole FRED ASTAIRE
Jessica Poole DEBBIE REYNOLDS
Katharine Dougherty LILLI PALMER

Roger Henderson TAB HUNTER
James Dougherty GARY MERRILL
Toy STEPHEN CHENG
Mackenzie Savage CHARLES RUGGLES

Production Staff

Executive Producer JACK H. KARP
Producer WILLIAM PERLBERG
Director GEORGE SEATON
Screenplay by SAMUEL TAYLOR

Based on the Broadway Play
by SAMUEL TAYLOR
CORNELIA OTIS SKINNER
Music scored and directed by
..... ALFRED NEWMAN



WEDDING TRIANGLE, BRIDE'S FATHER (FRED ASTAIRE), MOTHER (LILLI PALMER), STEPFATHER (GARY MERRILL)



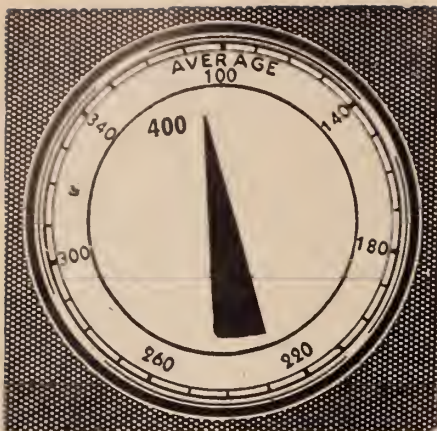
DEBONAIR, RASCALLY FATHER MAKES TROUBLE BETWEEN DAUGHTER DEBBIE REYNOLDS AND TAB HUNTER



TOUCHED AND HUMBLLED BY HIS DAUGHTER'S OFFER TO PLEASE HIM, THE FATHER DOES HIS PART AT THE END



This Award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Atlantis, the Lost Continent (MGM)	100		200			200	100		150	125	105	100	200	100	80	150	120	145	220		140
Bimbo the Great (WB)	100		105				100			100		100		70	100		85		100		96
Breathless (F-A-W)	120	225						120				100			120	200					148
By Love Possessed (UA)		150	120	175		115		125	175	200	180			175	110				150	100	148
Dondi (AA)		60	100				75	100					125		90						92
Fabulous World of Jules Verne (WB)	100	120	105				110			125		100		70	105		85		115		104
Fanny (WB)					250		125		150		350			200						150	204
Gidget Goes Hawaiian (Col)	120		95			100	100	120	125	270	120	130	125							200	137
Homicidal (Col)			110					125		180	90			200					175	175	151
Ladies Man, The (Para)				195	95	150				150		300	175	100	130						162
Last Time I Saw Archie, The (UA)	125	115	100	165	125	150	110	115	115	135	85	300	125	175	90	175			85	125	134
Last Sunset, The (U-I)	160		115	215	75	100				200	60		125	100		175	110		130	130	130
League of Gentlemen (Kingsley-Int'l)	140	275	125	190				100	115	150	210	100		135	165	195			350		173
Magdalena (SR)	115	200					180				100		150		115				100		137
Man on a String (Col)	110		100	215	75	75	75	105		150	100	100	125		95	160	85	100	90	140	112
Next to No Time (Showcorp)	100			155					100					130	90	125					117
On the Double (Para)	130	260	110	170		100							125	80	85	175					137
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250	150	125	125	160	120	195	115		200		166
Parent Trap, The (BV)	140	160		190	200	250	225		200		450			150		145			150	200	205
Parrish (WB)	140	175	135		95	200	130				90			300		165				100	153
Passport to China (Col)				100			100	100	100		100		100								100
Pleasure of His Company, The (Para)	120	120		160		100	125		200	300	210			120		175			170		164
Raisin in the Sun, A (Col)	140		125	200	90	150	70	170			160			100	145	195	95		125	90	133
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300	220	110	185	140		150		197
Rosemary (F-A-W)	120	100	95	170		100		90	110	90	200	90		150		200			150		128
Sanctuary (20th-Fox)	120	150		190	90	90	260	80		135	100	300	110	100	105	185	90			110	138
Sat. Night & Sun. Morning (Cont'l)		260		155				120			220			225	160	200			300		205
Savage Eye, The (Trans-Lux-Harrison)		175				190	200		115		100	150			115	175			250		163
Secret Partner, The (MGM)	130		90	165		100	100		100		50	80	85	125	80			100		70	98
Snow White & 3 Stooges (20th-Fox)			100				100			265				90		145			115		136
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350	400	300	400		195	550	150	400		274
Thunder in Carolina (Howco)			90			75	125			200	50	145	120		80				120	90	110
Trapp Family, The (20th-Fox)		110	110	200	90	85					125	100	300	120	95		120				132
Two Loves (MGM)	125	115	90	150	90	125		100	110		50	100	85	190	80	140			100		110
Two-Way Stretch (Showcorp)	130	175		175	125									125		200					155
Virgin Island (F-A-W)								90	100	100	100			100				100	100		99
Wild in the Country (20th-Fox)	120	130	115	165	85	100	115	100		255	80	350		150	105	135			130	125	141
Young Jesse James (20th-Fox)				100			100	80			100	80			100		85				92

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Spartacus (U-I)
Memphis400
2. Fanny (WB)
Los Angeles.....350
Cincinnati250
Minneapolis200
3. Guns of Navarone, The (Col)
Los Angeles.....350
San Francisco.....250
4. Two Rode Together (Col)
Kansas City.....320
5. Last Time I Saw Archie, The (UA)
Memphis300
6. Parrish (WB)
Minneapolis300
7. Pleasure of His Company, The (Para)
Kansas City.....300
8. Romanoff and Juliet (U-I)
San Francisco.....300

'Exodus' Attendance Still Big in Omaha

OMAHA—The Admiral Theatre completed the second week of "Exodus" with a dazzling 350 per cent, after the first week had resulted in a lofty 450 per cent for the United Artists' release. Ralph Blank, owner of the Admiral, said that indications point to a third week that will be in the same attendance class with the first two. Another picture still scoring in high figures was "Spartacus," which continued strong with 325 in its sixth week at the Dundee.

(Average Is 100)	
Admiral— Exodus (UA), 2nd wk.	350
Cooper— This Is Cinerama (Cinerama), 20th wk.	150
Dundee— Spartacus (U-I), 6th wk.	325
Omaha— The Ladies Man (Para)	150
Orpheum— Parrish (WB)	125
State— Ring of Fire (MGM); The Green Helmet (MGM)	90

'A Raisin in the Sun' 250 Captures Milwaukee Honors

MILWAUKEE—"A Raisin in the Sun" at the neighborhood Times Theatre was the standout comparative grosser for the week, with a mark of 250. Second place was a tie between "The Parent Trap" and "Seven Wonders of the World."

Downer— Two-Way Stretch (Showcorp)	180
Palace— Seven Wonders of the World (Cinerama), 11th wk.	200
Riverside— The Parent Trap (BV)	200
Strand— Exodus (UA), 14th wk.	150
Times— A Raisin in the Sun (Col)	250
Tower— Snaw White and the Three Stooges (20th-Fox)	150
Towne— The Ladies Man (Para), 2nd wk.	125
Uptown— Gone With the Wind (MGM), reissue, 11th wk.	150
Varsity— Two-Way Stretch (Showcorp)	90
Warner— Parrish (WB)	120
Wisconsin— By Love Possessed (UA)	125

'Fanny,' 'Parrish' Leaders In Downtown Minneapolis

MINNEAPOLIS—"Fanny," in its second week at the Mann Theatre, did the best business with a rating of 200 per cent. It was followed closely by the 190 per cent scored by "Parrish," also in its second week, at the Uptown. Most offerings, however, hovered near the average mark.

Academy— On the Double (Para), 2nd wk.	90
Avalon— The Fast Set (SR); 3 Murderesses (20th-Fox), 2nd run	150
Century— Windjammer (Cinemiracle), reissue, 4th wk.	115
Gopher— The Ladies Man (Para), 2nd wk.	100
Lyric— The Pleasure of His Company (Para), 3rd wk.	90
Mann— Fanny (WB), 2nd wk.	200
Orpheum— Two Rode Together (Col)	100
St. Louis Park— Saturday Night and Sunday Morning (Cont'l), 2nd wk.	100
State— The Parent Trap (BV), 2nd wk.	110
Suburban World— Two-Way Stretch (Showcorp), 3rd wk.	100
Uptown— Parrish (WB), 2nd wk.	190
Westgate— The Subterraneans (MGM)	100
World— By Love Possessed (UA), 2nd wk.	90

Rerelease for Mantle

ST. LOUIS—First picture acquired for rerelease by the recently formed Mantle Pictures, Inc., will be Louis de Rochemont's "Lost Boundaries," starring Mel Ferrer. With headquarters in St. Louis, Cliff Mantle, president, plans to open offices in New York and Hollywood. Product will be distributed through independent exchanges in key cities.

Mantle, who has been in distribution for 20 years, formerly was in the sales department of 20th Century-Fox and branch manager here for J. Arthur Rank.

Madison Couple Recalls 'Speedups' In Theatre of Half-Century Ago

MADISON—It must have come as a surprise to the patrons of the nickel movies 50 years ago when they sat down to watch a three-reel film, scheduled to run for 45 minutes, to find they had seen the entire picture in ten minutes.

Frank Custer of the Capital Times staff reports in a recent issue that's the way it was when Ernest R. Carlson, a Madison resident, was the projectionist at the Amuse Theatre at 16 East Mifflin St., and his wife May played the piano accompaniment for the silent flickers.

"If crowds were waiting outside the theatre to see a picture," Carlson related, "We would speed up the film and run it off in 10 minutes in order to get the other customers in."

STRAND NOW ON SITE

Today the site of the old Amuse is occupied by the Strand Theatre. Managing the showhouse of today is the son of the veteran movie house couple, Dale Carlson. Another son, Owen Carlson, city weighmaster, for a time managed the old Madison Theatre on Monona avenue.

Behind the speedup of the film projection back in 1911, when the Carlsons were at the Amuse was the concern that the customers might go to another of the nickel-odeons like the Pastime, the Grand, or the vaudeville house, Majestic.

The Amuse had opened October 14, 1910, with seats for 370 patrons. It had been established by Roy Cummings, operator of the biggest theatre chain then in Wisconsin, and G. H. Marks, local businessman, who remodeled the Gapen building, previously occupied by John Nichols department store, at a cost of \$5,000.

The theatre occupied all of what is now the lobby of the Strand. The floor sloped back to the screen mounted in a brown and gold-framed stage that stood where the present theatre concession stands are located. A glassed-in, wooden box stood at the center of the entry, with double glass panel doors admitting customers at each side. A domed tiled entry greeted the movie patrons.

MRS. CARLSON WAS PIANIST

Down in the orchestra pit before the screen was the piano at which Mrs. Carlson sat as she watched the film, fitting music to the action on the screen. Also down front were the violinist, Gwen Steele, and the drummer and xylophone player, Mike Sullivan.

Mrs. Carlson, reflecting on the early movies, said the musicians were paid \$18 a week.

"We bought our own music out of our salaries, selecting whatever we wanted to play for the show," she said.

She named some of the oldtime favorites she used to play as "Peg O' My Heart," "Mary, a Grand Old Name," "Beautiful Doll," "Come, Josephine, in My Flying Machine," and "Hearts and Flowers."

Sometimes, she recalls, the students attending the flickers used to stamp their feet on the floor in an effort to make her nervous as she played for the film.

Mr. and Mrs. Carlson got their start in the movie business in 1908 in their home

town, Whitehall, Mich., where he operated the projector, a hand crank affair, while his wife played the piano.

The light for the projector was a small carbon arc light, he said. Electric bulbs were not used for fear the film might catch fire from the heat of the bulb, he explained. And generally the bulbs didn't have enough brightness.

"The flickers were pretty rough on the eyes in those days. The picture jumped around on the screen and it was difficult to keep in focus," he said.

Carlson recalled that some of the films of those days include "The Perils of Pauline," "Tolubl' David," "Smilin' Thru," and "Hearts Are Trump."

Those were the days when special films were shown for children on Saturday afternoons. For the most part the pictures were serials, a sure guarantee to bring them back next Saturday.

"Proper women didn't want their children to go to the movies then any more than they would want their children to go into a saloon," Carlson said.

IN MADISON SINCE 1911

Mr. and Mrs. Carlson came to Madison in 1911, and joined with Edward Leming, a brother-in-law in the operation of the Amuse. Leming, who died in 1936, used to sell tickets at the boxoffice. Pictures were shown from 1 to 5 p.m., when the doors were closed during the supper hour. The theatre reopened at 7 and pictures ran until 10:30 p.m.

If something like a sick pet interfered with the projectionist's routine, the film was stopped temporarily while he attended to the animal. Such a case occurred for Carlson.

One day a friend rushed into the projection booth to tell Carlson his dog had been poisoned. Carlson turned off the projector midway in the film, rushed from the theatre, bought an antidote which he fed his dog, and watched the dog recover, before returning to continue the movie about 10 minutes later.

Mr. and Mrs. Carlson are now retired, but they like to compare the oldtime movies and their operation with present day routine with their son Dale when they get together.

Max Shulman Will Upheld In Hartford Court Test

HARTFORD—A Hartford superior court jury has upheld the validity of the March 19, 1958, will of the late Max Shulman, Hartford theatre builder and real estate operator.

This provides that his estate, valued in excess of \$300,000, be held in trust for the benefit of his widow, Bella, during her lifetime. After that, the estate is to be divided among three children, Beatrice Shulman and Albert H. Shulman of Hartford and Mrs. Lisbeth H. Levine of West Hartford.

Contesting the will were four other children who were left bequests of \$500 each. They were Maurice W. Shulman of Hartford, Mrs. Esther Wilkes of West Hartford, Joseph L. Shulman of Bloomfield, Conn., and Mrs. Sophie Walsh of Riverdale, N. Y.

MINNEAPOLIS

Allied Artists' "Angel Baby" played first run at two Twin Cities drive-ins—the 100 Twin in Minneapolis and the Maple Leaf in North St. Paul . . . Independent Film Distributors will distribute "Kipling's Women" in the territory, according to Abbott Swartz, manager . . . John Winter closed the Alo Theatre at Albany.

Tommy Martin, city manager for Minnesota Amusement Co. in St. Paul, is back from a vacation in Baltimore and Washington, D. C. . . . **Don Alexander**, manager of the Riviera, St. Paul, vacationed in northern Minnesota . . . **Otto Kobs**, who has a completely equipped children's amusement park in connection with his Flying Cloud Drive-In, announced via Bob Murphy's column in the Minneapolis Star that he was willing to operate the rides for two or three hours any Saturday or Sunday afternoon for any orphanage or children's home group gratis.

Herman Schmidt reopened the Thorp Theatre at Thorp, Wis., Northwest Theatres is doing the buying and booking . . . **Tom O'Neil** has been named assistant manager of the Starlite Drive-In at Fargo, N. D., and the Moonlite Drive-In at Moorhead, operated by Welworth Theatres . . . **Marvin Maetzold**, head booker at Columbia, vacationed in northern Minnesota.

Donna Larson, cashier at MGM, is driving a new Oldsmobile . . . **Kathy Horsager**

is the new contract clerk at 20th Century-Fox, replacing Karen Appelgren, who resigned . . . **Bill Marshall**, office manager at American-International, vacationed in Chicago . . . The Lyceum Theatre at Deer River has been redecorated, according to **John E. Johnson**, manager . . . **Chuck Bliss**, office manager at Universal, vacationed at Askov and along the north shore of Lake Superior.

Outstate exhibitors on the Row were Joe Rostvold, Caledonia; **Edgar Olson**, Grantsburg, Wis.; **Harry Thorstad**, Starbuck; **Stan McCulloch**, Hibbing, and **Sid Heath**, Wells . . . **Harry Hollander**, Columbia exploiter, has been in working on "The Guns of Navarone," which tentatively is set to open July 28 at the State, Minneapolis, and Paramount, St. Paul . . . **Harold Miller** has been named assistant manager of the Empire at Minot, N. D., operated by Minnesota Amusement Co.

Kenneth Palmer has closed the Elk Theatre at Elkton, S. D., and has moved back to Flint, Mich. . . . **E. O. Olson**, operator of the Grand at Northfield, is cooperating with local businessmen in presenting a "Happiness Hour," free children's show, every Saturday morning . . . Hollywood celebrities in for the Minneapolis Aquatennial, summer festival, which began Saturday (15), include **Annette Funicello**, **Walt Disney** star, **Marilyn Maxwell** and **Lassie**.

Col. Norman Sprowl, promotion director of the Century Cinerama Theatre, suffered a slight stroke . . . **St. Louis Park Theatre** has booked a special group of children's films for Wednesday matinees. They were picked by the Children's Film Foundation not only on the basis of good taste, but by the children's reactions in test showings.

MILWAUKEE

The **Marcus Plan**, originated by **Ben Marcus**, head of the circuit in this area bearing his name, will be used in the Pittsburgh territory. The promotion will be used on Universal's "Tammy Tell Me True," to start Wednesday (19) with more than 70 theatres expected for the saturation campaign.

The **Milwaukee Sentinel's** Skil-Word contest was won by five out-of-towners. Each contestant was given a pair of tickets to "Seven Wonders of the World," playing at the Palace Theatre here . . . The **Patricia Stevens** Career College here is conducting a "The Young Model of the Year" contest, the ultimate winner to appear with **Jerry Lewis** in his next big Paramount picture.

More than 20,000 persons lined the streets of **Baraboo** Saturday (1) to see an old-fashioned circus parade in which actor **Dennis Morgan** and his wife rode a **Circus World** Museum elephant. **Baraboo** seems to rely on a Hollywood representative to get the show on the road for each forthcoming season.

The film, "La Dolce Vita," which opens

at the Strand here Wednesday (19), is getting considerable ink of late, relative to whether or not it is an "acceptable" picture. However, according to an announcement, the Catholic Legion of Decency has come through with "carefully chosen words of praise," placing the film in a category titled "Separate Classification." The Legion also praised the distributor for its discretion in recommending the movie for adults only.

Wade Mosby, the Milwaukee Journal's amusement editor, did a page in the Sunday section, praising what he terms a new trend in the theatres hereabouts playing a host of family pictures. Among those he recommends are: **The Parent Trap**, **Snow White** and the **Three Stooges**, **The Ladies Man**, **Gidget Goes Hawaiian**, **On the Double**, **Misty**, **Journey to the Bottom of the Sea**, **Lad, a Dog**, and **Nikki**, **Wild Dog of the North**.

Allied Theatre Owners, along with a score of firms, either by letter or in person, demanded exemption from the proposed 3 per cent sales tax levy. As we went to press, the legislature's joint finance committee was scheduled to begin acting on the tax bill. A letter sent by **Edward Johnson**, president of Allied, read in part: "The movie theatre provides the bright white way of life to the main streets of America and to darken them through unrealistic tax measures, would not only be a blow to the morale of the people living in those communities, but would also have an adverse effect on the economic life of the communities' merchants and a definite lowering of real estate values within the vicinity." Exemptions were requested earlier by stockbrokers, banks, bowling alleys, the Wisconsin Telephone Co. and many others.

Meetings: Allied States board of directors summer meeting August 17, 18 in Detroit, with chairman **Ben Marcus** announcing that this would be a good opportunity to inspect their new headquarters . . . The 14th annual convention of the Theatre Owners of America at New Orleans, October 9-12, with a preconvention meeting October 8.

Japanese Equipment Firm Considers Montreal Site

MONTREAL—Motion picture projectors and similar products of **Fuji Photo Film Co.**, a Japanese firm, may be manufactured here.

Two representatives of the company were in Montreal to explore possibilities of establishing a production plant for their products in Canada, and **Fred Nakamura**, North American representative of the Fuji firm, said that although the company has not yet decided on any specific location for its Canadian plant, Montreal looms as the most likely site.

Fuji is the largest manufacturer of photographic equipment in the Orient, employing 7,000 persons in its plant at the foot of Mt. Fuji. The company also manufactures all types of photosensitized materials, lenses, enlarging equipment, slide projectors, movie projectors and other optical products.

The projected plans of the big Japanese firm call for the Canadian plant to be staffed entirely by Canadian workers and executive personnel with the exception of a few technicians from the company's main office in Japan.

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LINCOLN

Larry Starsmore of Colorado Springs was in town right after the Fourth for three days, squired about by Walt Jancke, city manager for Nebraska Theatres' Varsity and State. Starsmore is general manager for the subsidiary Westland Theatres of Colorado and State Theatres of Oklahoma . . . Clifford McCormick from the 84th and O Drive-In spent the July Fourth week in Missouri, taking his family for a summer trip through the Ozarks.

If a change of scenery is as good as a rest, Dean Zietlow of Cooper Foundation should be in tip-top spirits. Just back in Lincoln after relieving Cooper's Colorado Springs manager for his vacation, Dean headed for Colorado the week of July 10 again—this time to fill in for former Lincolnite Harvey Traylor while he takes his three-week vacation from the managerial post of the Cooper Theatre in Grand Junction. The whole Zietlow family is on the go—Dean's mother is spending a good part of the summer visiting her daughters, Mrs. George Kenny of Great Bend, Kas., and Mrs. John Wurm, who also lives nearby. Six grandchildren are a big attraction. Dean's father also is on the road off and on this summer in his work as an auditor.

H. W. Hallberg of the Cooper headquarters office in Lincoln and Nebraska Theatre Manager E. Merle Gwin are taking over Dean's Lincoln work during his absences. The Cooper's Stuart, after playing "Snow White and the Three Stooges" for the July 14 week will open July 21 with "The Pleasure of His Company." Dean, viewing this in Colorado Springs, says Debbie Reynolds and Fred Astaire make this a top show. The Cooper Nebraska was playing "Morgan the Pirate" with a July 13 opening.

Gene Buhrdorf of the Varsity staff traveled up into Nebraska's sandhills over the July Fourth weekend, taking his wife to Brewster for a longer visit with her family . . . The neighborhood Jovo Theatre gave its patrons a week of "The Absent-Minded Professor." Fred MacMurray's antics undoubtedly were especially appreciated by owner C. D. Frasier's staff—primarily high school seniors. C. D. uses four girls and two boys—the latter for custodial work. The Jovo owner recalls a lot of high school seniors have graduated from jobs there on evenings and Saturday and Sunday matinees since he acquired the theatre 35 years ago. The operating hours make the job ideal for ambitious working students.

The traditional two-night Fourth of July fireworks displays are all over for another year for Lincoln's three drive-in managers (with everything going off like a rocket, too) but the midsummer crowds of the holiday still are coming out nightly. Ted Grant, Starview Drive-In manager, was all smiles as his open air screen began an extended run of "Ben-Hur" . . . Dan Flanagan, 84th and O Drive-In boss, didn't get to see the fireworks show at the 84th this year. He was in Omaha subbing at the Center Drive-In for Herman Gould, who was one of the three busy owners opening the new Twin-Drive-In near Omaha. Since Omaha residents can't buy and have their own fireworks at home, Dan said the Cen-

ter Drive-In patrons crowded the spaces for the two-night pyrotechnics displays. Prior to the Center Drive-In stint, Dan spent about two weeks over at the Twin Drive-In helping to set up the all-glass concession area. He's still loyal to Lincoln but it's suspected he'd like to see a duplicate of the Twin Drive-In concession pop up overnight at 84th and O . . . Russell Brehm of Lincoln, one of the three owners of the new Twin near Omaha, says one or two key employees will be joining the enlarged outdoor theatre organization in Omaha. No names yet, however.

Guess who likes to be fed ice cream cones on a hot summer night at the C. D. Frasier home? Lady, the five-months-old puppy belonging to Jovo Theatre owner Frasier's son Paul. There may be cake, too, with the ice cream about July 19. Paul will be 10 that day.

Lincoln Pershing Hires Cooper Manager Hoig

LINCOLN—Ivan "Ike" Hoig, born in Lincoln, is coming back to his home town this month; not for Cooper Foundation Theatres for whom he has been Oklahoma City manager but as the new manager of the Pershing Auditorium.

He will receive a salary of \$10,000 annually. Richard Wagner, whom he succeeds August 1, is leaving the \$11,000 salary he received here to join the John H. Harris Ice Capades headquarters in Los Angeles in a newly created position.

Hoig was the candidate unanimously chosen by the auditorium advisory board from among 36 original applicants as their recommendation to the city council. Their choice was approved by the council.

Hoig, now 49, has worked for the Cooper Foundation for 27 years. He started as an usher in 1932 while attending the University of Nebraska. He advanced to become assistant city manager in 1937, then was transferred to Colorado Springs. He returned to Lincoln in 1951 and remained until the spring of 1959 when he went with Florida State Theatres, a subsidiary of the AB-PT Co. He rejoined Cooper's in 1960 as city manager in Oklahoma City.

Accompanying Hoig back home will be his wife and daughter Cynthia, a high school sophomore. A son Bob is with United Press International in Omaha.

Hoig comes back to a host of friends made in his work with Rotary, Elks, Masons and the Advertising Club. He also had served here as March of Dimes director and vice-president of the Lancaster County Crippled Children's Easter Seal campaign.

Metropolitan to Take Over 10th Downtowner

LOS ANGELES—Metropolitan Theatres will take over the lease of the downtown Los Angeles Theatre from Fox West Coast in a deal expected to be signed by the end of this month. This will give Metropolitan ten downtown houses, including the Orpheum, Hillstreet and Warrens.

FWC has operated the Los Angeles since 1949 and still has four years to go on its lease. The house is owned by All Continent Corp., of which Mrs. William Fox is the owner.

Sherrill C. Corwin, president of Metropolitan, and Irving Epstein, FWC real estate head, arranged the deal.

DES MOINES

Leone Matthews was installed as president of WOMPI at the sixth annual installation dinner at Hotel Kirkwood. Gus Campagna conducted the installation. Joyce Brain took over as first vice-president, Dorothy Pobst as second vice-president, Nola Bishop as recording secretary, Florence Bundy as treasurer, and Margaret Shields, Florence Work and Betty Hemstock as directors.

Joe Jacobs, area chairman for the Will Rogers audience collections and Christmas Salute, back from a visit to the Will Rogers Memorial Hospital at Saranac Lake, screened the special trailer which will be used during the 1961 drive at the Fox screening room . . . Dick O'Toole, formerly of Mitchell, S. D., has taken over the operation of the Avery Theatre in Garner from Mr. and Mrs. Virgil Buntentbach, who are moving to Phoenix, Ariz. . . Mr. and Mrs. Joe Gerbrach of Ames were called back from their vacation trip by police when someone broke into their home. The Gerbrachs found the thief had cooked himself a steak, packed an overnight bag with groceries and clothes, taken a rifle and two revolvers, and made off with their automobile, which was in the garage!

Robert Stroud, the "Birdman of Alcatraz," who has been behind penitentiary bars for 52 years, will eventually be free and make good in the outside world, according to Thomas E. Gaddis, who was in Des Moines combining a promotion tour for the film, "The Birdman of Alcatraz," a United Artists release, and a family vacation trip. Gaddis and his wife Martha, who was born in Marshalltown, and their daughters Phyllis and Marjorie are traveling in a "tent trailer," camping out in between his promotion engagements.

Another recent visitor to the capital city was Virginia Grey, who was here to promote "Tammy Tell Me True," in which she is a star with Sandra Dee and John Gavin, and which will open July 20 at the Des Moines Theatre.

Screenplay to Randall

HOLLYWOOD—Actor Tony Randall and his agent Abner Greshler have purchased "The Pied Piper of Malibu" a screenplay by Townsend Toyer for their RG Productions banner. A script will be completed during the summer, with a fall starting date planned. Randall will star in the film.

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Frank Good, exhibitor at Red Oak, said he may have to pick the tomatoes in his garden from a stepladder. He bought some hybrid plants and he's been kept busy getting stakes long enough to keep up with their growth . . . Another summer note—on the hottest day of the year, Bill Wink, Allied Artists booker, reported that his air-conditioner went on the blink . . . Filmrowers were happy to see a visitor on the Row—Edith Renfro of Theatre Booking Service. She has been showing good improvement after an eye operation for a detached retina.

Cooper Foundation Theatres' summer series for children at the State Theatre in Omaha received excellent support in a program over KMTCTV. Appearing on the program boosting the movies on children's stories starring children were Mrs. Maurice Frank, president of the Omaha Parent-Teacher Ass'n, and Mrs. Fred Jacobberger, another local officer.

Exhibitors on the Row included John Rentfle, Audubon; S. J. Backer, Harlan; Sid Metcalf, Nebraska City; Byron Hopkins, Belleville and Glenwood, and Phil Lannon, West Point.

Shirley Pitts, cashier at the United Artists office here, is now called "Queen of the Horse Experts" on Filmrow. Shirley, her husband Lin, Paramount salesman; Dorothy Pobst of the Des Moines UA office and her husband went to the Ak-Sar-Ben races over the holiday weekend with others of the UA office. Shirley went up to the daily double window to place a bet for someone else. While standing in line she glanced at the program and noticed there was a horse from her husband's home town in Oklahoma. There also was a horse in the second race from a neighboring town in Oklahoma. Shirley combined the two and bought a daily double ticket for herself, in addition to the one or two other horses for her friend. It was a great day for Oklahoma and Shirley cashed one of the fatter daily double payoffs of the meet.

Esther Green Humphrey of FEPCO Theatre Advertisers wasn't as lucky in a cutta pool at the Happy Hollow Golf Club.

Playing in two-ball, mixed-foursome competition, Mrs. Humphrey and her partner, Richard Dugdale, came up to the last hole with the match depending on the final stroke. The Humphrey-Dugdale ball went into a sand trap. It took them two chips to make the green and they lost the match—and approximately \$1,000 by one stroke.

Des Moines UA exchange chief Joe Jacobs reported the double screening and luncheon program at the Center Theatre in Omaha was one of their most successful of this type. There were approximately 125 exhibitors present, also B. C. Marcus, division manager from Kansas City, and salesman Ed Cohen, Mort Ives and Bob Lack. Screened were "Guns of Navarone" and "Two Rode Together." Exhibitors also saw trailers of "The Devil at Four O'Clock," "Homicidal," and "Gidget Goes Hawaiian," plus a special four-and-a-half minute trailer on "Gidget," with scenes connected with admission of the 50th state.

Jack March, exhibitor at Wayne, and his bride have returned from their honeymoon trip to Nassau . . . George Bonacci, Film Depot shipper, was taken to St. Joseph's Hospital last week for an emergency operation . . . Bill Doebel, 20th-Fox shipper, vacationed at Kearney . . . Mrs. J. B. Blank and her daughter Ruth have moved from California to Omaha. Mrs. Blank is the mother of Ralph Blank, who has the Admiral, Chief and Sky View Drive-In theatres here, and the mother of Mrs. Joe Jacobs, whose husband is United Artists manager at Des Moines.

Rosen, Rubin to Head B'nai B'rith Effort

NEW YORK—Joseph B. Rosen, Universal regional sales manager, and Leonard Rubin of Gillians & Rubin, have been named chairmen of this year's fund raising effort of New York's Cinema Lodge of B'nai B'rith, according to Abe Dickstein, president of the lodge.

Both Rosen and Rubin had headed last year's drive.

Rogers Drive Starts In Omaha Territory

OMAHA—Frank Larson, 20th-Fox manager and general chairman of the Will Rogers Memorial Hospital Fund Drive for this territory, held a kickoff meeting Monday (10) at the Fox screening room for exhibitors, distributors and others in the industry. The exhibitor chairman is Don Shane, Tri-States city manager.

Larson said indications are for good cooperation from the radio and television field.

Larson and Joe H. Jacobs, Columbia manager at Des Moines and chairman for that territory, came back from the meeting at Lake Saranac in New York deeply moved by the scope of the Will Rogers Memorial Hospital program.

"Anyone who has an idea that the industry is not doing a lot for its people should take a trip to Saranac," Jacobs said.

Billfold Lost 7 Years In Theatre Is Returned

IRON MOUNTAIN, MICH—A little more than seven years ago, a 20-year-old Green Bay, Wis., youth visiting relatives in Niagara near here lost a billfold containing a considerable amount of money and valuable papers.

The other evening, Frank Osteroth, manager of the Braumart Theatre, returned the billfold—with papers and \$37 in cash—to Robert L. Kowalski, 27, formerly of Green Bay but a resident of Niagara since June 1.

The unusual story goes like this:

The Colonial, an old city landmark is about to be razed to make room for a parking lot. Workers were removing some of the salvageable equipment from the interior. Wedged in between one of the seats, a dusty, and mold-covered leather billfold was found by Dale Schultz and Paul Mariucci, Braumart Theatre employees. They turned it over to Osteroth, who was manager of the theatre when it closed permanently five years ago.

Osteroth wrote a letter to the Green Bay name and address in the billfold, but did not receive a reply.

The News located Kowalski's father in Green Bay and learned Robert had moved to Niagara a month ago. The News then contacted Kowalski in Niagara, who still had not received Osteroth's letter. Kowalski immediately came to Iron Mountain to claim the wallet.

"What a surprise," Kowalski said when he inspected his wallet lost for seven years. "I didn't know where I had lost it. I had been several places besides the theatre that night.

The date on a check stub in the wallet, April 1954, indicated that the wallet went unclaimed in the theatre for two years before it closed.

Kowalski came to Niagara June 1 and opened up Bob's TV repair shop on Roosevelt road. He is married to the former Barbara Peterson, of Niagara. They have two children.

Award to Joseph Schildkraut

HOLLYWOOD — Actor Joseph Schildkraut received a humanitarian award from the City of Hope at a dinner in the Ambassador Hotel Wednesday (5).

**Please
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☐ 2 years for \$5 ☐ 1 year for \$3 ☐ 3 years for \$7
☐ Remittance Enclosed ☐ Send Invoice

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STREET ADDRESS.....
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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

One-Nighter, Well-Promoted, Wows Small Cities

Rhythm Combo on Stage, Plus 'Jamboree' on Screen
Pull in Teeners in Canadian Circuit Experiment

Buddy Knox and His Rhythm Orchids gave; the kids stomped, squealed, clapped and screamed, and the walls of the theatre caved in!

This description in jive refers to a series of stage shows the Texas-born recording star (Lovey Dovey, Party Doll, Hula Love) and his six instrumentalists gave in 15 cities in Ontario in an experiment by the Dominion-wide Famous Players Canadian circuit. The test of the one-night show was confined generally in the smaller cities and towns.

ALSO IN EASTERN CANADA

The Knox tour started in the Maritimes and extended to Vancouver, and was carried out with the hard-working support of all FPC advertising-promotion forces, noted for their continued record of successes. A report on the Ontario segment of the live-show test series comes from Paul Summerville, manager of the Danforth Theatre in Toronto. He was assigned to take the Buddy Knox jamboree through the province, and coordinate the promotion and publicity.

Cooperating to put over the series of one-day stage and screen programs were James Cameron and Dan Krendel, FPC district managers, and the 15 theatre managers.

Famous Players planned subsequent tours of selected swing and rock and roll stars in one-night performances at its small-city situations if the Buddy Knox booking was successful.

Reaction to the test shows in Ontario was "tremendous," is Summerville's verdict.

ALL IN SMALLER CITIES

None of the bookings was in the larger cities; they included Kingston, Oshawa, Belleville, Hamilton, St. Catharines, Guelph, Brantford, London, Sarnia, Galt, St. Thomas, etc.

The schedule was two performances a night, at 7 and 9. Buddy Knox and his group came on stage 40 minutes, then "Jamboree," a 1958 Warner release, was presented on the screen, one hour and 40 minutes. The film featured a long list of recording stars, including Fats Domino, Jerry Lee Lewis, Frankie Avalon, Connie

Francis, Count Basie, Knox himself, etc.

At each theatre the regular film closed about 5, after which the boxoffice reopened to sell tickets to the jamboree.

Promotion followed generally the same line in each town. A Teen Club, YWCA group, or other such organization was lined up to sell advance tickets at its dance or monthly get-together, with a percentage (10 per cent in most cases) being given to the group's pet project.

To stimulate these sales, the club sponsored a "Meet Buddy Knox Contest," with the girl selling the most tickets named Jamboree Queen, privileged to accompany Knox to see the mayor (or whatever the local manager would arrange), and to have dinner with him after the show.

JAMBOREE QUEENS CHOSEN

In some places the Jamboree Queen was selected by a popularity vote or a lucky draw (from coupons), and a boy also was chosen to spend the "day with Buddy Knox." Gifts were promoted from merchants for the winner.

Word-of-mouth on the queen selection was excellent and sparked the advance ticket sales.

"I know it may be hard to believe, but advance sales in most towns exceeded that of 'Ben-Hur,'" Summerville reports.

MERCHANT TIEUP: A visit to town by a big record seller like Knox—four of his platters are in the gold label class with over a million sales each—was a natural record store tiein promotion. In return



Buddy Knox, Texas-born rock 'n' roll singer whose recordings of "Party Doll" and "Lovey Dovey" hit the Gold Star (million sales) class, was chosen by Famous Players Canadian for a test series of one-night stage-screen jamborees. Knox also is a fast traveler, jumping from one date to the next. Knox and his Rhythm Orchids gave a 40-minute stage performance in 15 Ontario small-city theatres. On the screen was "Jamboree," a motion picture featuring a list of recording stars.

for his appearance at the record store, the dealer agreed to pay for the cost of printing special tickets for the Buddy Knox Jamboree, donate a number of "Lovey Dovey" records for giveaway at the show and to run good-sized ads in the local paper advertising Knox recordings and, of course, his appearance at the local FPC theatre.

COCA-COLA HI-FI CLUB TIEUP: This was probably the most beneficial of all the promotions used in behalf of the Buddy Knox tour. With the cooperation of the top Canadian executives of Coca-Cola lined up by FPC, tieups were easily completed with the local bottling-distributing company sponsors of Coca-Cola Hi-Fi radio programs, via advance taped interviews with Knox, clear across the province.

"You are probably aware of the extensive teen interest in the Coke Hi-Fi radio (Continued on next page)

Gala Stage & Screen Show

♦ IN PERSON ♦
BUDDY KNOX & HIS RHYTHM ORCHIDS

GOOD ONLY FOR 7 P. M. PERFORMANCE, MONDAY,
FEBRUARY, 20TH., 1961

Also on screen "JAMBOREE"
FEATURING BUDDY KNOX, FRANKIE AVALON, CONNIE FRANCIS

SENECA THEATRE Niagara Falls, Ontario

BUDDY KNOX RECORDS NOW ON SALE AT AARCO Limited

ELECTRONICS RECORDS, TAPE, HI-FI COMPONENTS

1421 VICTORIA AVE., NIAGARA FALLS, CANADA

Nº 69

ADMISSION \$1.25

Special tickets were printed for the Buddy Knox Jamborees. Heavy advance sales were obtained by means of tieups with Coke Hi-Fi Clubs or other strong teenager groups.

One-Nighter Wows Teenagers in Small Cities

(Continued from preceding page)
clubs," Summerville comments, "and we virtually had coverage in every single town we played. On the day of Knox's arrival in town, he did a live interview with the Coke Hi-Fi disc jockey, and then the deejay generally introduced Knox on stage."

Knox promotion material was used in all Coke club promotions, such as dances, get-togethers, etc.

In one town, the Coke Hi-Fi Club members were given a price reduction on purchases of tickets to the Knox Jamboree with presentation of their membership cards.

COKE TIEUP IMPORTANT

The importance of the Coca-Cola tieup cannot be overestimated. For example, in one of the Ontario towns there were more than 40,000 holders of membership cards in the Coke Hi-Fi Radio Club.

JUKEBOX TIEUP: These dealers in each area agreed to place Knox records in all outlets, and place Knox appearance stickers on jukeboxes.

CONCESSIONS TIEUP: A subsidiary, Theatre Confections, Ltd., supplied all FPC concessions stands, and is very promotion-conscious. In Ontario, the Buddy Knox promoters arranged with Jack Fitzgibbons jr., head of Theatre Confections, for a candy bar giveaway of the latest Knox record to everyone who received a "Gold Star" on the bottom of large drink container. In addition, free photos of Buddy were given to all purchasers at the candy bars. For all the 15 Buddy Knox appearances in Ontario, Theatre Confections supplied 500 Buddy Knox records and 30,000 fan photos.

WORK IS NECESSARY

In conclusion Summerville points out: "One of the most important gimmicks in the Buddy Knox promotion is impossible to put down on paper—the hard work put into every phase of the show by the managers and FPC field staffers."

One theatre manager, in reporting excellent results from the Buddy Knox Jamboree, asserted: "My reaction to this change of pace from a strict motion picture policy is simply this . . . Let's do it again and again and again. It has been a long time since we grossed \$1,143 on a Thursday evening. Our theatre was literally rocking with screaming patrons and sounds from

FOR A BRIGHT NEW LIFE — COMBAT YOUR WORRIES . . . MAKE IT A PARTY — SEE THIS 5-STAR . . .

★ **Stage SHOW** ★

Comedy-Songs Novelty-Glamour-Music

★ **TONIGHT ONLY!** ★

ON OUR STAGE **in Person** **LOVEY DOVEY**
BUDDY KNOX

★ **MALE LOVE** ★

★ **MILLION DISC SELLER** ★

★ **and his RHYTHM ORCHIDS** ★

★ **FEATURED ON THE DICK CLARK TV SHOW** ★

See him in his FIRST motion picture . . .

Jamboree

TICKETS NOW ON SALE
BUDDY KNOX & RHYTHM ORCHIDS on Stage at
8.35: 10.15 — 7.00—2 COMPLETE SHOWS—9.10

Tickets On Sale by Belleville KEY CLUB Or At Theatre

Belle **SMOKING LOGES**

PRICES (Tax Incl.) \$1.00 On Sale at Box Office

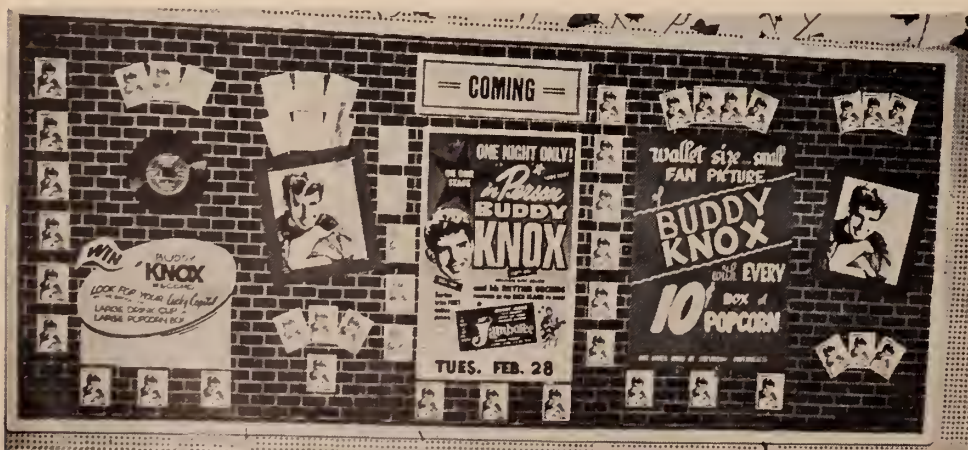
This ad in the Belleville, Ont., newspaper illustrates the type of two and three-column layouts used for the one-night Buddy Knox stage appearances.

the Rhythm Orchids. We had no trouble whatsoever and no damage to our property."

Mimeograph sheets were inserted in a beautiful souvenir program from All Star Enterprises of Montreal and distributed at each show. The insert featured this:

"We are planning future stage attractions headlining personalities shown in this program. We would appreciate your comments and preferences for our next attraction."

Among the personalities were the Beau-Marks, Bobby Vee, Michael Louvain, Billy Mason, the Ventures, etc.



Theatre Confections, candy bar supplier for Famous Players Canadian theatres, gave away 500 Buddy Knox records and 30,000 fan photos to help promote one-night appearances in 15 Ontario small cities by Knox and his Rhythm Orchids. A gold star on a large drink cup or popcorn box entitled the purchaser to a recording. All purchasers received the photos.

These Three Gimmicks Helpful on Any Film

These three gimmicks have been found helpful at the Pitt Theatre in Lake Charles, La., by Manager Joe Carlock:

(1) Illustrated place mat, with some copy humorous and tradewise, gets theatre message before diners, where it is sure to be read. The mats, 13x9½ inches, may be used by any restaurant since they bear cafe name. There is a big "Welcome" illustration with this copy: "Take the Family Out to Eat More Often. They'll Love It! Get Away From the Range for a Change" . . . and this with a picture of a giraffe, "We Don't Mind Sticking Our Neck Out . . . We Think OUR FOOD Is the BEST in TOWN!"

At one side were some humorous sayings under a "Words of Wisdom" heading.

This was used for "Return to Peyton Place."

(2) Had the cashier to spray her hair gray, then called newspaper to photograph her. With a little talk, Carlock got the picture published with copy, "19-Year-Old Girl's Hair Is Gray After Seeing Edgar Allen Poe's 'House of Usher' . . . currently showing at the Pitt Theatre." This created plenty of word of mouth.

(3) Christmas greetings in June. This type of ad was used to point to several of the very fine bookings coming up. The Merry Christmas greeting and Santa Claus illustration in a three-column layout made most readers look at the ad to see why Santa Claus was showing up in June.

Saturday Buses for Kids Boon to Matinee Trade

After 37 weeks of operation the Saturday matinee bus service arranged by Bob Anderson, manager of the Bala Theatre in the Bala Cynwyd section of Philadelphia, to haul kids to the theatre from the adjacent Wynnefield area, was suspended for the summer, after it was determined that a great percentage of the Wynnefield kids attend summer camps.

The Mertz White Way Tours buses became a familiar sight every Saturday on the streets of Wynnefield, maintaining schedules in all kinds of weather right through the winter.

Anderson has made arrangements with additional PTA groups for an expanded and improved service starting in the fall. Anderson reports the buses made a tremendous increase in the Bala's sagging kiddy business, to say nothing of the increased concession sales.

Car Dealer Goes for 'Pepe' With Three-Column Ad

Manager Dewey Van Scoy of the Glove Theatre, Gloversville, N. Y., had a dilly of a campaign for his showing of "Pepe." Dewey arranged a tiein with a local used car dealer and this resulted in a 3-col. 6-inch newspaper ad at no cost to the theatre! The ad showed a picture of Pepe announcing that he is a "Pepe Used Car Dealer, (Pleasing Everyone's Purse Expert)." The ad also gave the starting date of the attraction at the Glove Theatre. The local Coca Cola Bottling Co. had the copy, "Any Size Coke Will Give You That 'Pepe' Feeling" on the back of its delivery trucks. This copy also announced theatre and playdate.

Kiddy Shows Flourish With Safety Lessons

Henry H. Cohan, many years wise in the values of showmanship, tries to make the whole community conscious of his



Henry Cohan

kiddy shows by sponsoring subjects and programs of lasting worth. Particularly successful has been his traffic and highway safety promotion.

He has produced many safety shows for the children, and they always are free to parents as well as the kids.

"The most alert driver can't prevent death or injuries to the youngster who runs into his auto or darts from behind a parked car into the driver's immediate path," he said. And the fear of such an experience is always with many sensitive and careful drivers.

"It seems to me that the burden of responsibility for our children's safety must be carried by our parents. A small child doesn't know instinctively that flame will burn him. He must learn through painful experience, or, be taught to avoid fire. Just so, he must learn about traffic, by experience or be taught.

"Leaving it to experience is too risky. So that leaves education—or luck."

Time and time again, enterprising merchants and businessmen in the Beverly Theatre neighborhood have stepped forward to sponsor the traffic safety theme at the Beverly. The latest was a June 24 matinee, under sponsorship of the Food Fair Supermarkets at nearby Fairfield. The Beverly is in southern Connecticut.

Significantly, the state police and all major news media—newspapers, radio, television—have stepped forward to provide competent speakers and the like, so that the Beverly kiddie audiences have somebody of knowledge and ability to impart the vital lessons of traffic and highway safety.

Major television stations in southern New England pick up highlights of the matinee—both stage and screen aspects are featured—bringing the message to still greater quantities of young people.

The matinee also reminds the young people that the motion picture theatre is a key factor in the workaday world of the adults of this country; gathering key state police and newsmen to the theatre stage brings the message forcefully to the pre-teen as well as the teenage element.

Cohan used lobby space at these matinees with such institutional copy as "Movies Are Your Economical Form of Entertainment—Go Often . . . Get More Out of Life!"

Photos by Tony Curtis

In a move to add merchandising values to "Soldiers 3," Essex Production for United Artists, actor Tony Curtis has agreed to function as a still photographer on the film, with his layouts to be projected for national magazines. Curtis has won various awards for his camera work.



Glenn McLean, manager of the Madison Theatre, Detroit, is shown surveying the scene as four Army KP's go about their business of peeling the spuds in a contest to see who could peel the most potatoes. Looking on from the Army jeep is Army model Jan Allen to help spur the boys on. All this took place in front of the Madison Theatre on opening day of "The Last Time I Saw Archie." In addition, Miss Allen and the boys covered four radio and two TV shows, where they gave gold bricks to the deejays and other station personalities.

Giveaways, Contests, Special Nights Lift Month-Long Grosses 18%

April grosses at the Dale Drive-In at Tuscaloosa, Ala., this year ran about 18 per cent above the same month last year, with bookings about the same, reports Richard E. Young, manager. He sent along a half dozen sheets of notes on his April promotions, which go a long way in explaining the revenue increase. The Dale adult admission is 75 cents.

Young booked an April 8 opening of a sort of "hell on wheels" triple bill—"Motorcycle Gang," "Hot Rod Gang" and "Ghost of Drag Strip Hollow." One of his gimmicks for this bill was the promotion of four trophies, one to the best customized car, one to the cleanest all-around car, one to the hottest car, and one to the best motorcycle.

Promotion included 45 radio spots, a 4-column ad, heralds and lobby displays. In addition, he pushed a giveaway of 150 cartons of Pepsi-Cola after the first intermission. This was handled as follows:

He hit the public address system with announcements that purchasers of the first 150 giant-size Pepsi-Colas at the concession stand (at 35 cents each) would receive a six-bottle carton free each. They were to return to the stand and redeem their empty cups for the cartons. This got the people into the concession stand two times. And he realized a few more sales. That night the concession per capita business averaged 35 cents, the highest he can ever remember.

Young also had a grab bag, which was sold in the concession stand for 60 cents. In each bag was 60 cents worth of merchandise. In 25 of them he added passes good for two, and this plugged it strong on the PA.

On the following weekend he featured an Audie Murphy Night with appropriate bookings, and distributed 2,000 heralds,

house to house; used a three-column ad Friday and Saturday, plus 20 radio spots on the two days. In addition, the 60-cent grab bag and the Pepsi-Cola giveaway were repeated.

His next booking was "Where the Boys Are," four days. Promotion included WACT radio tie-in whereby deejays played the title record each hour on the hour in advance, with a plug for the Dale booking at 25 cents a plug. WACT also used taped previews for the film at regular price. Newspaper ads made capital out of the front page news on the thrill-seeking students at Fort Lauderdale. Booser Motor Co. provided Triumph sports car to carry girls in bathing suits around town on Friday and Saturday.

Interviews were arranged with University of Alabama girls, which were run on all local radio stations.

For "Oceans 11," Manager Young arranged the Lucky 11 currency tieup with the local Sears, Roebuck & Co. store, which included a merchandise giveaway to the holders of the bills with lucky numbers.

A Speed night was booked consisting of "Fast and Long," "Zero to 60," "Devil's Hairpin" and "The Cool and the Crazy." A 1950 motor car was promoted for a giveaway in behalf of this bill. Lucky license numbers were posted in concession stand; owners received \$1, total of \$15. A foot-long hot dog, French fries and Pepsi-Cola featured for 50 cents with a coupon clipped from newspaper. WACT used spots and recording of racing noise. Special three and four-column ad in newspaper.

For his booking of "The Flaming Star," the main tieup was with the Leland bowling lanes, in which a pass to the Dale was awarded to bowler making a strike when the No. 1 pin was red capped. Newspaper ads and radio started two weeks in advance.

Roly-Poly Clown Makes Kid Attendance Magic

Tiny Bond, a 485-pound clown who formerly was with the Hunt circus, made his debut recently with the Ellis circuit in the Philadelphia area, after having appeared in drive-in theatres for Ray Rendelman.

Cinema-Scoop, the new Ellis weekly news-promotion bulletin to managers, reports:

Since this appearance for Jack Mercer at the Benner Theatre was a last-minute affair, the advance promotion was scanty, being limited to stage announcements and a few lines in the daily papers. However, the Benner drew a cool \$110 at the matinee in beautiful weather and against "One Hundred and One Dalmatians" in the Tyson. Tiny Bond and his little sidekick clown had a terrific reception and he was kept busy signing the comic books that he gave out to all the kids. The theatre decor, arranged by Mercer, lent to the success of the day. It was a circus theme with balloons, pennants, etc., decorating the lobby and the front. On the screen was "The Big Circus" with a Popeye cartoon festival. Before the show Tiny did a street ballyhoo and mingled with the kids in line, stopping traffic on Castor avenue. After the cartoons he did 20 minutes on the stage with magic and comments, surrounded by kids.

"At the same time, up the street at the Tyson, Walt Miles was well prepared to handle the expected mob for "Dalmatians" and ran two matinee shows to take care of it. During the first show he sold tickets to a street holdout for the second show. At this point he contacted Jack at the Benner and asked him to send up the clown for advance publicity. The effect was electric when Tiny appeared in front and inside the Tyson, which at that point was handling about 1,200 kids. With Tiny parading the aisles, Walt Miles made stage announcements about his appearance."



Five members of the Perokos theatre family were among the official hosts at an invitational preview of "Sportocus" at the Perokos circuit's de luxe Elm Theatre in Hartford, Conn. More than 1,000 press folk, state and city officials and leading citizens turned out for the gala event held prior to the Connecticut premiere. At left is Peter Perokos, president of Perokos Theatre Associates, and head of the clan; next is John D'Amato, Elm Monoger; John Perokos, assistant general monoger for PTA, and Spier P. Perokos, general monoger. Also present were Peter Perokos jr. and Steve Perokos. Exhibitors in the audience included Jack Sonson, Lou Cohen, Irving Hillmon, Thomas Groce, Livio Dottor, Henry Needles, Roy McNomoro, I. J. Hoffman, Irving Richlond and Bernie Menschell. From U-I were Lester Zimmermon and John Bos.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

FOR FORTY YEARS, promoters have been capitalizing on America's youthful beauties through promotion of the Atlantic City Miss America contest. Launched in 1921, it is today bigger and better than ever. They were feuding in 1928-29-30-31-32 and in 1934 but otherwise, there has been a Miss America every year. One gal, Mary Campbell, Columbus, Ohio, beauty in '22, repeated. The promoters were quick to sense the situation and, thus, the rule in 1924 that no queen could succeed herself. In recent years, they have successfully tied the national Jaycees into the promotion and this has resulted in many sectional, regional and state runoffs before the big Labor Day jackpot.

THIS YEAR, the Miss America promoters have developed a clever program idea—with ads. It's a 16-page color litho, 9x12 job that provides the program's backbone of historical facts, figures and photos. Into this combination of national pages, the local promoters sell, edit and insert as many pages of their own sectional, regional or state photos, information, etc., as they can come up with. It all gets stitched together under a beautiful cover and makes for a very effective, attractive, and prestige-building piece of literature.

STRANGE AS IT may seem, Hollywood has never produced a Miss America. California has produced five and so has Pennsylvania. Ohio has provided three. Mississippi, Colorado, Michigan and the District of Columbia have each produced two. One each is credited to Oklahoma, Illinois, Connecticut, New Jersey, Texas, New York, Tennessee, Minnesota, Arizona, Alabama, Utah, Georgia and South Carolina. An amazing total of 32 states is yet to produce a Miss America, according to the Atlantic City judges. Two gals who were 5 feet 10 tall have won. The shortie was the first one, measuring 5 feet 1. Weights of Miss America have ranged from 106 to 143 pounds. There have been 17 brown heads against ten blondes. Four were black-haired beauties, one was a redhead. Blue eyes have predominated. The youngest Miss America was 16, the oldest 25.

HOLLYWOOD COULD do itself a lot of good by getting together on such a promotion. But like exhibitors, Hollywood won't get together on any grassroots promotions. Vision what could happen if every indoor theatre in the U. S. was to determine the girl in the high school senior classes in its area "the most likely to make a successful movie star" each spring. Then, pit these local winners against one another in the state capitals. Then, send the four top state gals to Hollywood—200 in all. Let the people who make the films look at the cutest blonde, brunette, redhead and black-haired gal from each state. Let them choose Miss One and Two in each category. Let all eight appear with some big-name stars in a forthcoming film. Let the public vote their preference. Thus, could be born the star of '62—and she might shine from

your boxoffices for many moons.

NOW THIS WOULD be a relatively easy, simple thing to plan, organize and promote. Why is it that our industry, the world's foremost salesmen of feminine pulchritude, doesn't sink its teeth into promotions such as this? Theatre men keep asking this question continuously. Especially young theatre men. There seems to be only two answers. "Who Pays?" or "Who Cares?" Such a promotion could do a lot for Hollywood's public relations, too. One of the pet punchlines the Jaycees use to parents, when attempting to enlist their sweet daughter Susie in the big Miss America competition is, "Well, she won't have to get on a casting couch with some old fuddydud, to have a fair and equal chance to be successful!" How do you like that, suckers!

THE STAGE HANDS and musicians unions don't give the Miss America promotions any headaches. They're held mostly in high school auditoriums, which helps to empty theatres on those evenings. The prizes are plausible, ranging from \$10,000 to \$100 scholarships. Miss America, of course, like the guy who shoots a hole in one, hears from everybody. But, at the end of one fast year, Miss America is forgotten. We recently talked with a former Miss America and she said if it were her choice to live those days over again, she wouldn't enter. Her reason was that the year as queen rolled by all too rapidly and, when it ended, the letdown of going back to small-town life to raise kids was disheartening. She felt that if the winner had only a chance at a film career, it would bring out the best girls and the best in the girls. That could be somethin'!

IT'S ANOTHER IDEA from Babb's corner, perhaps worthy of kicking around. That's about the best one can hope for, these days—a kicking around. The funeral director is on the way and he's going to get all our theatre men, if we can't find ways to wake up the dead. Hollywood could help, and should! Or is it asking too much?

Hope Chest Tieup With IGA for the 'Bachelor'

MGM and the Independent Grocers Assn. (IGA), representing 5,000 independently owned retail grocery stores in 47 states and Canada, have joined in a promotion for "Bachelor in Paradise." In the tieup, which involves advertising in 3,000 daily and weekly newspapers, IGA member stores will distribute keys to a "Hope Chest." The chests will be located in theatres playing "Bachelor in Paradise," and people can try out their keys on the lock.

Each winning family — husband, wife and as many children as they have—will be turned loose in an IGA store for a specified number of minutes and will get free everything they can load into shopping carts in that time. The film stars Bob Hope and Lana Turner.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Ⓢ Absent-Minded Professor, The (97) Comedy Drama	100	Com	BV	2-27-61	++	++	++	++	++	++	++	13+
2516	Ⓢ All Hands on Deck (98) Ⓢ Farce-Comedy	100	Com	20th-Fox	4-17-61	±	±	±	±	±	±	±	6+4-
2514	Ⓢ All in a Night's Work (94) Comedy	100	Com	Para	3-27-61	++	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	100	Ad	Atlantis	3-13-61	±							1+1-
2524	Angel Baby (98) Drama	100	Ad	AA	5-15-61	++							8+2-
2489	Angry Silence, The (95) Dr...	100	Ad	Valiant	12-26-60	++	++	++	++	++	++	++	14+
2496	Another Sky (83) Melodr...	100	Ad	Harrison	1-23-61	+							3+1-
2518	Ⓢ Atlantis, The Lost Continent (91) Science-Fiction	100	Sci	MGM	4-24-61	++	+	±	+	++	+	+	9+1-
2541	Ⓢ Atlas (84) Spec. VistaScope...	100	Spec	Filmgroup	7- 3-61	+							1+
—B—													
2517	Behind the Mask (85) Dr...	100	Ad	Showcorp	4-24-61	+							1+
2382	Ⓢ Ben-Hur (212) Camera 65 Biblical Drama	100	Ad	MGM	11-30-59	++	++	++	++	++	++	++	14+
2517	Bernadette of Lourdes (91) Religious Drama	100	Rel	Janus	4-24-61	±			+				2+1-
2526	Ⓢ Beyond All Limits (100) Dr...	100	Ad	Omat	5-15-61	++							2+
2531	Beware of Children (80) Com...	100	Com	AIP	6- 5-61	+	+		+				3+
2528	Ⓢ Big Show, The (113) Ⓢ Dr...	100	Ad	20th-Fox	5-22-61	++	+	±	+	++	+	+	10+1-
2520	Ⓢ Bimbo the Great (87) Circus Dr...	100	Ad	WB	5- 1-61	±	±	±	±	±	±	±	4-4-
2504	Black Sunday (84) Horror Dr...	100	Hor	AIP	2-20-61	+	+	+	++	++	+	+	9+
2516	Blast of Silence (77) Drama	100	Ad	U-I	4-17-61	+	±	±	++	+	±	±	7+3-
2496	Blueprint for Robbery (88) Cr...	100	Ad	Para	1-23-61	+	++	+	+	+	±	±	8+1-
2543	Brainwashed (102) Dr...	100	Ad	AA	7-10-61	±			+	+			3+1-
2473	Ⓢ Butterfield 8 (109) Ⓢ Drama	100	Ad	MGM	10-31-60	++	++	+	++	+	+	±	10+1-
2534	Ⓢ By Love Possessed (115) Drama	100	Ad	UA	6-12-61	+	±	±	++	+			6+1-
—C—													
2485	Caltiki, The Immortal Monster (76) Sc.-F'n	100	Sci	AA	12- 5-60	±	+		±	±	±	±	3+4-
2512	Ⓢ Canadians, The (85) Ⓢ Dr...	100	Ad	20th-Fox	3-20-61	±	±	±	+	+	+	±	6+4-
2494	Carry On, Constable (86) Com...	100	Com	Gov'n'r	1-16-61	+		+					3+
2495	Ⓢ Carthage in Flames (111) Ⓢ Spectacle Drama	100	Ad	Col	1-23-61	±	±	±	±	±	±	±	7+6-
2488	Ⓢ Cimarron (140) Ⓢ Dr...	100	Ad	MGM	12-19-60	++	++	++	++	++	++	++	13+
2482	Ⓢ Cinderella (88) Comedy	100	Com	Para	11-28-60	++	±	+	++	+	±	±	9+2-
2497	Circle of Deception (100) Dr...	100	Ad	20th-Fox	1-30-61	+	++	±	++	+	+	+	7+1-
2491	Code of Silence (75) Melodrama	100	Ad	Sterling World-SR	1- 9-61	+							1+
2544	Ⓢ Come September (112) Ⓢ Com	100	Com	U-I	7-10-61	++		++	++				8+
2487	Crazy for Love (80) Com...	100	Com	Ellis	12-19-60	±							1+1-
2494	Ⓢ Cry for Happy (110) Ⓢ Com...	100	Com	Col	1-16-61	+	+	++	++	±	±	±	9+1-
2521	Cry Freedom (90) Dr...	100	Ad	Parallel	5- 8-61	±		+	+				3+1-
2521	Ⓢ Curse of the Werewolf, The (91) Horror Drama	100	Hor	U-I	5- 8-61	++		++	++	+	+	+	8+
—D—													
2528	Ⓢ David and Goliath (93) Ⓢ Biblical Spectacle	100	Ad	AA	4-22-61	+	±	+	++	+	±	±	7+2-
2512	Days of Thrills and Laughter (93) Comedy Compilation	100	Com	20th-Fox	3-20-61	++	+	+	++	±	++	+	10+1-
2535	Ⓢ Deadly Companions, The (90) Panav'n, Western	100	Ad	Pathe-America	6-12-61	++		+	++				6+
2514	Ⓢ Dead One, The (70) Horror	100	Hor	SR	4- 3-61	±							1+1-
2491	Desert Attack (76) Melo...	100	Ad	20th-Fox	1- 9-61	+		+		+	±	±	4+1-
2503	Devil's Commandment (71) Ⓢ Ho...	100	Ad	RCIP	2-20-61	±							1+1-
2508	Ⓢ Don Quixote (110) Classic Dr...	100	Ad	MGM	3- 6-61	++		++	+	+	++	++	10+1-
2499	Dondi (100) Comedy	100	Com	AA	2- 6-61	±		±	+				3+2-
2527	Ⓢ Dr. Blood's Coffin (92) Ho...	100	Ad	UA	5-22-61	-	±	-	+				2+3-
—E—													
2482	Ⓢ Esther and the King (109) Ⓢ Adventure Drama	100	Ad	20th-Fox	11-28-60	+	±	±	+	±	±	±	8+4-
2490	Ⓢ Exodus (212) Super-Panavision 70 Drama	100	Ad	UA	12-26-60	++	++	++	++	++	++	++	14+
—F—													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.	100	Ad	WB	5- 1-61	++	+	+	+	++	++	++	10+
2479	Facts of Life, The (103) Com-Dr...	100	Ad	UA	11-21-60	+	++	++	++	++	++	++	12+
2542	Ⓢ Fanny (133) Com. Dr.	100	Ad	20th-Fox	7- 3-61	++	++		++				8+
2526	Ⓢ Ferry to Hong Kong (103) Ⓢ Adventure Drama	100	Ad	20th-Fox	5-15-61	+	-	+	-	+			3+2-
2496	Fever in the Blood, A (117) Dr...	100	Ad	WB	1-23-61	++	+	+	++	+	+	+	9+
2516	Ⓢ Fiercest Heart, The (91) Ⓢ Outdoor Drama	100	Ad	20th-Fox	4- 3-61	+	±	±	±	±	±	±	6+3-
2531	Five Golden Hours (90) Comedy	100	Com	Col	6- 5-61	+	-	±	±	±	±	±	5+4-
2507	Five Guns to Tombstone (71) W'n	100	Ad	UA	3- 6-61	±	±	±	±	±	±	±	6+5-
2489	Ⓢ Flaming Star (101) Ⓢ Outdoor Drama	100	Ad	20th-Fox	12-26-60	+	++	+	++	++	++	++	10+
2538	Follow a Star (102) Comedy	100	Com	Zenith	6-19-61	±	-				+	±	3+3-
2483	Four Desperate Men (105) Melo...	100	Ad	Cont'l	12- 5-60	++							2+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2498	Foxhole in Cairo (68) Dr.....	Para	1-30-61	+	+	-	+	±	±	±	±	7+4-	
2495	French Mistress, A (91) Com...	F-A-W	1-23-61	±	+	+	+			+		5+1-	
2507	Frontier Uprising (68) W'n	UA	3- 6-61	+	+	±	±	±	+	±		6+3-	
—G—													
2523	Gambler Wore a Gun, The (67) W'n...	UA	5-15-61	±	±			±		±		4+4-	
2531	Get Outta Town (65) My...Sterling	W'ld	6- 5-61	±								1+1-	
2533	Ⓢ Gidget Goes Hawaiian (102) C/M...	Col	6-12-61	+	-	+	+	++	++			7+1-	
2495	Ⓢ Go Naked in the World (103) Ⓢ Drama	MGM	1-23-61	+	++	+	++	±	+	±		9+2-	
2491	Ⓢ Goddess of Love, The (68) Ⓢ Spectacle	20th-Fox	1- 9-61	+	-					±		2+2-	
2500	Gold of the Seven Saints (88) Outdoor Drama	WB	2- 6-61	±	++	+	+	++	+	+	+	9+1-	
2490	Ⓢ Goliath and the Dragon (90) Ⓢ Costume Spectacle	AIP	12-26-60	+	+	-	+	±	-	±		5+4-	
2544	Goodbye Again (120) Dr.....	UA	7-10-61	+	+		++	+	±	++		8+1-	
3498	Ⓢ Gorgo (78) Ⓢ Adv. Dr.	MGM	1-30-61	++	±	+	+	+	++			9+2-	
2486	Ⓢ Grass Is Greener, The (105) Ⓢ Comedy	U-I	12-12-60	+	++	+	++	-	+	++		9+1-	
2481	Great Impostor, The (112) Dr.....	U-I	11-28-60	++	++	+	++	++	++	++		12+	
2540	Green Helmet, The (88) Ac.....	MGM	6-26-61	+				+		±		4+1-	
2542	Ⓢ Girl in Room 13, The (79)	Astor	7- 3-61	+								1+	
2529	Gun Fight (68) Western	UA	5-29-61	±	±		+	+				4+2-	
2533	Ⓢ Guns of Navarone, The (157) Ⓢ War Adventure	Col	6-12-61	++	++	++	++	++	++	++	++	14+	
—H—													
2515	Hand, The (61) Melodrama	AIP	4-17-61	+								1+	
2488	Hand in Hand (75) Dr.....	Col	12-19-60	+	++	++	++	++	++	++	++	13+	
2487	Ⓢ Herod the Great (93) Ⓢ Costume Spectacle	AA	12-19-60	+		±	+	±	+	±		6+3-	
2478	Heroes Die Young (76) Melodrama	AA	11-14-60	+	±					±		4+3-	
2486	High School Caesar (72) Melo. Filmgroup		12-12-60	+								1+	
2513	Ⓢ Hippodrome (96) Action, (English-dubbed)	Cont'l	3-27-61	+	+		+		+			4+	
2535	Hitler's Executioners (78) Documentary	Vitalite	6-12-61	±		++						3+1-	
2499	Home Is the Hero (83) Dr.	Showcorp	2- 6-61	++	+					+	+	5+	
2539	Homicidal (87) Mys.....	Col	6-26-61	+	+	+	+	++				7+	
2506	Hoodlum Priest, The (101) Dr.....	UA	2-27-61	++	++	++	++	++	+			10+	
2530	Ⓢ House of Fright (80) C Ho.....	AIP	5-29-61	+	±	±	+	±		±		5+3-	
—I—													
2467	It Happened in Broad Daylight (97) Dr. (Eng.-dubbed)	Cont'l	10-10-60	+	++		++		+	+	+	7+	
2503	It Takes a Thief (94) Melo...Valiant		2-20-61	+								1+	
—J—													
2481	Jazz Boat (96) Ⓢ Dr/Music	Col	11-28-60	+	±	±		+				4+2-	
2479	Ⓢ Journey to the Lost City (90) Ⓢ Adv. Drama	AIP	11-21-60	+	±	-	+	±	±	±	±	6+5-	
—K—													
2471	Kill Me Tomorrow (80) Melodr....	Tudor	10-24-60	+								1+	
2540	King of the Roaring 20's (106) Cr. Drama	AA	6-26-61	+		±	++	+	+			6+1-	
2536	Ⓢ King in Shadow (78) Historical Dr.....	Exclusive	6-12-61	+								1+	
2507	Ⓢ Konga (90) Horror Drama	AIP	3- 6-61	++	+	±	+	++				7+1-	
—L—													
2533	Ⓢ Ladies Man, The (106) Com.....	Para	6-12-61	++	±	+	++	+	±	±	±	9+2-	
2532	Ⓢ Last Sunset, The (112) W'n.....	U-I	6- 5-61	++	±	±	++	+	+	+		9+2-	
2529	Last Time I Saw Archie, The (98) Comedy	UA	5-29-61	+	+	±	++	+	+			7+1-	
2505	League of Gentlemen, The (113) Comedy-Drama	Kingsley	2-27-61	++	++	++		++	++	+	++	11+	
2482	Left, Right and Center (90) Comedy	Bentley	11-28-60	++	++	+		+	+	++		9+1-	
2476	Ⓢ Legions of the Nile (91) Ⓢ Action Spectacle	20th-Fox	11- 7-60	±	-	-	±	=	-	±		3+8-	
2493	Ⓢ Little Angel (90) Com-Dr....	Murray	1-16-61	±	±		+		±			4+3-	
2537	Ⓢ Little Shepherd of Kingdom Come, The (108) Ⓢ Dr.....	20th-Fox	6-19-61	±						±		2+2-	
2465	Little Shop of Horrors, The (70) Horror Comedy	Filmgroup	10- 3-60	+		+						2+	
2502	Long Rope, The (61) Ⓢ W'n...20th-Fox		2-13-61	+	++	±	±	+	+			7+1-	
2513	Look in Any Window (87) Dr.....	AA	3-27-61	+	-	-	±	±	±	-		4+6-	
2534	Ⓢ Love in a Goldfish Bowl (87) Comedy/Songs	MGM	6-12-61	+	±	±	+	-	=	+		6+4-	
—M—													
2524	Mad Dog Coll (86) Ac Dr.....	Col	5-15-61	+	+	±	+	+	±	±		7+3-	
2489	Magdalena (76) Melodrama	SR	12-26-60	±								4+1-	
2492	Make Mine Mink (101) Com.....	Cont'l	1- 9-61	++	+		+	+	+	+		9+	
2541	Man in the Moon (98) Com...Trans-Lux		7- 3-61	+							++	3+	

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2501	Mania (85) Ho. Dr.	Valiant	2-13-61	+	+								2+
2512	Mailbag Robbery (70) Ac.	Tudor	3-20-61	+									1+
2503	Mark of the Devil (73) Melo.	RCIP	2-20-61	±									1+1-
2484	Marriage-Go-Round, The (99) © Comedy	20th-Fox	12- 5-60	+	+	±	+	+	+	+	+	+	10+1-
2525	Master of the World (104) Science-Fiction Drama	AIP	5-15-61	+	+	±	+	+	+	+	+	+	9+1-
2532	Matter of Morals, A (90) Drama	UA	6- 5-61	+	+	+	+	+	+	+	±	+	7+1-
2518	Mein Kampf (121) Documentary	Col	4-24-61	+	+	+	+	+	+	+	+	+	9+
2469	Midnight Lace (108) Dr.	U-I	10-17-60	+	+	+	+	+	+	+	+	+	12+
2504	Mighty Crusaders, The (87) © Spectacle	Falcon-SR	2-20-61	±									1+1-
2502	Millionairess, The (90) © G. B. Shaw Comedy	20th-Fox	2-13-61	+	+	+	+	+	+	±	+	+	9+1-
2523	Minotaur, The (92) © Adv.	UA	5-15-61	+	±	±	+	+	+	+	+	+	4+2-
2500	Misfits, The (124) Drama	UA	2- 6-61	+	+	+	+	+	+	+	+	+	13+
2537	Misty (92) © Youth Classic	20th-Fox	6-19-61	+	+	+	+	+	+	+	+	+	10+
2535	Morgan the Pirate (97) © Adv.	MGM	6-12-61	+	+	+	+	±	±	±	±	±	7+3-
2499	More Deadly Than the Male (60) Crime Melodrama	Schoenfeld	2- 6-61	+									2+
2538	Most Dangerous Man Alive (82) SF.	Col	6-19-61	+	-	-		±	-	-	-	-	2+5-
—N—													
2543	Naked Edge, The (102) Susp. Dr.	UA	7-10-61	+	+			+	+	+	+	+	10+
2470	Natchez Trace (80) Adv.	Panorama-SR	10-17-60	+									1+
2519	Nature Girl and the Slaver (70) Adv.	UPRO	5- 1-61	±									1+1-
2470	Never on Sunday (97) Com-Dr.	Lopert-UA	10-17-60	+	+	+	+	+	+	+	+	+	10+
2536	Nikki, Wild Dog of the North (73) Outdoor Drama	BV	6-12-61	+	+	+	+	+	+	+	+	+	6+
2478	North to Alaska (122) © Action Comedy	20th-Fox	11-14-60	+	±	+	+	+	+	+	+	+	10+1-
—O—													
2514	One-Eyed Jacks (141) © Dr.	Para	3-27-61	+	+	+	+	+	+	+	+	+	13+
2497	One Hundred and One Dalmatians (80) Animated Feature	BV	1-30-61	+	+	+	+	+	+	+	+	+	12+
2527	On the Double (92) Panavision Comedy	Para	5-22-61	+	±	+	+	+	+	+	+	+	12+1-
2510	Operation Bottleneck (78) Ac.	UA	3-13-61	+	±	±	+	±	+	-			4+3-
2509	Operation Eichmann (92) Drama	AA	3-13-61	+	+	-	+	±	+	+	+	+	8+2-
—P—													
2523	Parent Trap, The (124) Comedy	BV	5-15-61	+	+	+	+	+	+	+	+	+	13+
2510	Parrish (137) Drama	WB	3-13-61	+	±	±	+	+	+	+	+	+	11+1-
2509	Passport to China (75) Ac.	Col	3-13-61	+	±	±	+	±	±	±	±	±	5+3-
2492	Pepe (157) © Comedy/Music	Col	1- 9-61	+	+	+	+	+	+	+	±	+	12+1-
2520	Pharaoh's Woman, The (83) © Costume Drama	U-I	5- 1-61	±	±	±	+	-					4+4-
2519	Pleasure of His Company, The (114) Comedy	Para	5- 1-61	+	+	+	+	+	+	+	+	+	11+
2477	Plunders, The (94) Adv. Dr.	AA	11-14-60	+	+	+	+	+	+	±	±	±	8+1-
2501	Police Dog Story (61) Drama	UA	2-13-61	+	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108) Crime Drama	WB	4- 3-61	+	+	+	+	+	+	±	+	+	10+1-
2522	Portrait of a Sinner (96) Dr.	AIP	5- 8-61	+				+					3+
2511	Posse From Hell (89) W'n	U-I	3-20-61	±	+	+	+	+	+	±	±	±	7+2-
2530	Primitive Paradise (66) Documentary	Excelsior	5-29-61	+	+			+					5+
2508	Prisoners of the Congo (90) Adventure Drama	Atlantis	3- 6-61	±									1+1-
—Q—													
2516	Question 7 (110) Dr.	DeRochemont	4- 3-61	+							+		4+
—R—													
2516	Raisin in the Sun, A (125) Dr.	Col	4- 3-61	+	+	+	+	+	+	+	+	+	12+
2522	Return to Peyton Place (122) Drama	20th-Fox	5- 8-61	+	+	+	+	+	+	+	-	+	9+1-
2529	Revolt of the Slaves (99) © Action Spectacle	UA	5-29-61	+	±		+	±			±	±	4+1-
2526	Right Approach, The (92) © Drama/Music	20th-Fox	5-15-61	+	-	±	+	-	±	±	±	±	5+5-
2519	Ring of Fire (119) © Outdoor Action	MGM	5- 1-61	+	+	+	+	+	+	±	±	±	8+1-
2511	Rocket Attack, U.S.A. (66) Melodrama	Exploit-Brenner	3-20-61	±									1+1-
2524	Romanoff and Juliet (112) Com.	U-I	5-15-61	+	+	+	+	+	+	+	+	+	11+
2485	Royal Ballet (131) Ballet	Lopert	12-12-60	+							+	+	4+
—S—													
2506	Sanctuary (90) © Drama	20th-Fox	2-27-61	+	+	+	+	+	+	+	+	+	8+
2515	Saturday Night and Sunday Morning (90) Drama	Cont'l	4-17-61	+	+				+	+	+	+	9+
2464	Savage Innocents, The (89) © Adv. Dr.	Para	9-26-60	+	+	+	+	+	+	+	±	±	11+1-
2476	Secret of the Purple Reef (80) © Action Drama	20th-Fox	11- 7-60	±	±			+	+	±			5+3-
2511	Secret Partner, The (91) My.	MGM	3-20-61	+	±	±	±	±	±	±	±	±	8+2-
2513	Secret Ways, The (112) Dr.	U-I	3-27-61	+	+	-	+	+	+	+	+	+	6+1-
2522	Serengeti (84) Jungle Documentary Adventure	AA	5- 8-61	+	+						+		6+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	+	-					±	-	2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	+	+	+	+	+	+	+	+	9+
2521	Shadow of the Cat, The (79)	Horror Drama	U-I	5- 8-61	+		±	+			+	±	5+2-
2475	Shakedown, The (91)	Action	U-I	11- 7-60	+	+		+			-		3+1-
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	+								1+
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	±	+	+	+	±	±	+	+	10+1-
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±						-		1+2-
2539	Silent Call, The (63)	C Dr.	20th-Fox	6-26-61	±		+		+	+			4+1-
2528	Snake Woman, The (68)	Horror	UA	5-22-61	±	±	-	±	±	±	-	±	3+5-
2502	Sniper's Ridge (61)	© Dr.	20th-Fox	2-13-61	-	+	+	±	±	±	±	±	5+4-
2530	Snow White and the Three Stooges (93)	© Fant'y	20th-Fox	5-29-61	±	±	-	±	+	+	+	+	8+2-
2485	Spring Affair (69)	Comedy	SR	12-12-60	±		+	±	+				4+2-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±	=					-		1+4-
2525	Steel Claw, The (96)	Ac.	WB	5-15-61	±	+	-	+	±	±	±	±	5+4-
2536	Stop Me Before I Kill! (93)	Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	+	6+1-
2476	Sundowners, The (133)	Dr.	WB	11- 7-60	±	±	±	±	±	±	±	±	14+
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	±	+	±	±	±	±	±	±	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle	Valiant	12-19-60	+							+	2+
2494	Sword of Sherwood Forest (80)	© Adventure Drama	Col	1-16-61	+	±	+	+	±	±	±	±	8+3-
—T—													
2539	Tammy Tell Me True (97)	Com. Dr.	U-I	6-26-61	+	±	+	±	+	±	±	±	8+1-
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	+				±		±	+	4+2-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	+	±		+			+	±	5+2-
2493	Tess of the Storm Country (84)	© Melodrama	20th-Fox	1-16-61	+	+	+	+	+	+	+	+	6+
2543	Thief of Baghdad (90)	© Ad. Fantasy	MGM	7-10-61	+	+				±			3+1-
2534	Three Blondes in His Life (73)	Mystery	Cinema Assoc	6-12-61	±		-			±			2+3-
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col	12-12-60	+	+	±	±	±	±	+	±	11+
2542	Time Bomb (92)	Suspense Dr.	AA	7- 3-61	+								1+
2498	Tomboy and the Champ (92)	Comedy-Drama	U-I	1-30-61	+	±		+			+	+	4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	+					+	+		3+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±								1+1-
2510	Trapp Family, The (106)	Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	±	+	±	7+3-
2541	Trouble in the Sky (76)	Action-Dr.	U-I	7- 3-61	±								1+1-
2493	Tunes of Glory (106)	Dr.	Lopert	1-16-61	±	±	±	±	±	±	±	±	13+
2544	20,000 Eyes (61)	© Dr.	20th-Fox	7-10-61	+						+	±	3+1-
2525	Two Loves (100)	© Drama	MGM	5-15-61	±	±	+	±	±	±	±	±	11+
2538	Two Rode Together (109)	Dr.	Col	6-19-61	±	±	±	±	±	±	±	±	7+2-
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	+	±	±	±		±	+	+	9+
—U—													
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	+	±	+	+	+	+	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama	AA	1- 9-61	+						-	±	2+2-
—V—													
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	+	±	±	+	+	±	±	±	10+
2540	Voyage to the Bottom of the Sea (105)	© Ad.	20th-Fox	6-26-61	+	+	+	+	+	+	±	±	6+1-
—W—													
2483	Wackiest Ship in the Army, The (99)	© Comedy	Col	12- 5-60	+	±	±	±	±	±	±	±	11+1-
2527	Warrior Empress, The (89)	© Action-Adventure	Col	5-22-61	±	±	±	±	+	±	±	±	7+5-
2515	Watch Your Stern (88)	Com.	Magna	4- 3-61	+	±	±	±	±	±			6+1-
2484	Where the Boys Are (99)	© Com.	MGM	12- 5-60	±	±	±	±	±	±	±	±	13+
2532	When the Clock Strikes (72)	Mystery	UA	6- 5-61	±	-	±	+					3+3-
2500	White Warrior (86)	© Adv. Dr. (Eng. dubbed)	WB	2- 6-61	±	+	-	+	±	±	±	±	7+4-
2537	Wild in the Country (114)	© Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±		+	6+3-
2475	Wild Rapture (68)	Documentary	Exclusive-SR	11- 7-60	+								1+
2508	Wings of Chance (76)	© Outdoor Drama	U-I	3- 6-61	±	-			+	+			3+2-
2487	Wizard of Baghdad (92)	© Costume Comedy	20th-Fox	12-19-60	+	±	±	+	+	+	+	+	7+2-
2480	World of Suzie Wong, The (129)	Drama	Para	11-28-60	±	±	±	±	±	±	±	±	12+
—XYZ—													
2518	Young Love (80)	Drama	Exclusive	4-24-61	+								1+
2497	Young One, The (96)	Dr.	Valiant	1-30-61	+	+	±	±	±	±	±	±	9+3-
2517	Young Savages, The (103)	Dr.	UA	4-24-61	±	±	±	±	±	±	±	±	11+

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
The Plunderers (94)....Ad..6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			ⓈGoliath and the Dragon (90) ©Ad..509 Mark Forest, Broderick Crawford			Let No Man Write My Epitaph (106) .....D..513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120) .....D..104 Gina Lollobrigida, Yves Montand			ⓈG.I. Blues (104) ..CD/M..6005 Elvis Presley, Juliet Prowse			NOVEMBER
The Unfaithfuls (89).....D..6015 Gina Lollobrigida, May Britt, Pierre Cressoy						Surprise Package (100)....C..514 Yul Brynner, Mitzel Gaynor, Noel Coward			ⓈButterfield 8 (109) ©..D..106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			ⓈA Breath of Scandal (98) V .....C..6006 John Gavin, Sophia Loren, Maurice Chevalier			
ⓈHerod the Great (95)....Ad..6016 Edmund Purdom, Sylvia Lopez						Hell Is a City (96) ©..Cr..516 Stanley Baker, John Crawford						ⓈCinderella (91) ....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti			DECEMBER
						ⓈThe 3 Worlds of Gulliver (100) SuperDynamation..Ad..517 Kerwin Mathews, Jo Morrow			ⓈWhere the Boys Are (99) ©C..110 Dolores Hart, George Hamilton, Yvette Mimieux, Connee Francis						
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						Please Turn Over (86)....C..518 Ted Ray, Jean Kent						Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley			JANUARY
						Jazz Boat (95) ©CD/M..519 Anthony Newley, Anne Aubrey			ⓈGo Naked in the World (103) ©D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Foxhole in Cairo (68) ....D..6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven			
			Portrait of a Sinner (96) .....D..507 Nadja Tiller, Tony Britton, William Bendix			ⓈThe Wackiest Ship in the Army (99) ©C..521 Jack Lemmon, Ricky Nelson						ⓈWorld of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms			FEBRUARY
			Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson			ⓈSword of Sherwood Forest (80) .....Ad..522 Richard Greene, Peter Cushing			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley			ⓈThe Savage Innocents (89) ⓈD..6004 Anthony Quinn, Yoko Tani, Anna May Wong			
Dondi (100) .....C..6102 David Janssen, Patti Page, David Kory			The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt			Hand in Hand (75) .....D..523 John Gregson, Sybil Thorndike			ⓈGorgo (76) .....Ad..105 Bill Travers, Vincent Winter			ⓈBlood and Roses (84) ..My..6003 Mel Ferrer, Annette Vadim, Elsa Martinelli			MARCH
Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			ⓈKonga (90) ©Ho..603 Michael Gough, Jess Conrad, Margo Johns			Passport to China (75)....Ac..527 Richard Basehart, Lisa Gastoni			ⓈCimarron (147) ©D..108 Glenn Ford, Maria Schell						
						ⓈCarthage in Flames (93) ⓈAd..528 Anne Heywood, Jose Suarez			The Secret Partner (91) ..D..115 Stewart Granger, Hays Harareet						
Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot			Beware of Children (80) ..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			ⓈCry for Happy (110) © CD..529 G. Ford, Milko Taka, D. O'Connor						ⓈAll in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson			APRIL
						Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn									
Angel Baby (98) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			ⓈHouse of Fright (80) ..Ho..604 Paul Massie, Dawn Addams			ⓈPepe (157) ©C/M..520 Cantinflas, D. Dalley, Shirley Jones			ⓈAtlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall			ⓈOne-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			MAY
ⓈDavid and Goliath (93) ©Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy			Operation Camel (65) ....C..605 Nora Hayden, Louise Renard			A Raisin in the Sun (125) ..D..533 Sidney Poitier, Claudia McNeil			ⓈTwo Loves (100) © ...D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins						
						The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee						ⓈLove in a Goldfish Bowl (88) ©C/M..6018 Tommy Sands, Fabian, Jan Sterling			
King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney			ⓈMaster of the World (104) .....5F..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward			ⓈRing of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin						JUNE
Brainwashed (102) .....D..6108 Curt Jurgens, Claire Bloom						Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse			The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters						
						Stop Me Before I Kill (105) ©D..535 Claude Dauphine, Diane Cilento									
Armored Command (105) ..Ac..6109 Howard Keel, Tina Louise			ⓈAlakazam the Great (85) An..608 Cartoon feature, with voices of Frankie Avalon and others			Mein Kampf (121) .....Doc..538 ⓈWarrior Empress (89) ©Ad..524 Kerwin Mathews, Tina Louise			ⓈMorgan the Pirate (97) ©Ad..120 Steve Reeves, Valerie Lagrange			ⓈThe Ladies Man (106) ..C..6015 Jerry Lewis, Helen Traubel			JUNE-JULY-AUG.
						Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin			ⓈThe Honeymoon Machine (88) ©C..122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton			ⓈOn the Double (92) Ⓢ C..6016 Danny Kaye, Dana Wynter			JULY
						Most Dangerous Man Alive (82) .....Ac..541 Ron Randall, Debra Paget, Elaine Stewart			ⓈMagic Boy (83) .....An..107 Feature-length cartoon						
						ⓈGidget Goes Hawaiian (102) ©C..601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett			ⓈThe Secret of Monte Cristo (80) ©Ad..121 Rory Calhoun, Patricia Bredin						
						ⓈThe Guns of Navarone (157) ©D..603 Gregory Peck, David Niven			ⓈAda (...) ©D..124 Susan Hayward, Dean Martin, Ralph Meeker						
						ⓈTwo Rode Together (108) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			Bridge to the Sun (...) ..D..118 Carroll Baker, James Shigeta						
Twenty Plus Two (100) My 6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Morehead			ⓈThe Pit and the Pendulum (...) Panavision .....Ho..609 Vincent Price, John Kerr			ⓈThief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll									AUGUST

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
NOVEMBER	<p>Ⓢ Goddess of Love (68) Ⓢ D..039 Belinda Lee, Jacques Sernas</p> <p>Ⓢ North to Alaska (122) .....Ad..051 John Wayne, Capucine, Fahlan</p> <p>Ⓢ Desert Attack (76) .....Ac..053 John Mills, Sylvia Syms</p> <p>Ⓢ Tess of the Storm Country (84) .....D..050 Diane Baker, Lee Philips</p>	<p>Inherit the Wind (126)....D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge</p>	<p>Ⓢ Midnight Lace (108)....D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy</p>	<p>Ⓢ Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen</p>	<p>ALLIED ARTISTS</p> <p>The Big Wave .....Ad.. Sessue Hayakawa</p> <p>Billy Budd .....D.. Peter Ustinov, Robert Ryan</p> <p>Ⓢ El Cid ⑦ .....D.. Charlton Heston, Sophia Loren</p> <p>AMERICAN-INT'L</p> <p>Ⓢ Reptilicus .....SF.. Bodil Miller</p> <p>Ⓢ Journey to the 7th Planet..SF.. John Agar, Greta Thyssen</p> <p>COLUMBIA</p> <p>Ⓢ The Devil at 4 O'clock Ⓢ D.. Spencer Tracy, Frank Sinatra</p> <p>Scream of Fear .....D.. Susan Strasberg, Ronald Lewis</p> <p>Ⓢ Mysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood</p> <p>Ⓢ Greengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York</p> <p>Ⓢ Barabbas ⑦ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine</p> <p>Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda</p> <p>13 East Street .....D.. Alan Ladd, Rod Steiger</p> <p>Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs</p> <p>The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire</p> <p>MGM</p> <p>Ⓢ Four Horsemen of the Apocalypse ⓈD.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb</p> <p>Ⓢ Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita</p> <p>A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux</p> <p>Ⓢ King of Kings ⑦ .....Bib D.. Jeffrey Hunter, Siobhan McKenna</p> <p>A Thunder of Drums.....OD.. Richard Boone, Geo. Hamilton, Luana Patten</p> <p>PARAMOUNT</p> <p>Ⓢ Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard</p> <p>Ⓢ Summer and Smoke .....D.. Laurence Harvey, Geraldine Page</p> <p>Ⓢ Hatari! .....Ad.. John Wayne, Red Buttons</p> <p>Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin, Fess Parker</p> <p>Ⓢ My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
DECEMBER	<p>Ⓢ Wizard of Baghdad (92) .....Ad..054 Dick Shawn, Diane Baker, Barry Coe</p> <p>Ⓢ Flaming Star (92) Ⓢ W..056 Elvis Presley, Barbara Eden</p> <p>Ⓢ Esther and the King (109) .....D..057 Joan Collins, Richard Egan</p> <p>Ⓢ Legions of the Nile (94) Ⓢ Ad..037 Linda Cristal, Ettore Manni</p>	<p>Police Dog Story (61)....Doc..6029 James Brown, Merry Anders</p> <p>The Facts of Life (104)....C..6104 Bob Hope, Lucille Ball</p>	<p>The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren</p>	<p>Ⓢ The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynnis Johns</p>	
JANUARY	<p>Ⓢ Marriage-Go-Round (99) Ⓢ C..101 Susan Hayward, James Mason, Julie Newmar</p> <p>Ⓢ Little Shepherd of Kingdom Come (108) Ⓢ D..102 Jimmie Rodgers, Luana Patten</p> <p>Ⓢ Can-Can (131) Ⓢ M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharman</p>	<p>Ⓢ The Grass Is Greener (105) ⑦ .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) .....D..008 Efrem Zimbalist Jr., Angle Dickinson</p>	
FEBRUARY	<p>Ⓢ The Millionairess (90) Ⓢ C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) Ⓢ D..111 Bradford Dillman, Suzy Parker</p> <p>Ⓢ Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot</p> <p>Ⓢ The Canadians (85) Ⓢ OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78)....6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepi)</p>	
MARCH	<p>Sanctuary (90) ⓈD..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation .....C..114</p> <p>Ⓢ The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt</p> <p>Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements</p>	<p>Ⓢ The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates</p> <p>Frontier Uprising (68)....W..6103 Jim Davis, Nancy Hadley</p>	<p>Ⓢ Wings of Chance (76) ..OD..6111 James Brown, Frances Rafferty</p>	<p>Ⓢ The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	
APRIL	<p>Ⓢ All Hands on Deck (93) ⓈM..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ⓢ Ferry to Hong Kong (103) ⓈAd..110 Orson Welles, Curt Jurgens, Sylvia Syms</p> <p>Ⓢ The Fiercest Heart (91) ⓈOD..120 Stuart Whitman, Juliet Prowse</p>	<p>Ⓢ The Minotaur (92) Ⓢ Ad..6115 Bob Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90)....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Ⓢ Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann</p>	<p>Ⓢ The Sins of Rachel Cade (123) .....D..003 Angle Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton</p>	
MAY	<p>Ⓢ Return to Peyton Place (122) ⓈD..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (92) ⓈD/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p> <p>Ⓢ The Big Show (113) Ⓢ Ad..123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103)....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill</p> <p>The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders</p> <p>Gun Fight (62) .....W..6113 James Brown, Joan Staley</p>	<p>Ⓢ Posse From Hell (89)....W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>Ⓢ The Pharaoh's Woman (88) ⓈAd..6113 Linda Cristal, John Drew Barrymore</p> <p>Ⓢ Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>Ⓢ The Steel Claw (96) ..Ac..012 George Montgomery, Charlito Luna</p>	
JUNE	<p>Battle at Bloody Beach (80) ⓈAc..128 A. Murphy, G. Crosby, D. Michaels</p> <p>Ⓢ Wild in the Country (114) ⓈD/M..129 E. Presley, H. Lange, T. Weld</p> <p>Ⓢ Snow White and the 3 Stooges (107) ⓈC..130 Carol Heiss, Stooges</p>	<p>Snake Woman (68) ....Ho..6112 John McCarthy, Susan Travers</p> <p>Ⓢ Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court</p> <p>Ⓢ Revolt of the Slaves (100) ⓈAd..6117 Rhonda Fleming, Lang Jeffries</p>	<p>Ⓢ Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin</p> <p>Ⓢ Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain</p> <p>The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell</p> <p>Ⓢ The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke</p> <p>Ⓢ Bimbo the Great (87)....Ad..014 Charles Holm, Mary Ann Shields</p>	
JULY	<p>Ⓢ Misty (92) ⓈOD..131 David Ladd, Arthur O'Connell</p> <p>Ⓢ Voyage to the Bottom of the Sea (105) ⓈAd..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p>	<p>Ⓢ By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist Jr.,</p> <p>The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb,</p> <p>When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders</p>	<p>Trouble in the Sky (76)....Ac..6118 Michael Craig, Elizabeth Seal</p> <p>Ⓢ Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin</p>	<p>Ⓢ Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p> <p>Ⓢ Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	
AUGUST	<p>Ⓢ Francis of Assisi (111) Ⓢ D.. Bradford Dillman, Dolores Hart, Stuart Whitman</p> <p>Ⓢ Marines, Let's Go (...) Ⓢ C.. David Hedison, Tom Tryon</p>	<p>The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr</p> <p>Goodbye Again (120) ....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins</p> <p>The Cat Burglar (65) ..Ac.. Gegg Palmer, June Kenney</p>	<p>Blast of Silence (77) ..D.. Allen Baron, Molly McCarthy</p>	<p>Ⓢ Lad, A Dog (...).....D.. Peter Breck, Peggy McCay</p>	<p>20th-FOX</p> <p>Ⓢ The Big Gamble ⓈAd.. Juliette Greco, Stephen Boyd, David Wayne</p> <p>Madison Avenue ⓈD.. Dana Andrews, Eleanor Parker</p> <p>20,000 Eyes (61) ⓈD.. Gene Nelson, Merry Anders</p> <p>UNITED ARTISTS</p> <p>Exodus (212) (Panavision 70) .....D..6101 (Special release)....Paul Newman, Eva Marie Saint, Peter Lawford</p> <p>Season of Passion .....D.. Ernest Borgnine, Anne Baxter</p> <p>Something Wild .....D.. Carroll Baker, Ralph Meeker</p> <p>Birdman of Alcatraz.....D.. Burt Lancaster, Karl Malden</p> <p>The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving</p> <p>Ⓢ Paris Blues .....D.. Paul Newman, Joanne Woodward</p> <p>UNIVERSAL-INT'L</p> <p>Ⓢ Back Street .....D.. Susan Hayward, John Gavin</p> <p>Ⓢ Cape Fear .....D.. Gregory Peck, Polly Bergen</p> <p>The Outsider .....D.. Tony Curtis, Jas. Franciscus</p> <p>WARNER BROS.</p> <p>Ⓢ Splendor in the Grass.....D.. Natalie Wood, Warren Beatty</p> <p>Ⓢ Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan</p> <p>Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin</p> <p>Ⓢ The Music Man ⑦ .....M.. Robert Preston, Shirley Jones</p> <p>Ⓢ A Majority of One.....C.. Rosalind Russell, Alec Guinness</p> <p>Claudette Inglish .....D.. Diane McBain, Arthur Kennedy</p>

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Ten Who Dared (92) Ad. Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson
 (128) Panavision Ad. Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 One Hundred and One
 Dalmatians (80) An. Mar 61
 The Absent-Minded Professor
 (97) C. May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 The Parent Trap (123) C. Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills
 Nikki, Wild Dog of the
 North (73) Ad. Jul 61
 Jean Coutu, Nikki (dog star)

CONTINENTAL

It Happened in Broad
 Daylight (97) D. Sep 60
 Heinz Rühmann, Michel Simon
 The Entertainer (97) D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98) (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) Ac. Mar 61
 (Eng-dubbed) Gerhard Reldmann,
 Margit Nankke
 Saturday Night and Sunday
 Morning (90) D. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) D. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63) D. Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth
 (71) D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70) HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) D. Nov 60
 Gary Clark, Mario Ryan
 Atlas (84) VitaScope Spec. May 61
 Michael Forest, Frank Wolf,
 Barboura Morris

GOVERNOR

Carry On, Nurse (89) C.
 Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD. Feb 61

Jack Hawkins, Nigel Patrick
K. GORDON MURRAY
 Santa Claus (94) F. Nov 60
 Narrated by Ken Smith
 Little Angel (90) CD. Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) C. Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) D. Jan 61
 Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions
 (90) Panavision W. Jul 61
 Maureen O'Hara, Brian Keith,
 Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
 (71) Ho. Jan 61
 Glenna Maria Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) C. Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) Ac. Dec 60
 Carlos Thompson, Ariadna Welter
 Code of Silence (75) Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
 (72) Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93) Ad. Mar 61
 Peter Wyngarde, Donald Sinden
 Nature Girl and the Slave
 (70) Ad. May 61
 Marian Michael, Adrian Hoven

VALIANT-VITALITE

Sword and the Dragon
 (83) Ad. Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) D. Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103) D. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) D. Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners
 (78) Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) 9-19-60
 (Kingsley) Elsa Daniel

FRANCE

Breathless (89) 3-6-61
 (F-A-W) Jean Seberg, Jean-
 Paul Belmondo
 Eye for an Eye, An
 (93) V. 10-5-60
 (Manhattan) Curt Jurgens
 Love Game, The (85) 2-13-61
 (F-A-W) Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110) 3-6-61
 (Cont'l) Gerard Philippe, Lilli
 Palmer, Anouk Aimee, L. Padovani
 No Morals (77) 11-14-60
 (Mishkin) Jeanne Moreau
 Ostrich Has Two Eggs, The
 (89) 11-21-60
 (Janus) Pierre Fresnay, Simone
 Renant
 Port of Desire (85) 12-5-60
 (Kingsley-Union) H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) Jean Renoir, Pauline
 Lubost
 Rue de Paris (90) 12-12-60
 (Lopert) Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
 (President) Hardy Kruger, E.
 Mueller
 Glass Tower, The (104) 10-3-60
 (Ellis) Lilli Palmer
 Rest Is Silence, The (106) 10-3-60
 (F-A-W) Hardy Kruger, P. Van
 Eyck
 Three-Penny Opera, The
 (113) 11-21-60
 (Brandon) Lotte Lenya, Rudolph
 Forster

GREECE

Counterfeit Coin (120) 10-3-60
 (Atlantis) K. Logothetides

Moussitsa (75) 6-5-61
 (Greek Pictures) A. Vouyouklaki
 288 Stourmaria St. (90) 2-27-61
 (Atlantis) Orestis Makris,
 Sophia Vembo

ITALY

Big Deal on Madonna St.,
 The (91) 1-30-61
 (UMP) V. Gassman, Toto
 Holiday Island (105) 11-14-60
 (Brandon) Vittorio de Sica
 La Dolce Vita (175) 4-24-61
 (Astor) Marcello Mastroianni,
 Anita Ekberg, Anouk Aimee, Alain
 Cuny
 L'Aventura (145) 6-5-61
 (Janus) Monica Vitti, Gabriele
 Ferzetti, Lea Massari
 Two Women (105) 6-19-61
 (Embassy) Sophia Loren,
 Jean-Paul Belmondo
 Wild Love (86) 5-1-61
 (Ellis) Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5-8-61
 (Cory) Toshirō Mifune
 Road to Eternity (181) 2-27-61
 (Beverly) Tatsuya Nakadai

SWEDEN

Dreams (86) 8-8-60
 (Janus) E. Dahlbeck, H. Anders-
 son
 Unmarried Mothers (79) 3-13-61
 (President) E. Ethberg, B. Logart
 Virgin Spring, The (88) 12-12-60
 (Janus) Max von Sydow,
 Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) 1-31-61
 (Kingsley) Vladimir Ivashov,
 Shanna Prokhorenko (also Eng-
 dubbed)

Short subjects, listed by company, in order
 of release. Running time follows title.
 Date is national release month. Color and
 process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES

5424 French Fried Frolic
 (16 1/2) Feb 61
 5434 Hectic Honeymoon
 (17) Jan 61
 5425 Should Husbands
 Marry? (17) Apr 61
 5435 Aim. Fire, Scoot (16) Mar 61
 5426 He Flew the Shrew
 (16 1/2) May 61
 5436 Man or Mouse (18) Jun 61

CANDID MICROPHONE

5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61
 5555 No. 5, Ser. 2 (11) Mar 61
 5556 No. 6, Ser. 2 (10 1/2) Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10) May 61

COLOR FAVORITES

5604 Way of All Pests
 (7 1/2) Nov 60
 5605 Four Wheels, No
 Brakes (6 1/2) Nov 60
 5606 Skeleton Frolic (7 1/2) Dec 60
 5607 Babie Boogie (6) Jan 61
 5608 Pickled Puss (6 1/2) Jan 61
 5609 Christopher Crumpet's
 Playmate (6 1/2) Feb 61
 5610 Swiss Tease (6) Mar 61
 5611 The Rise of Dutton
 Lang (6 1/2) Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61
 5614 Topsy Turkey (6 1/2) Jun 61
 5615 Punchy de Leon (6 1/2) Jul 61

FILM NOVELTIES

5851 Canine Crimebusters
 (10) Oct 60
 5852 Push Back the Edge
 (10) Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10) Mar 61
 5854 Yukon Canada (10) Apr 61
 LOOPY de LOOP
 (Color Cartoons)
 5702 Here Kiddie Kiddie
 (6 1/2) Dec 61
 5703 Countdown Clown (6 1/2) Jan 61
 5704 Happy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky
 Day (6 1/2) May 61
 5707 Fee Fee Foos (6 1/2) Jun 61
 5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES

5754 Magoo Makes News (6)
 (Both C and standard) Dec 60
 5755 Hotsy Footsy (7) Feb 61
 5756 Magoo's Canine Mutiny
 (Both C and standard) Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6) Jul 61

SPECIAL COLOR FEATURETTES

5441 Wonderful Hong Kong
 (19 1/2) Jan 61
 5442 Splendors of Paris
 (19) May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS

4160 King of the Congo Jun 60
 5120 Son of Geronimo Nov 60
 5140 The Great Adventures of
 Captain Kidd Mar 61

STOOGES COMEDIES

5401 Income Tax Sappy
 (16 1/2) Sep 60
 5402 Pardon My Backfire
 (16) Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16) Jan 61
 5405 Knutty Knights
 (17 1/2) Feb 61
 5406 Shot in the Frontier
 (16) Apr 61
 5407 Scotchd in Scotland
 (15 1/2) May 61
 5408 Fling in the Ring
 (16) Jul 61

THRILLS OF MUSIC

5951 Ray Anthony & His
 Orchestra (10 1/2) Oct 60
 5952 Shorty Sherlock & His
 Orchestra (8 1/2) Dec 60
 5953 Skitch Henderson & His
 Orchestra (10) Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11) May 61

WORLD OF SPORTS

5801 Rastlin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2) Feb 61
 5803 Water-Sports Champs
 (10) Apr 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7) Sep 60
 W262 Mice Follies (7) Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling
 (7) Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7) Sep 60
 W272 Mouse for Sale (7) Sep 60
 W273 Cat Fishin' (8) Sep 60
 W274 Part Time Pal (8) Sep 60
 W275 Cat Concerto (7) Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7) Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
 S20-1 Rail Rodents (7) Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bleep Built for
 Two (7) Sep 60
 S20-4 Mouse Trapeze (7) Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or
 Butts (6) Sep 60
 S20-7 Candy Cabaret (7) Sep 60
 S20-8 The Oily Bird (7) Sep 60

COLOR SPECIALS

(2 Reels)
 B20-1 Carnival in Quebec
 (16) Sep 60
 B20-2 Boats-a-Poppin' (18)
 (Anamorphic) Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic Apr 61

MODERN MADCAPS

(Technicolor)

M20-1 Galaxia (7) Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustache
 (6) Jan 61
 M20-5 The Kid From Mars
 (6) Mar 61
 M20-6 The Mighty Termites
 (6) Jun 61

NOVELTOON

(Technicolor)

P20-1 Northern Mites (6) Nov 60
 P20-2 Mieniks (6) Dec 60
 P20-3 The Lion's Busy (6) Mar 61
 P20-4 Goodie the Gremlin
 (6) Apr 61
 P20-5 Alvin's Solo Flight (7) Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)

D20-1 Kings of the Keys
 (9) Sep 60
 D20-2 Big "A" (9) Sep 60
 D20-3 A Sport Is Born
 (10) Nov 60
 D20-4 Ten Pin Tour (9) Apr 61
 D20-5 Speedway (10) May 61

THE CAT

(Color Cartoons)

C20-1 Top Cat (8) Sep 60
 SPECIAL
 A-21 Abner the Baseball. 2 Reel
 (12 1/2) Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)

T20-1 Porpoise Posse (10) Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPIES

(Color)

7101 Australian Water Sports
 (9) Jan 61
 7102 Assignment Mexico (10) Feb 61
 7105 Algonquin Holiday
 (9) Mar 61
 7103 Adventure in Rhythm
 (9) Apr 61
 7104 Assignment Egypt (9) May 61
 7106 Assignment Singapore
 & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10)
 C'Scope. De Luxe color Jul 60
 7055 Call of the Holy Land
 (19) 2D (B&W) Nov 60
 TERRYTOON 2-D's
 All Ratios-Color
 5121 The Mysterious Package
 (6) Jan 61
 5122 Cat Alarm (6) Feb 61
 5123 Drum Roll (7) Mar 61
 5124 Railroaded to Fame
 (7) May 61
 5125 The First Fast Mail
 (6) May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo
 (6) Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6) Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
 (9) Nov 60
 4172 The Lion City (9) Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) Mar 61
 4176 Puerto Rican Playland
 (8) Apr 61
 WALTER LANTZ CARTOONS
 (Technicolor. Can be projected in
 the Anamorphic process. 2.35-1)
 (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality
 (Woody Woodpecker) Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker) Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker) Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper (9) Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker) Mar 61
 4118 Papoose on the Loose Apr 61
 4119 Clash and Carry Apr 61

WALTER LANTZ REISSUES

(Color Cartunes. Can be projected in the Anamorphic process. 2.35-1)

4131 Helter Shelter (6) Nov 60
 4132 Witch Crafty (6) Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) Feb 61
 4135 Squareshootin' Square
 (6) Mar 61
 4136 Bronco Busters (6) Apr 61

SPECIAL

4104 Football Highlights of 1960 (10) Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues—7 min.)

8301 Room and Bird... Sep 60
 8302 Crooked Quack... Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped... Nov 60
 8305 Little Beau Pepe... Dec 60
 8306 Tweet Tweet Tweety... Dec 60
 8307 Bunny Hugged... Jan 61
 8308 Wearing of the Grin... Feb 61
 8309 Deep Deep... Mar 61
 8310 Rabbit Fire... Apr 61
 8311 Feed the Kitty... Apr 61
 8312 The Lion's Busy... May 61
 8313 Thumb Fun... Jun 61
 8314 Corn Plastered... Jul 61
 8315 Kiddin' the Kitty... Aug 61
 8316 Ballot Box Bunny... Aug 61

BUGS BUNNY SPECIALS

(Technicolor—7 min.)

8721 From Hare to Heir... Sep 60
 8722 Lighter Than Hare... Dec 60
 8723 The Abominable Snow
 Rabbit... May 61
 8724 Compressed Hare... Jul 61

MERRIE MELODIES

LOONEY TUNES

(Technicolor—7 min.)

8701 The Dixie Fryer... Sep 60
 8702 Hopalong Casualty... Oct 60
 8703 Trip for Tat... Oct 60
 8704 Doggone People... Nov 60
 8705 High Note... Dec 60
 8706 Cannery Woe... Jan 61
 8707 Zip 'n Snort... Jan 61
 8708 Hoppo Daze... Feb 61
 8709 Mouse on 57th St... Feb 61
 8710 Strangled Eggs... Mar 61
 8711 Birds of a Feather... Apr 61
 8712 D'Fightin' Ones... Apr 61
 8713 Lickety-Splat... Jun 61
 8714 A Scent of the
 Matterhorn... Jun 61
 8715 Rebel Without Claws... Jul 61
 8716 The Pied Piper of
 Guadalupe... Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

BUENA VISTA

One Hundred and One Dalmations (BV)—Animated feature. If you want to show to all the kids in your town, show it. If you are in a small town, though, don't look for too many adults, as you will do the babysitting. Excellent for its type.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

White Wilderness (BV)—True Life Adventure. These simply cannot fail. Capacity all the way and enjoyed by young and old alike. Don't miss it. You'll be sorry if you do. Give it your best playing time. Played Sun. through Tues. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Grab This One Quick!

Hi, fellers—if you have not played "The Wackiest Ship in the Army" grab it quick and you will admit there's no business like show-business. You may not get rich, but with Columbia's nice terms you'll have a little profit. Your audience will be pleased too.

CARL P. ANDERKA

Rainbow Theatre,
Castroville, Tex.

COLUMBIA

Enemy General, The (Col)—Van Johnson, Jean Pierre Aumont, Dany Carrel. Dull, dull, dull is the word for this. As soon as TV gets this, we'll be safe. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Jazz Boat (Col)—Anthony Newley, Anne Aubrey. We played this on Saturday double bill to average business. The picture—in black and white and CinemaScope—is good. This will just about stand on its own, or in some cases, stand entirely on its own. Weather: Good.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Once More, With Feeling (Col)—Yul Brynner, Kay Kendall, Gregory Ratoff. A delightful, wonderful piece of entertainment for all situations. Script bristles with wisecracks, music good, stars outstanding—all add up to make one of the most enjoyable films of recent vintage. Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

3 Worlds of Gulliver (Col)—Kerwin Mathews, Jo Morrow, June Thorburn. Quite an interesting little story, the color was beautiful and the SuperDynamation was cleverly done. Brought out a large group of small fry and a few adults. With Columbia's fair deal you can make a buck. Played Sat., Sun., Mon. Weather: Hot and dry.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

METRO-GOLDWYN-MAYER

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. Lizzie always pulls them in here, but apart from that the film was a very enjoyable one and extremely well done. Critics were not kind to this one, either, but who cares as long as the queues outside the boxoffice are three times longer than usual! She was good in this film, but I don't think her performance warranted the Oscar. Shirley MacLaine did better in "The Apartment." Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Secret Partner, The (MGM)—Stewart Granger, Haya Harareet, Bernard Lee. This was surprisingly good and had a different twist to it. Black and white photography in this was good. We played to only average business. Played Thurs., Fri. Weather: Good.—B. L. Brown, jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Sheepman, The (MGM)—Glenn Ford, Shirley MacLaine, Leslie Nielsen. Picked this up and ran with AIP's "Goliath and the Barbarians" (distributed by Howco in this territory) and it gave me best Thurs., Fri., Sat. in months. Weather: Rainy and cold.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Village of the Damned (MGM)—George Sanders, Barbara Shelley, Laurence Naismith. This did well. Though it wasn't scary enough for my patrons. Would advise playing it midweek. Played Fri., Sat. Weather: Rainy and cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

PARAMOUNT

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. A punch selling trailer and title, but the picture played all around us, big towns and little ones too. We hit a late spring blizzard that knocked Sunday off 75 per cent and really hurt. Gross was near average in three days. A swell

picture, Elvis's best—really wonderful.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

World of Suzie Wong, The (Para)—William Holden, Nancy Kwan, Sylvia Syms. This is a good picture for the adult trade. Had some beautiful color and the sound was good. William Holden and Nancy Kwan were good in their roles. We played six days to a little better than average business. This should do reasonably well in all situations. Sun. through Fri. Weather: Good.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

20th CENTURY-FOX

Marriage-Go-Round, The (20th-Fox)—Susan Hayward, James Mason, Julie Newmar. Just a fair mild comedy. Not quite lively enough for my patrons. Would advise playing it midweek. Played Tues., Wed. Weather: Cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Right Approach, The (20th-Fox)—Juliet Prowse, Frankie Vaughan, Martha Hyer, Gary Crosby. This was fairly good, but Juliet Prowse was miscast in this. It's in black and white CinemaScope. Color would have helped this one, although the story was a little thin. This did nothing extra for us. Played Sun., Mon., Tues. Weather: Good.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

When Comedy Was King (20th-Fox)—Compilation of silent films. Too young to know (the kiddies) . . . too old to care (adults) . . . too busy and no sex (teenagers) so business left a lot to be desired. But still a wonderful change of pace from comedies of today. I'm hoping for more of these. Played Fri., Sat. Weather: Rain and cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

UNITED ARTISTS

Hoodlum Priest, The (UA)—Don Murray, Cindi Wood, Keir Dullea. Strictly different and entertaining. Pleased below-average crowd due to extreme

Perfect for Dual Bill

UA's "Vice Raid" (Mamie Van Doren, Richard Coogan, Brad Dexter) is a very good little feature. It's a little short on running time for a single bill, but is perfect material for a double.

HAROLD BELL

Opera House,
Coaticook, Que.

hot weather and boating craze. Give it your best time and sell it, it's good. Played Sun., Mon. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

UNIVERSAL-INTERNATIONAL

Kettles in the Ozarks, The (U-I), reissue—Marjorie Main, Arthur Hunnicutt, Una Merkel. These Kettle pictures will bring them in, and how they will eat! It's the second time around for this one and business was 200 per cent of normal. Played Thurs., Fri., Sat. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Midnight Lace (U-I)—Doris Day, Rex Harrison, John Gavin. Thought this was a wonderful film, with good color, good suspense and lovely Doris Day. The parents who couldn't be torn away from some of the television sex shows and hadn't seen this film anyway must have tabbed it as one of those "nastys" and nixed the kids. We pulled it after two days and cancelled it from one of our other houses. It is a wonderful film, but just how a program like this can get a weird reputation we don't know.—Al Zarzana, Ray Boriski, Galena Theatre, Galena Park, Tex. Pop. 10,000.

WARNER BROS.

White Warrior (WB)—Steve Reeves, Georgia Moll. A fair picture, but this is just not the type of picture people expect to see Steve Reeves in. The color was not good in this and the 'Scope photography was bad in some scenes. Play up the point that Steve Reeves is starred, for the picture has little else to offer. Our business was only average. Played Sun., Mon., Tues.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

MISCELLANEOUS

Prince of Peace (Astral Film Distributors, St. Louis)—This is the Lawton Story of the "Prince of Peace" passion play Kroger Babb produced about ten years ago. We did a phenomenal colored business with this picture and as my town is about 50 per cent colored, we came out okay. Should be able to get churches to cooperate with you on this one. Played Sun., Mon., Tues. Weather: Clear.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

FOREIGN LANGUAGE FEATURE REVIEWS

Rocco and His Brothers A Drama Ratio: 1.85-1

Astor Pictures Int'l 175 Minutes Rel.

The second major Italian-language release by Astor Pictures is a powerful and tragic melodrama of family life with overtones of sex, violence and hate. Like Fellini's "La Dolce Vita," this Italo-French coproduction directed by Luchino Visconti won the Venice Film Festival prize and numerous other awards and has broken many European box-office records. While there are no stars of the Anita Ekberg calibre, Alain Delon and Annie Girardot are top French names, Katina Paxinou has made several Hollywood films, including "For Whom the Bell Tolls," and Claudia Cardinale is the well-publicized Italian starlet—all names familiar to art house regulars. It should be a big draw for class patrons but mainly in the key cities. The picture's startling rape sequence and the excessive brutality make it strictly adult fare. While "Rocco" is primarily a tale of an uprooted Italian family, unlike the multi-characterized "Vita," Visconti, who collaborated with several other Italian writers on both the story and the screenplay, stresses the sociological and the realistic in the highly melodramatic three-hour unreeling. Rocco, sensitively played by the handsome Alain Delon, is less of a central figure than his coarse, good-humored brother, Simone, who turns into a sadistic brute, beats up his brother and murders the woman who loved him. This role is brilliantly played by Renato Salvatore. Miss Girardot's portrayal of the forlorn prostitute loved by both brothers, is of Academy Award calibre ranking with Melina Mercouri's memorable "Sunday" performance of 1960. Admirable, too, are Spiros Focas, Max Cartier and little Rocco Vidolazzi as the three other sons, and Paolo Stoppa and Suzy Delair, in character roles. Katina Paxinou's flamboyant acting style is appropriate for the role of the agonized mother but her eye-rolling does get unintended laughs during some dramatic scenes. Nino Rota has composed a haunting musical score, which has been recorded for additional sales appeal.

Alain Delon, Annie Girardot, Renato Salvatore, Katina Paxinou, Paolo Stoppa.

Taiga A War Drama Ratio: 1.85-1

Bakros Int'l 100 Minutes Rel. July '61

An adult study of German prisoners of war in the vast Siberian forests, this stars Fraulein Ruth Leuwerik, who brings to the role of a German woman medico considerable impact, and Hannes Messemer, a prisoner whose professed love for the woman, understandably, can never be returned. The sole femme among 300 Germans, Fraulein Leuwerik, is forced to replace an ailing doctor in the all-male camp. The hopelessness of their cause, the frozen hinterland and the harsh winter reap their toll of life and morale when into the dejection steps the realization of the men's constant desire—a woman. She leaves at the fadeout. This is in German, with English subtitles. Utz Uttermann produced and Wolfgang Liebeneiner directed for Bavaria Filmkunst. Released by Bakros International Films.

Ruth Leuwerik, Hannes Messemer, Guenter Pfitzmann, Viktor Staal, Hans Quest.

To Start 'Reprieve' in November

HOLLYWOOD—A November 1 starting date has been approved by Folsom Prison officials for lensing there of "Reprieve," Kaufman-Lubin production. The Allied Artists release will topline Ben Gazzara, with Millard Kaufman helming his own screenplay.

Opinions on Current Productions

FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ Vistavision; Ⓢ Superscope; Ⓝ Naturoma; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Honeymoon Machine

F Ratio: 2.55-1 Comedy Ⓢ

MGM (122)

88 Minutes

Rel. _____

Written, directed and enacted strictly for laughs, this frothy meringue of nonsense is ideal hot weather film fare and should prove to be one of the most popular and top-grossing offers of the summer season. In harvesting its bumper crop of comedy, the picture resorts to virtually every approach to humor—from the subtle to the slapstick. In established names, die-hard oldsters may opine that the feature is a bit light in magnetic marquee material. Not so the younger generation from which flows so much theatre's current custom. They'll know all about cast members. Toplined is Steve McQueen, whose deadpan performance in TV's "Wanted, Dead or Alive" has made him a favorite among millions of video viewers. Herein he again demonstrates that he possesses the talent to become one of the theatrical screen's best comics. While it is her first picture, Brigid Bazlen (who is starred in MGM's forthcoming "King of Kings") is attractive and promising. Histrionic contributions of paralleling superiority come from Jim Hutton and Paula Prentiss, who will be remembered for their parts in "Where the Boys Are." Lawrence Weingarten produced impressively in CinemaScope and Metrocolor. Richard Thorpe directed.

Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss, Dean Jagger, Jack Weston, Mack Mellaney.

Alakazam the Great

F Ratio: 1.85-1 Cartoon Feature

American Int'l (608)

85 Minutes

Rel. July '61

A fairy tale-like cartoon feature, produced by the Toei Co. in Japan and Americanized by the voices of Frankie Avalon, Dodie Stevens and other familiar names, this imaginative film will delight the youngsters and the young-in-heart and thus make strong fare for family audiences. The use of color and the monkeys, birds and monster characters resemble those in the early Walt Disney cartoon features and only a few of the human characters have a slightly Oriental cast to their eyes while a few Japanese scrawls are seen in the background—a minor fault which the kiddies probably won't even notice. Otherwise Lou Rosoff, who produced for AIP, and Salvatore Billiteri, who edited, have done a splendid job in giving this a complete Americanization. The popular Frankie Avalon, who speaks for the little monkey hero, Alakazam, and sings the title song, will be a selling angle for the teenagers while Jonathan Winters and Arnold Stang, who speaks for the ferocious Sir Quigley Broken Bottom and Lulipoo, respectively, are familiar to all TV viewers. The story is strictly juvenile fare with almost endless wonders, dangers and adventures encountered by Alakazam before the happy ending, but neither the Japanese writers nor animators are credited. Music by Les Baxter.

The voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Arnold Stang and Sterling Holloway.

Mary Had a Little

A Ratio: 1.85-1 Comedy

United Artists (6124)

83 Minutes

Rel. _____

In recent years, British-made comedies and Brigitte Bardot-type actresses have enjoyed unprecedented popularity with American audiences. Herein is a combination of both, and for that reason the offering may prove a satisfactory billing, particularly in situations catering to foreign fare. However, other than a highly provocative title, there is little to sell the film. Cast members are entirely British or French and hence will be of no value marquee-wise or advertising-wise, albeit topliners Agnes Laurent, John Bentley, Jack Watling and Hazel Court are an attractive foursome not entirely lacking in comedic ability. Mlle. Laurent has all the physical attributes of the aforementioned Mlle. Bardot, so it's debatable whether her lack of histrionic prowess really matters. The racy, bedroom-farce storyline and dialog are slanted for "adults only" and should be so-publicized, leaving the teenagers and their parents to decide whether it's taboo for the younger set. Director Eddie Buzzell handled his chores smoothly. George Fowler produced.

Agnes Laurent, John Bentley, Jack Watling, Hazel Court, John Maxim, Rose Alba, Patricia Marmont.

The Battle at Bloody Beach

F Ratio: 2.55-1 War Drama Ⓢ

20th-Fox (128)

80 Minutes

Rel. June '61

Audie Murphy, playing his by-now familiar role of a brave and youthful fighter, this time in the Japanese occupation of the Philippines, invariably attracts the male fans and the younger element—and this Richard Maibaum production has all the ingredients to satisfy this audience. With Dolores Michaels to supply the romantic note and Gary Crosby for added marquee value, it will make a strong supporting dualer or could top the bill in the action spots. Maibaum, who also wrote the story and collaborated on the screenplay with Willard Willingham, includes plenty of human interest to relieve the "blood-and-guts" action taking place on a guerilla-ridden island in the Philippines. The characters include Murphy's wife, who has become a partisan of the guerillas; a young boy who loses his mother; a flirtatious blonde accompanying her disillusioned wounded husband; a doctor turned missionary and a dedicated spinster teacher, all of whom go through many dangers before reaching safety. Murphy, still boyish-looking despite his score of battle pictures since his "Beyond Glory" screen debut in 1948, gives a convincing portrayal, far better than that of young Crosby, playing a stocky radio operator who sings nary a note. Directed by Herbert Coleman.

Audie Murphy, Dolores Michaels, Gary Crosby, Alejandro Rey, Lillian Bronson, Ivan Dixon, Barry Atwater.

Upstairs and Downstairs

F Ratio: 1.85-1 Comedy Ⓢ

20th-Fox (125)

100 Minutes

Rel. Feb. '61

One of the most neglected (by most exhibitors) of the seven Rank Organization pictures taken on by 20th Century-Fox, this Betty E. Box production is a lively, highly amusing British comedy, far better than the average laugh film from Britain, and starring the enchanting Mylene Demongeot, the French counterpart of Marilyn Monroe, who had previously scored in "Bonjour Tristesse," MGM's "Battle of Marathon" and other imports. Directed by Ralph Thomas, who turned out the popular British "Doctor" series, the cast includes Michael Craig, handsome British star of "Sapphire," and the attractive Anne Heywood, playing a young married couple with domestic help problems, and such familiar character players as the bearded James Robertson Justice; Joan Hickson, hilarious as an imbibing maid; Joan Sims, as naive Welsh maid; the Italian starlet, Claudia Cardinale, as a flirtatious servant, and a dozen more who set the audience to howling at a New York neighborhood spot. The screenplay by Frank Harvey is packed with comic situations, many of them of the slapstick variety, stemming from the antics of a succession of domestics, the outraged neighbors, the frantic police, etc. De Luxe Color photography is another asset. This is tops among the recent British comedies.

Mylene Demongeot, Michael Craig, Anne Heywood, James Robertson Justice, Joan Hickson, Sidney James.

The Naked Road

A Ratio: 1.85-1 Melodrama

Zison Enterprises—States Rights

74 Minutes

Rel. June '61

One Jeanne Rainer, accorded headlines—mostly in the advertising trade publications—when she was hired by public-relations conscious Coca-Cola to deliver a one-word commercial ("Refreshing!") is perhaps the best-known acting commodity in this modestly budgeted attraction, geared from start to finish, for the action-minded, the sex-conscious, the adventure-inclined. And if this classification takes in practically every size and scope of adult audiences for miles around, it fits indeed the proportions of the William Martin written-produced-and-directed melodrama. Miss Rainer plays a model kidnapped by Ronald Long and Arthur Koulias, part of a huge "call girl" combine for tired businessmen. The gruesome twosome try varied and sundry means to force Jeanne to become a star attraction on their nocturnal circuit, but she refuses to listen. While another girl is murdered for threatening to reveal the organization's activity, Jeanne promises to submit to Koulias as a test of her qualifications for "employment." The clincher here is that the roommate of the murdered girl mentioned above happened to witness the dark deed and contacted police. Virtue, however, has its day. The brief running time mitigates against topside selection on a double-bill booking.

Jeanne Rainer, Ronald Long, Arthur Koulias, Eileen Letchworth, Paul Judson, Frances Hammond.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY

"The Battle at Bloody Beach" (20th-Fox)

Audie Murphy is dropped off from a submarine on a Philippine island during the Japanese occupation and tells the radio operator there, Gary Crosby, that he was separated from his wife, Dolores Michaels, during the fighting. Later, when Murphy is captured by guerilla fighters, he finds Dolores with a band of Americans who are trying to escape the Japanese. Dolores is forced to confess to Audie that she has become a partisan of the guerillas and is romantically involved with their young leader, Alejandro Rey. Murphy and Rey manage to lead the hysterical Americans through gunfire from the Japs and other dangers. Several of them die but when Murphy brings the survivors to safety, Dolores decides to leave Rey and is reunited with her husband.

EXPLOITIPS:

For the Audie Murphy fans, stress that he won the Congressional Medal of Honor in World War and starred in the story of his war career, "To Hell and Back" as well as numerous other war or action films. Gary Crosby is the singing son of Bing Crosby and played in "Holiday For Lovers" and "The Right Approach."

CATCHLINES:

Fighting Furies of the Pacific Who Became the Undefeatable . . . Blasting Their Way to Victory With Bullets, Bolo Knives and Bar Hands . . . Turning a Bullet-Riddled Island Into a Beachhead of Victory.

THE STORY:

"Upstairs and Downstairs" (20th-Fox)

When Michael Craig marries Anne Heywood, his boss' daughter, he is told by his father-in-law, James Robertson Justice, that the couple will have to entertain many of the firm's customers at home—hence they must have a maid. The first maid, Claudia Cardinale, entertains sailors; the second, Joan Hickson, gets drunk; the third, Joan Sims, gets frightened and returns to Wales; an elderly couple turn out to be bank robbers and, finally, a Swedish girl, Mylene Demongeot, proves a jewel and so attractive that she is pursued by all of Craig's male friends, even Justice. Mylene decides to marry Daniel Massey, a bachelor musician, but, at the last minute, she returns to her waiting sweetheart in Sweden. Craig then persuades Sidney James, a retiring police sergeant, and his wife to work for them.

EXPLOITIPS:

With the current popularity of British comedies, stress that this is directed by Ralph Thomas, who made "Doctor in the House" and the current "Doctor in Love" and use photos and enlargements of the luscious Mylene Demongeot, who was in "Bonjour Tristesse," "The Giant of Marathon," "Under Ten Flags" and other recent films.

CATCHLINES:

She was a Baby-Sitter Recommended for Adults Only . . . She's Mylene Demongeot and she's M-M-Marvellous . . . The Sauciest French Dish in Years . . . She Has the Finest Recommendations—Ask Any Husband But Don't Ask His Wife.

THE STORY:

"The Naked Road" (Zison)

Model Jeanne Rainer is escorted by Paul Judson, advertising executive, on an evening of dancing. Tactfully declining Judson's invitation to spend the night in a motel, she suggests they return to Manhattan; en route home, Judson is stopped for speeding, and since the fine is fifty dollars, payable immediately, the j.p. insists on holding Jeanne while her escort drives back for cash. Another speeder, Ronald Long, is brought in by the same state trooper, pays his fine, then notices the girl. He pays her fine. En route home, he slips a drug into her coffee. She awakens the next morning at Long's house, to learn she is prisoner of a ruthless organization whose business is "public relations"—high-priced call girls. Long and his henchman threaten to make Jeanne a slave to narcotics in order to force her to work for them. Another girl, who has been threatening to expose the racket to a noted TV commentator, is pushed out the window to her death. As Jeanne has decided to submit to Koulias, police surround the Long house. The gang is broken up.

EXPLOITIPS:

Play up crime, call-girl racket. Jeanne Rainer has worked for top advertising accounts and appeared on Broadway ("The Loud Red Patrick").

CATCHLINES:

Unbelievably, Fantastically True! . . . The Brutal Facts Behind the Expose' of the So-Called Public Relations Racket Used by Big Business!

THE STORY

"Honeymoon Machine" (MGM)

Steve McQueen is a carefree, venturesome Naval lieutenant stationed with the U. S. fleet anchored off Venice, Italy. He has opportunity to observe the amazing workings of an electronic brain used to track the flight of missiles. It is supervised by Jim Hutton, his pal and a scientist. His conning mind conceives the idea that the mechanical brain can be used to work out a system for beating a roulette wheel. They try it and it works, but the operation calls for considerable ship-to-shore blinker communication. It is seen, brought to the attention of Navy brass, nearly precipitates an international incident and countless other zany situations during which McQueen meets and marries the admiral's daughter, and Hutton becomes re-engaged to his former sweetheart, Paula Prentiss.

EXPLOITIPS:

Center exploitation around topline Steve McQueen, building interest through his popular TV show, but stressing that he plays a rollicking comedy role. Use a zany mock-up of the electronic machine in the lobby, or stage a contest for the younger set to make models out of cardboard, all models to be displayed in the lobby.

CATCHLINES:

A Fun Fest for the Whole Family . . . It's Hilarious Comedy, It's Wacky and It's Loaded With Laughs . . . The Honeymoon Machine Will Get You If You Don't Watch Out!

THE STORY:

"Alakazam the Great" (AIP)

In Majutsoland, which floats in the sky off the coast of Japan, the Supreme Wizard learns of the birth of a new king of the beasts on earth, a monkey who grows up to be a timid creature until a girl monkey, De De, makes him perform a brave deed. Now called, Alakazam the Great, the monkey becomes rude and arrogant and, bored with palace life, he decides to master the secrets of the universe. The Supreme Wizard decides that Alakazam must be taught a lesson and he imprisons the little monkey in a cave, from which he is rescued by the faithful De De. Later, on a pilgrimage with Prince Amat, the Wizard's son, Alakazam defies a ferocious pig-man, the cannibal, Lulipoo and King Gruesome, a wild bull, and triumphs over all. The Grand Wizard then realizes that Alakazam has taught himself to use his power wisely and he is reunited with De De.

EXPLOITIPS:

Use stills or enlarged cut-outs of Alakazam and De De, cute little monkeys, and the ferocious animal characters to attract the kiddies. For the teenagers, play up Frankie Avalon, currently starring in "Voyage to the Bottom of the Sea," who is a popular recording favorite.

CATCHLINES:

The 13 Fabulous, Hilarious Miracles of Alakazam, the Boy-Monkey of Magic Land . . . It's Monster-ific and Fun-Tastic in MagiScope . . . See Hercules, the Giant Scorpion, the Pre-Historic Beasts and Other Wonders in Color and MagiScope.

THE STORY:

"Mary Had a Little" (UA)

Stage producer Jack Watling, who is trying to raise 5,000 pounds to put on a new play, overhears John Bentley, a psychiatrist, boast that he can produce, through hypnotism, a perfect baby. He is prepared to back his theory with a monetary bet, so Watling takes him on for the bet. Watling persuades struggling actress Agnes Laurent to pose as a pregnant woman and go through Bentley's experiment. Agnes and John fall for each other, and she wants out of her agreement with Watling. Thereafter follows a mix-up when Agnes tries to make Watling the father of her "child," his fiancée misunderstands, the psychiatrist misunderstands, etc., etc. But all ends happily.

EXPLOITIPS:

Exploit the provocative title and Miss Laurent as the new Brigitte Bardot, using a life size cut-out of her for lobby display. Emphasize the Adults Only theme in advertising.

CATCHLINES:

Mary Had a Little Love and a Lot of Trouble . . . The Merriest, Craziest, Most Mixed-Up Movie of the Year.

RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

CLEARING HOUSE

HELP WANTED

SALESMAN WANTED: Profitable, exclusive territory available for selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

POSITIONS WANTED

Projectionist, 15 years experience, sober, reliable, good references. Boxoffice, 9325.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

GREAT KIDDIE GIVEAWAY: Action Stogie rings will build your attendance, 500, \$1,300, 1-M \$25.00. Order from Box 248, Pulaski, Wisconsin.

MISCELLANEOUS

Will sell two complete Nesson Trampoline Centers, the best that money can buy, at a real bargain. Will sell trampolines separate if desired. 7600 Charles Page Blvd., Rt. 6, Sand Springs Drive-In Theatre, Tulsa, Oklahoma.

Any color 8 1/2 x 11 letterheads or No. 10 envelopes, \$1.25 hundred. Chester Jordan, 2676 Morningside Street, Pasadena, California.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

EQUIPMENT REPAIR SERVICE

REPAIR your glass reflectors with GATORHIDE permanently! Unconditionally guaranteed! \$2.95 postpaid. Gatorhide, P.O. Box 71, Joplin, Missouri.

GENERAL EQUIPMENT—NEW

SIGN UP WITH THESE MASONITE Marquee Letters, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters, or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

GENERAL EQUIPMENT—USED

Sacrifice 1000 seats, good condition, all or part, also wide screen (CinemaScope), booth, stage, theatre equipment and supplies. Building being demolished due to redevelopment. Harris, 1610 Asylum Ave., West Hartford, Conn., or Phone ADams 3-6421 mornings or evenings.

Wonderful Values Always! Griswold splicers, new \$19.95; Magnarc lamphouses, excellent, \$350.00 pair; DeVry 12000 projectors, rebuilt, \$975.00 pair; Century intermittents, rebuilt, \$79.50; Lenses at lowest prices. Star Cinema Supply, 621 West 55th Street, New York 19.

Complete theatre equipment (for quick sale) 2 Super Simplex with front and rear shutters, solid type bases, RCA soundheads rotary stabilizers, amplifier, 190 Irwin chairs upholstered seats, plywood backs, screen, air washer system. H. E. Wessinger, Lexington, S. C.

Best cash offer takes dual equipment, standard Simplex, latest RCA soundheads, magnarcs, rectifiers, pedestals, magazines, regular and CinemaScope lens. Located northwest Florida. You dismantle and transport. John Evans, 2313-B Starmount Cir., S. W., Huntsville, Alabama.

EQUIPMENT WANTED

Wanted: Booth equipment, will dismantle. Frank Rogers, 1122 Winton, Speedway, Indiana.

Wanted: Used theatre booth equipment. We dismantle. Leon Jarodsky, Lincoln Theatre, Paris, Illinois.

Top Prices Paid: For used projectors, lamphouses, lenses, etc. What have you? Star Cinema Supply, 621 West 55th Street, New York 19.

Complete booth equipment, chairs, etc., to furnish 40-seat house. Write Boxoffice, 9327.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN OPPORTUNITY: E-7 projectors, heavy pedestals, RCA soundheads, Altec amplification, lenses, Ashcraft hydroarcs w/water circulation, new 200W amplification all for \$2,995. S.O.S., 602 W. 52nd, New York 19.

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65c. Best R/C Mfg. Company, 3211 St. John, Kansas City 23, Mo.

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted: Drive-in theatre of 500 cars or near. Full details as to grosses and competition. Reasonable down payment. Send photos. Boxoffice, 9316.

Wanted: Will lease drive-in theatres, Tennessee, Alabama, Georgia, Florida. Percentage of gross or straight lease. No family operation. Boxoffice, 9318.

Indoor for Immediate Lease: Northeastern U. S. 8,000 to 50,000. Experienced, aggressive, imaginative, educated young man wants to settle. All replies acknowledged. Boxoffice, 9326.

Wanted: Theatre to lease, with option to buy. 29 years experience. Now employed as General Manager, Frels Theatres, Inc., 8 years in this position. My employers know about this ad. J. D. Oliver, 407 W. Wisteria, Victoria, Texas.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

225-car drive-in, good equipment, CinemaScope. Owner retiring. \$20,000. Terms. Box 645, Timberline Drive-In, Bemidji, Minnesota.

Drive-in and indoor, Southern New Mexico, Population 3,200. 300 seat indoor, \$15,000. 200 car drive-in, \$20,000. Prices include buildings and equipment. Will sell separate or sell all equipment. Boxoffice 9320.

For Sale: Established circuit in Florida. Drive-in and conventional. Good terms. Owner wants to retire. Boxoffice, 9321.

North Iowa Dandy. Latest equipment, under \$12,000, down, terms balance. Boxoffice, 9322.

Due to illness, 300-car drive-in theatre with CinemaScope on 11 acres. 1,000 foot frontage on US 54, Lake of the Ozarks. Terms. Glaize Drive-In Theatre, Osage Beach, Missouri.

For Sale: Central San Joaquin Valley near air base. 700 seat house doing good business, priced below value. Contact A. D. Ruff, P.O. Box 426, Huron, California. Phone WH 5-2125.

Theatre in Northwest lower Michigan, resort area. Seats 350, fully equipped and air-conditioned. Attached annex rented year around. Full price, \$25,000. James Clouse, Bear Lake, Michigan.

200-car drive-in theatre located in East Texas. Boxoffice, 9328.

For Sale: Modern drive-in theatre, Okanagan Valley, British Columbia. 400-car. Potential population 25,000. Best climate in Canada. Data and pictures available. Owner retiring. Box 580, Kelowna, B. C.

THEATRES FOR SALE OR LEASE

York Theatre, Athol, Mass., 1200 seats, national release, excellent condition. To settle estate. Write Abe Garbose, 8 Parker St., Gardner, Mass.

For Sale or Lease: 300-car drive-in, only drive-in serving Pulaski and Dublin, Virginia area. Other interest. Earl B. Faw, Pulaski Drive-In, Dublin, Virginia.

Sale or Lease: Three excellent drive-ins. Package or individual, you can have 1, 2, 3. Fairview, St. Marys, Pa.; Huntingdon, Huntingdon, Pa.; White Way, Warren, Pa. Health. Anderson, Mt. Jewett, Pa.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers, Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

SAVE ON SEATS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

Theatre Exhibitors: Are you going to remodel? We can save you money. We can rebuild your own chairs or we can supply you with many thousands of late type chairs, the most durable and comfortable chairs that can be made today. Contact us before buying. Nick Diack, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N.Y. LA 8-3696.

BUSINESS OPPORTUNITIES

BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warms, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

Handy Subscription Order Form

CLIP & MAIL TODAY



BOXOFFICE:

825 Van Brunt Blvd., Kansas City 24, Mo.

Please enter my subscription to BOXOFFICE, 52 issues per year (13 of which contain THE MODERN THEATRE section).

☐ \$3.00 FOR 1 YEAR ☐ \$5.00 FOR 2 YEARS ☐ \$7.00 FOR 3 YEARS

☐ Remittance Enclosed ☐ Send Invoice

THEATRE

STREET ADDRESS

TOWN

STATE

NAME

POSITION

A Critic...

REVIEWS A TRAILER!

If it were necessary to emphasize the importance of a TRAILER, in selling Motion Picture Entertainment...this critical appraisal by Larry Tubelle, Motion Picture Critic for DAILY VARIETY, provides ample evidence that no other advertising medium can compare with the TRAILER's ability to arouse interest in a Motion Picture Attraction!

DAILY **VARIETY** DAILY

the **SHORT** story

By LARRY TUBELLE

"One-Eyed Jacks" Trailer

It is the cardinal function of the coming attraction trailer to make the spectator want to see the coming attraction. This teaser for Paramount's "One-Eyed Jacks" dispatches that duty remarkably well. But its excellence transcends salesmanship. It is a fascinating entity in itself, a pint-sized canvas of pictorially artistic impressions that matches, in its modest way, the visual artistry of the parent product itself.

The trailer arouses an emotion in the spectator. By heaping still shots one upon the other in rapid-fire array, it actually succeeds in involving the viewer in the overall story itself, unlike most such trailers which simply convey a few meaningless exchanges of isolated dialog and superimposed superlatives. There is dialog here, and outrageous superlatives too, and these diminish the impact somewhat, but not enough to seriously tarnish the complete effect. This is a trailer with a wallop for a picture with a wallop.

Curiously enough, an almost identical technique—the shotgun sequence of stills for cumulative emotional effect—has been employed in the trailer for the Italian picture, "La Dolce Vita." The results are slightly less electric owing to the fact it does not seem to match "Jacks" in terms of visual intensity or intimacy (most of the "Jacks" shots center on the Brando face), and it is in black-and-white, no match for the striking color of the Paramount release.

TRAILERS

Are your "*Best Buy*" in Advertising!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



JULY 24, 1961

Boxoffice

The Pulse of the Motion Picture Industry

2L
Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.



Courtesy is shown the departing patron as well as the one just arriving, as part of the employee-community relations program of the Walter Reade, Inc. Theatres of New Jersey. In the photo above, Henry Voorhies, doorman at the Community Theatre, Morristown, N. J., a Reade unit, presents a rain bonnet to a patron on a rainy night. Many other attentions paid customers in the Reade program for building patron goodwill are reported in this issue.

**'COURTESY
IS
CONTAGIOUS'**

See Page 14

Second Class postage paid at Kansas City, Mo.
Published weekly at 825 Van Brunt Blvd., Kan-
sas City, Mo. Subscription rates: Sectional
Edition, \$3.00 per year; National Edition, \$7.50

NORTH CENTRAL EDITION

COMEDY CHAMP OF THE YEAR

Metro.
Goldwyn.
Mayer
presents
An Avon
Production

The HONEYMOON

To measure audience enjoyment of this funniest entertainment idea in years, M-G-M is previewing "THE HONEYMOON MACHINE" in 93 cities across the nation. At these previews we are distributing audience reaction computer cards and then using electronic data processing equipment to evaluate the results. At presstime, audiences in the cities below have howled, roared, chuckled and guffawed at the following laugh rates—

PHILADELPHIA . . . 3.1 laughs per minute!
NEW YORK 242 laughs in 87 minutes!
LOS ANGELES . . . laughed up a storm 245 times!
CHICAGO 92% rated film EXCELLENT!
BOSTON audience laughed 222 times!
WASHINGTON, D.C. longest laugh lasts 47 seconds!
DALLAS 47 roars! 63 howls! 98 laughs!
CLEVELAND laughs drown dialogue 42 times!
DETROIT audience reaction terrific!
MILWAUKEE more than a laugh a minute!
MINNEAPOLIS sustained laughter 88 times!
PITTSBURGH, SEATTLE, HOUSTON, CHARLOTTE
and CINCINNATI...audiences still rocking with laughter!

—and Showmen, this is only the beginning! The trend is very clear!
"THE HONEYMOON MACHINE" is the laugh riot of the year!

STARRING

STEVE

AND
CO-STARRING

BRIGID

JIM

PAULA

MCQUEEN · BAZLEN · HUTTON · PRENTISS ^{an}

In CinemaScope And **METROCOLOR**

... 3.1 LAUGHS PER MINUTE!

MACHINE



"MAX"
The Electronic Computer

**TRADE PRESS AND NATIONAL MAGAZINES ALSO ACCLAIM
THE FRESHEST, FUNNIEST MOTION PICTURE IN YEARS!**

"Like an Independence Day string of fireworks . . . sets off a series of laugh explosions that recur with happy frequency."

—HOLLYWOOD REPORTER

"Merry romantic farce with imagination and appeal . . . almost every scene contains good comic jolts."

—VARIETY

"Went into orbit two minutes after the main title and never stopped laughing until the end. Sure-fire hit!"

—M. P. HERALD

"Comedy drama full of wit, charm and delight. Will please all types of moviegoers."

—FILM DAILY

"Audience capturing magic . . . sure-fire hit for the entire family."

—M. P. DAILY

"Very funny comedy . . . laughs come fast and furious!"

—M. P. EXHIBITOR

"Comedy full of explosive laughter."

—HARRISON'S REVIEWS

"Gay, breezy picture with dialogue and situations to keep audiences chuckling."

—GOOD HOUSEKEEPING

"Paula Prentiss is magnetic and beautiful. She may fill the shoes of the late Kay Kendall."

—COSMOPOLITAN

"Farcical fun good for many laughs."

—PARENTS' MAG.

"A comic romp."

—SEVENTEEN MAG.

"An out-and-out sidesplitter. Will give you a large case of the giggles."

—CATHOLIC DIGEST



**FOR A HAPPY BOXOFFICE
CONTACT YOUR
M-G-M BRANCH NOW!**

DEAN
AGGER
"Admiral Fitch"

Based on the Play "THE GOLDEN FLEECE" by LORENZO SEMPLE, Jr.

WITH

JACK WESTON · JACK MULLANEY ·

Screen Play by
GEORGE WELLS ·

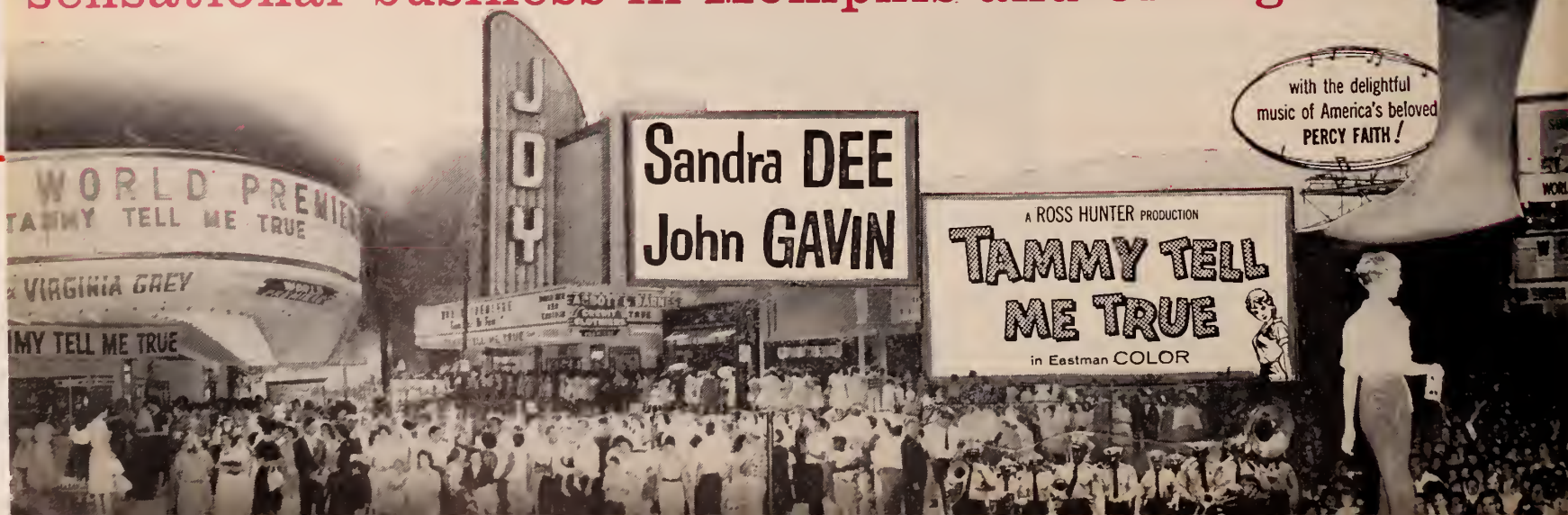
Directed by
RICHARD THORPE ·

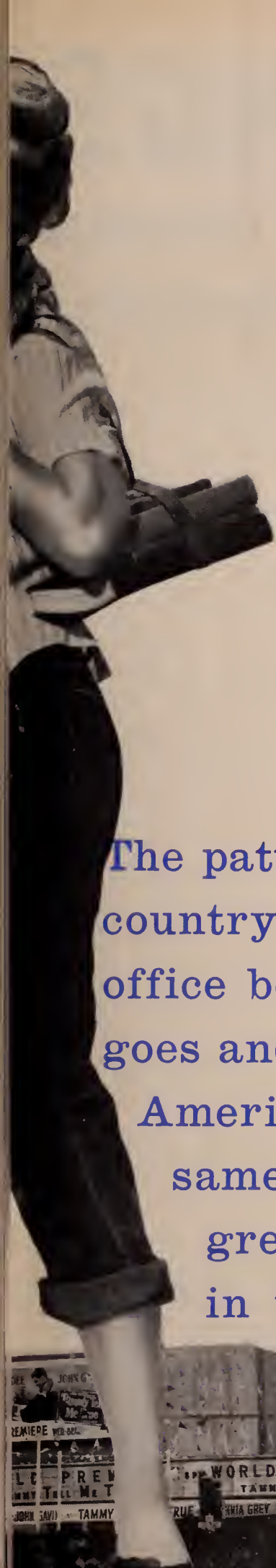
Produced by
LAWRENCE WEINGARTEN

From the producer who made
"DON'T GO NEAR THE WATER"

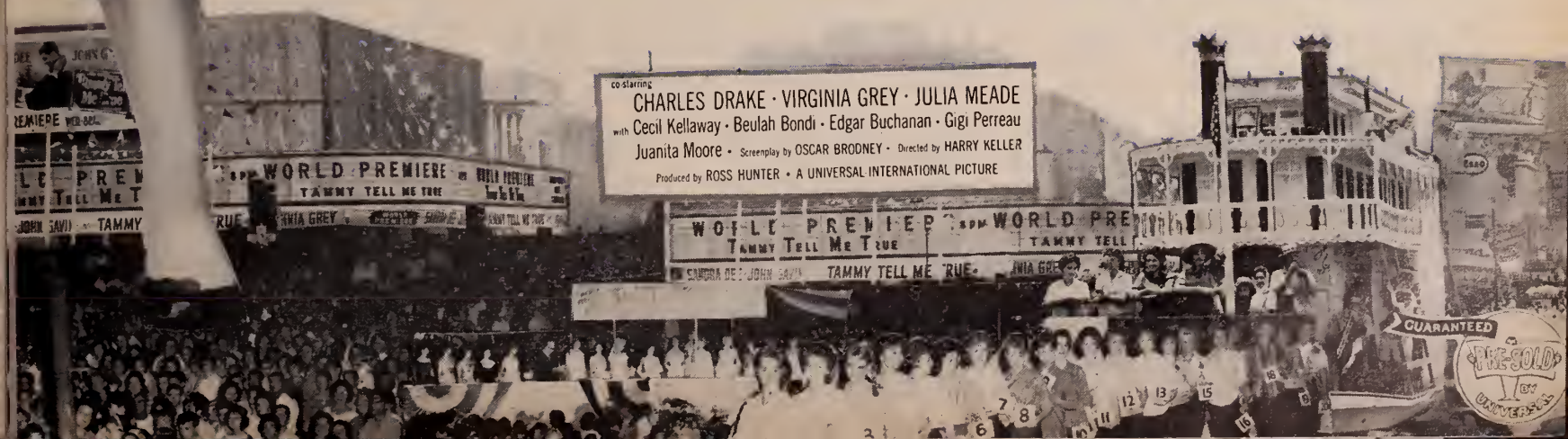


**“Tammy,” America’s Sweetheart
becomes the nation’s boxoffice
beauty** with its record breaking openings in
New Orleans and territory followed by the same
sensational business in Memphis and Chicago.





The pattern has been set for theatres all over the country for "Tammy Tell Me True" is a real box-office beauty that is spreading joy wherever she goes and wherever she plays...and soon all over America, happy audiences will be sharing the same great pleasure and exhibitors the same great profit which is now a matter of record in these first record-breaking engagements.

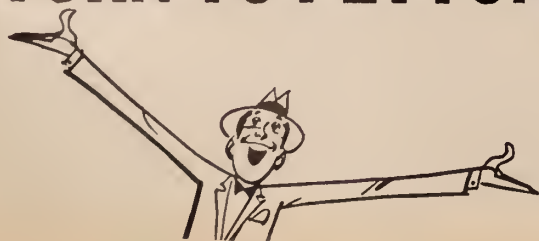


INITIAL OPENINGS

Washington • Salt Lake City • New Orleans
Albany • Dayton • Atlantic City • Spokane

VOYAGE TO THE BOTTOM OF THE SEA

TOPS "NORTH TO ALASKA" • "CAN - CAN"
"JOURNEY TO THE CENTER OF THE EARTH"
"RETURN TO PEYTON PLACE" • "SINK THE BISMARCK"



and it's only the beginning!

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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The MODERN THEATRE Section is included in the first issue of each month.

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Washington: Charles Hurley, 306 H. St. N. W.

In Canada

Montreal: Room 314, 625 Belmont St., Jules Laroche.

St. John: 43 Waterloo, Sam Bahh.

Toronto: 2675 Bayview Ave. Willowdale, Ont. W. Gladish.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.

Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

Member Audit Bureau of Circulations

Second Class postage paid at Kansas City, Mo. Sectional Edition, \$3.00 per year. National Edition, \$7.50.

JULY 24, 1961
Vol. 79 No. 14

WANTED: STEADY CUSTOMERS

THE GAIN in dollar volume in theatre grosses attained in 1960 over that reached in 1959 was heartening, as George Roscoe put it, at the convention of the New Mexico Theatre Owners Ass'n, but he saw an unhealthy sign in the fact that the improved gross came from fewer patrons. The Theatre Owners of America director of exhibitor relations used as the basis for his talk the recent report of Sindlinger & Co. which stated that the income gain of 1960 was the result of an average admission price rise of nine cents, while overall attendance dropped two per cent. In the face of the so-called population explosion, Mr. Roscoe did not consider this as favorable a sign as would have obtained had an increase in attendance brought the increase in gross.

That's a good point to raise and one which producer-directors and exhibitors and all others in this industry should contemplate. It should serve as a reminder that there is "safety in numbers" or it could be taken as a warning that it portends "danger" when the numbers (of patrons) decrease.

Mr. Roscoe attributes the attendance drop to the industry "not giving the public enough of what they want to see *often enough* to make them really steady customers." We are inclined to agree, feeling that much of the volume of attendance this past year may have been derived largely from a comparative handful of so-called blockbusters. A danger sign was and continues to be inherent therein, for there is a school of thought that advocates concentration of attention to such "super" product to the virtual abandonment of all else. Cutting down on production, as would thus be the case, would be inviting dire consequences, even though enough theatres remained to operate profitably on a high-scale two-a-day policy. That loomed as an incipient danger when about a dozen such attractions came on the market this past year.

In some cities, where as many as four such shows were going at the same time, it limited attendance to just the four pictures for the year. First, because of the importance attached to those pictures and the planting of the feeling with the public that these were the ultimate best, and, perhaps, the only pictures worth seeing; and, second, because the cost factor cut so largely into family entertainment budgets that they didn't have money left for any more showgoing. That's not the way to develop the moviegoing habit, which is just as much an essential to the industry's progress today as it was yesteryear. The public may be more selective than it was a dozen or so years ago, but the

greater the choices offered, the greater the frequency of choices to be made.

This brings to mind one of our pet bones of contention: The cutting down of the choice by the practice of multiple day-and-date showings and the fast playoffs that deny thousands of potential patrons sufficient opportunities to see ALL the good pictures that are available. This is, perhaps, one of the greatest movie habit destroyers—created by the industry itself. It's another form of quick-buck grabbing that leaves a lot of empty seats in its wake. Talk with exhibitors about it and they blame the distributors; and vice-versa. Both are at fault. The problem could soon be remedied, if only there were a will to do it, and a thought about tomorrow, next week and next month, let alone next year. Stop this dissipation of good product and you'll revive more regular attendance by enough millions of people to show steady increases in patronage along with increases in grosses.

Another deterrent to building and holding steady patronage volume is the practice of bunching the release of good product within limited periods, such as during the summer months, for example. This "feast" later results in a "famine" and again, whatever moviegoing habit may have been built up is dissipated by the dearth thus created during the "off season." We've been a staunch advocate of the industry putting its best foot forward—but not that it stick it out too far at any one time and, then, have to pull it back so sharply that much of what may have been gained would be lost.

As an instance of what currently is happening, we see pictures going into first runs in houses that are not of first-run calibre; in fact, far below that status. The reason is that so much product is being crowded into the season, there are not enough normally first-run outlets to absorb them. So, eight and ten drive-ins at a time and a like number of outlying indoor houses are being "elevated" to first-run status, in some cases wastefully coupling two good pictures on the same program. This practice is then followed in a second wave, and, maybe, a third. And the pictures then are gone forever. Come September, October and November and the hit calibre pictures will be few and far between—and so will be the attendance by countless thousands of patrons.

It's long past time for exhibitors and distributors to do something TOGETHER to resolve this patron-losing problem. It can and must be done!

Ben Shlyen

Censorship Tops Talks Of Exhibitors-Guilds

HOLLYWOOD—Marking the first time that all of Hollywood's talent guilds met with exhibitors and vice-versa, with studio heads and executives in attendance, a meeting was held at the Beverly Hilton Hotel Wednesday (19), under the auspices of the Screen Producers Guild. The objective of the conclave was a frank discussion of industry-wide problems, needs and opportunities, with focus on present and future conditions within the industry.

Although the discussions were too general to resolve any one phase of the problems facing the industry, it was conceded that state censorship and the Motion Picture Production Code dominated the five-hour session, plus an overall feeling that exhibition and production had obtained a better understanding of each other during the course of the informal verbal exchange that took place. A luncheon preceding the meeting was hosted by SPG and chaired by Walter Mirisch, president.

Following the meetings, a formal statement was issued to the press, which was excluded from the reception, luncheon and sessions, by Clark Wales, public relations director of the Ass'n of Motion Picture Producers as follows: "Representatives of exhibition and production held a review today of ways and means to advance the common cause of the motion picture industry.

The discussion covered a wide range of subjects, including business conditions, self-regulation, the importance of the production code, censorship, the foreign situa-

tion and development of new talent. Committees will be appointed to develop programs."

Wales declined to elaborate on the statement but it was learned that the committees are to be appointed by Eric Johnston, AMPP president, Walter Mirisch, SPG head, and Emanuel Frisch, chairman of the American Congress of Exhibitors. It was not determined just when the appointments would be made. No further meetings were scheduled.

Attending the conference were the following groups and organizations and their representatives: For the Screen Producers Guild, Walter Mirisch, Mervyn LeRoy, Jerry Wald, Julian Blaustein, Martin Rackin, Jerry Bresler, Fred Kohlmar and Lou Greenspan. For the Screen Directors Guild, George Sidney; Screen Actors Guild, Dana Andrews, George Chandler; Writers Guild of America, West, Charles Schnee.

For the Motion Picture Ass'n of America, Eric Johnston, Anna Rosenberg and Kenneth Clark; Ass'n of Motion Picture Producers, Y. Frank Freeman and Clarke Wales. For the American Congress of Exhibitors, Emanuel Frisch, Si Fabian, Roy Cooper, Harry Arthur, Marshall Fine, William Forman, Harry Mandel, Harry Goldberg and Sidney Markley.

Studio heads and executives who attended included Harold Mirisch, Samuel Briskin, Sol Schwartz, Peter Levathes, Jack Karp, William Orr and Robert Blumofe.

Indiana Allied Affiliation With TOA May Influence Other Groups to Join

NEW YORK—The affiliation of Allied Theatre Owners of Indiana with Theatre Owners of America may be the opening gun in the enlistment of other Allied units which have withdrawn from the national organization, according to some industry observers. The first inkling that Indiana might line up with TOA was noted last winter when the unit bowed out of Allied States Ass'n and there were strong rumors that Indiana Allied was considering such a move.

At that time, there were many skeptics who discounted the reports because the Indiana unit, over the years, appeared to be opposed to TOA policies. The Hoosier state organization also was one of the strongest of the National Allied units and the possibility of its going over to the other camp appeared to be remote.

According to reports from Indianapolis, Albert Pickus, TOA president, spent several hours with Richard Lochry, Indiana president, Trueman Rembusch, Marc Wolf and others in June and an agreement was reached, subject to approval of the full board of directors. It also was reported from Indianapolis that four other units, which had seceded from Allied, had an understanding with Indiana Allied that

they might follow suit after Indiana had formally decided to join TOA. Such action could take place this fall, prior to the TOA convention in New Orleans in October. The possible units are Allied Theatres of Iowa-Nebraska-South Dakota, Rocky Mountain, Mid-South and Mid-Central.

Exhibition's eyes, however, are on Independent Exhibitors of New England, Inc., which pulled out of Allied following the National Allied convention in Miami Beach two years ago. While the Western Pennsylvania unit returned to Allied after withdrawing, the New England unit has remained aloof. Both Allied and TOA representatives have held conferences with the New Englanders but decision was held in abeyance. Unit leaders expressed the opinion at the time that they would remain unaffiliated until a formal vote was taken. Unofficial reports indicate that the New England unit looks with favor on affiliation with TOA, if and when the members decide to join or rejoin a national association.

The Indiana unit will make a formal announcement of its TOA affiliation in the fall.

House Ways and Means Okays Deduction Bill

WASHINGTON—Under a provision approved last week by the House Ways and Means Committee, theatre owners and producers would be allowed a deduction up to eight per cent of the cost of new investment in permanent facilities from their annual tax. Qualifying for the credit would be only new, "tangible" facilities intended to remain in service for at least six years.

Presumably covered would be a new theatre, a sound stage, a long-term decorating job. Temporary decorations, sets, promotional material would not. The tax credit would be limited to 50 per cent of the current tax bill over the first \$100,000.

Most industries have greeted the proposal with restraint. The Administration has advocated the credit to encourage business expansion.

Florida Vacation Offered To Allied Conventioneers

MILWAUKEE—A five-day wintertime Florida vacation will be offered exhibitors in combination with the annual convention of Allied States Ass'n at Miami Beach, December 2-8, the general convention committee decided in a special meeting held in Milwaukee. Announcement was issued by Ben Marcus, who serves as general convention chairman, in addition to his other Allied duties.

Business sessions will be held three mornings of the convention period, at the Eden Roc Hotel, with a convention luncheon following, bringing in a leading authority from outside the industry as the keynote speaker at each luncheon. Afternoons will be free from business meetings. Two evenings will be reserved for special Beach night life.

To top off the attractive program, the entire deal will be offered to members and guests for a \$98 package per head, sleeping two to a room. This fee includes the room, banquet, night club party, two cocktail parties, two dinners, and three luncheons, golf, swimming, and other souvenirs and activities.

Harold Pearson, executive secretary of Wisconsin Allied, was appointed to the special post of convention coordinator.

Meeting with Marcus in Milwaukee were Abe Berenson of New Orleans, and Jack Whittle of Baltimore, both representing the Gulf States and Maryland units which are convention sponsors; Milton H. London of Detroit, and Pearson.

Telemeter Subscribers Get Pre-Season Football Games

TORONTO—The football game between the Toronto Argonauts and the B. C. Lions of Vancouver on Thursday (20) was piped into the home of Telemeter subscribers at the cost of \$1.50 per household. A second pre-season professional game between the Argonauts and the St. Louis Cardinals also will be provided for Telemeter homes on August 2. In the past, it has been the policy of the Argonauts to black out all its games from free television.

TOA Film Information Plan to Start Soon

NEW YORK — Theatre Owners of America's film content informational service will go into active operation in about two weeks, members having received sample copies of reports on current pictures.

As explained by Albert Pickus, TOA president, during the last several months, the service is intended to acquaint exhibitors with the subject matter and content of pictures so that the information can be made available to their patrons. No attempt will be made to classify or give critical reviews of the films.

The sample reports were mailed out to members a week ago and, it was learned, the response has been favorable, but its continuance will depend on the extent to which it will be used and its value as a goodwill and public relations service.

At the last TOA board meeting, a resolution was passed to the effect that "TOA does recognize a broad responsibility to provide the theatregoing public with the means of determining for themselves and for their families the desirability of seeing a given motion picture. Accordingly, TOA resolves that it will establish a system which will offer information to its members concerning the subject matter and content of all motion pictures available for exhibition, to the end that members of TOA shall make such material and any other pertinent information at the command available to their patrons."

The plan now is completed and ready for usage in the very near future.

Decision to Defendants In Phila. Antitrust Case

PHILADELPHIA—After more than ten weeks of trial, District Court Judge John Lord directed a verdict in favor of the defendants in the case brought by the Viking Theatre here against Stanley Warner, William Goldman Corp. and all major distributors. The Viking had charged inability to obtain first-run films and that it had been overcharged for the pictures it was able to book.

Louis Nizer, who argued the case for the defendants, claimed that the plaintiff had offered an invalid theory under the antitrust laws in claiming it was the distributors' obligation to provide pictures equally or to ask equal rentals. He said the question was whether there had been a conspiracy among the defendants and contended that there was not. Nizer asked for a directed verdict and the judge granted it.

Pasadena Tightens Its Censorship Ordinance

LOS ANGELES—Film censorship was tightened considerably by the City of Pasadena last week, which now has one of the toughest ordinances of any California town, stipulating that an exhibitor must now seek city censorship previews.

Any exhibitor showing a film ruled obscene will be fined \$500, six months in city jail, or both. He faces prosecution under state obscenity laws if he fails to get city censorship okay before showing a film and the film is ruled obscene.

U-I Maintaining Output Of Quality Productions

NEW YORK—For the 1961-62 season, Universal-International will continue its successful policy of releasing major productions throughout the year, accenting quality rather than quantity. That epitomized the U-I sales plans set forth by Henry H. "Hi" Martin, vice-president and general sales manager, who presided at the conference of the company's distribution and promotion executives held here Monday through Friday (17-21). Distribution and promotion plans on the four top pictures scheduled for fall and winter release were viewed at the meetings. Milton H. Rackmil, president of Universal, addressed the opening session.

The four pictures were screened during the sessions. They are "Back Street," the Ross Hunter production in Eastman Color, starring Susan Hayward, John Gavin, Vera Miles and Charles Drake; "Lover Come Back," the 7 Pictures-Nob Hill-Arwin production in color, starring Rock Hudson, Doris Day, Tony Randall and Edie Adams; "Flower Drum Song," the Ross Hunter production in color, based on the Rodgers and Hammerstein Broadway musical, starring Nancy Kwan, James Shigeta, Miyoshi Umeki and Juanita Hall, and "The Outsider," based on the novel, "The Hero of Iwo Jima," starring Tony Curtis.

Rackmil told the sales executives that Universal "will maintain its steady production pace of top films featuring the biggest boxoffice names in the industry."

Scheduled to go into production during the coming weeks, Rackmil noted, are "The Ugly American," starring Marlon Brando, and John Huston's "Freud," starring Montgomery Clift. "Touch of Mink," starring Cary Grant, Doris Day, Gig Young and Audrey Meadows, and "The Spiral Road," starring Rock Hudson, Burl Ives and Gena

Rowlands, all of these in color, are currently before the cameras while "Cape Fear," the Melville production starring Gregory Peck, Robert Mitchum and Polly Bergen, and "The Last Hero," the Joel production starring Kirk Douglas, Gena Rowlands and Michael Kane, are completed and being edited.

"The amount of money we have committed in the pictures completed, in production and in preparation is the greatest investment in negative costs in our company's history and reflects our high confidence, not only in the future of Universal but in the motion picture industry," Rackmil said.

"Come September" will launch the new season, said Martin, and it will be followed by "Back Street," "Flower Drum Song," "The Outsider," "Lover Come Back," "Touch of Mink," "The Last Hero," "Phantom of the Opera," "The Ugly American" and "The Spiral Road," there will be one for each month, he said.

David A. Lipton, vice-president, came on from Hollywood for the meeting to join Philip Gerard, eastern advertising and publicity director, and Jeff Livingston, executive coordinator of sales and advertising. Charles A. Simonelli, assistant to Rackmil, participated in the meetings and other home office sales executives on hand were F. J. A. McCarthy, assistant general sales manager; James J. Jordan, circuit sales head; Herman Kass, executive in charge of national exploitation, and Jerome M. Evans, eastern promotion manager, as well as Joseph B. Rosen, New York regional sales manager, and P. F. Rosian from Cleveland.

Hatton Taylor, general manager of Empire Universal, and Mark Plottel, sales manager, attended from Canada.



Shown above are participants at the opening session of Universal's week-long summer sales executive conference at the home office. Seated, left to right: Philip Gerard, eastern advertising-publicity director; David A. Lipton, vice-president; F. J. A. McCarthy, assistant general sales manager; Henry H. "Hi" Martin, vice-president and general sales manager; Milton H. Rackmil, president; Charles Simonelli, assistant to the president, and Hatton Taylor, general manager of Empire-Universal. Standing, l. to r.: Ben Katz, midwest field advertising and publicity representative; Robert Ungerfeld, homeoffice exploitation; Herman Kass, executive in charge of national exploitation; Jerome M. Evans, eastern promotion manager; Jeff Livingston, executive coordinator of sales and advertising; R. N. Wilkinson, regional sales manager; P. F. Rosian, regional sales manager; Mark Plottel, sales manager; Empire-Universal; Barney Rose, regional sales manager; Joseph B. Rosen, regional sales manager; James J. Jordan, circuit sales manager, and Harold Gutman, advertising art director.

Pickus Urges Exhibitors to Contact Branch Heads on 16mm Complaints

STAUNTON, VA. — Branch managers should be contacted when 16mm versions of features are shown in competition to commercial theatres because the managers have been instructed to take immediate action if there are violations of the basic contracts. That advice was given by Albert Pickus, president of Theatre Owners of America, at the Virginia Motion Picture Ass'n convention Tuesday (18).

Pickus said TOA had been asked to investigate the growing usage of 16mm by nontheatrical outlets. He said that nearly all of the contracts for the rental of 16mm films were written in almost the same words, stating the users of 16mm films could not advertise or charge admission for any screening, other than a small charge to defray the rental cost. Specifically, he said, the showings are restricted to nontheatrical screenings and cannot be used in competition with motion picture theatres. Showings are considered "competitive" when the general public is invited to attend through newspaper ads, press releases, radio announcements, posters or any method of announcing the showings to others than a group's own membership, whether they be students in a school or members of a club.

"Every film company told us," Pickus said, "that they allow their subdistributor to sell only for noncompetitive use. If there is a showing which any of you consider competitive to your theatre, provided it is advertised as I have just told you, or more than nominal admission charge is made, you have only to contact the branch manager of the film company that originally released that picture theatrically."

Pickus said that every film company had told TOA that it did not want the 16mm prints of its films to compete with theatres and gave assurance that the branch manager would investigate and take immediate corrective action if the complaint was justified.

"If you feel," Pickus said, "you are not getting sincere effort at your branch level, let us in TOA's New York headquarters know all the details and we'll take the complaint for you to the film company's general sales manager. There is no reason for any violation of the spirit of non-competitive use of 16mm. I would urge only that you be fair in your assessment of whether the 16mm showing is really in violation of this spirit."

Desilu Plans Producing Theatrical Pictures

HOLLYWOOD—Desi Arnaz, president of Desilu Productions, informed stockholders attending the company's third annual meeting at its studios here that the company may set up its own domestic and foreign distribution and plans making theatrical films during the current fiscal year.

Arnaz also informed shareholders that Desilu, now participating in 11 TV series, is getting ready for pay television "within three years." All of its seven directors were re-elected. They are Arnaz, Edwin E. Holly, vice-president; Arthur Manella, W. Argyle Nelson sr., Milton A. Rudin, A. Charles Schwartz and Lucille Ball.

Market Plan Legal Angles Studied by Sales Chiefs

NEW YORK—Sales managers of the major companies are probing the legal angles of the proposed cooperative market plan before giving it their formal approval, it was learned last week. While it does not appear on the surface that such a combined effort to merchandise pictures would be any violation of the consent decrees, the sales chiefs want to make sure they are on safe ground and free from any disapproval on the part of the Department of Justice.

The only possible danger would be the fact that the companies would be working in concert on a project and on certain practices such combinations are prohibited. Some of the sales chiefs recall the work that went into the United Motion Picture Industry (UMPI) 20 years ago when they sought to establish a system of fair trade practices. This plan was turned down by the Department of Justice as being contrary to certain facets of the anti-trust laws.

The "showmanship crusade" or marketing plan was approved by the executive committee of the Council of Motion Picture Organizations and was based on a formula presented by Columbia Pictures at a meeting of managers of Famous Players Canadian Corp. It calls for a pooling of merchandising ideas which would be presented to exhibitors in about 50 key territories. COMPO has agreed to advance \$10,000 to get the plan started.

Action by the sales managers is expected in about a week.

Sidney Kramer Heads New United Artists Department

NEW YORK—Sidney Kramer, former foreign sales manager of RKO Radio Pictures, has been appointed head of the newly organized sales statistics department of United Artists by James R. Velde, vice-president in charge of domestic sales. Kramer joined UA after having served as vice-president in charge of foreign sales for NTA-TV.

Kramer started his film career with RKO Radio and served as head of the print department from 1935 to 1945. He then became 16mm and short subjects sales manager and, in 1953, was named sales manager of RKO Pathe. From 1955 to 1959 he was head of foreign sales, remaining until the company was dissolved.

He was vice-president of Cinemiracle in 1960.



Sidney Kramer

VALUE LINE OBSERVES:

Censor Problems Affect Film and TV Stocks

NEW YORK—Motion picture and television stock values can be adversely affected by the censorship pressures that face the motion picture industry and the course to be taken by television in its programming, according to the July 17 issue of The Value Line, investment survey published by Arnold Bernhard & Co.

"Until the censorship issue is finally resolved, which may be many years from now, the motion picture industry will probably encounter increasing harassment from the censors," Value Line observes. "The Supreme Court decision, which upheld the right of states and municipalities to censor films has revived this smouldering issue. Widespread censorship would not only desiccate the motion picture art, but would also seriously handicap selection of satisfactory movie materials and disrupt distribution activities."

TV CODE MORE RESTRICTIVE

"The Motion Picture Production Code is somewhat less restrictive than the Television Code," Value Line states, adding "a number of feature films produced since 1948, which have yet to be released to TV, might prove to be wholly unacceptable for broadcasting." This was laid to the desire of broadcasters to minimize complaints from viewers as a result of which they are reported "becoming increasingly vigilant over the contents of the movies they telecast."

This, in turn, according to Value Line, would probably also be felt keenly by the motion picture industry, since "a large number of programs under attack are film series produced in the Hollywood studios. Demands for such run-of-the-mill shows could soften considerably."

Value Line does not see the prospect of toll television brightening the outlook for motion picture stocks in the immediate future, stating "On the assumption that pay TV will not have become important economically by mid-decade, we have lowered projections of 1964-66 earnings for many of them. Meanwhile, most movie stocks are fully relative to current results."

PRIVATE OR PUBLIC SERVICE?

Asking if TV broadcasting is a private business or a public service, Value Line answers: "If purely a business enterprise, TV should be allowed to program whatever it wants—within the limits of good taste. If a public service, public education would be the main objective. Obviously, the answer lies somewhere between these two extremes."

"For the present," concludes Value Line, "governmental interference has dimmed the prospects of the entertainment stocks."

Col. Pays on Preferred

NEW YORK—The regular quarterly dividend of \$1.06¼ on Columbia Pictures' \$4.25 cumulative preferred stock has been declared by the board of directors. The dividend will be payable August 15 to stockholders of record on August 1.

MGM Three-Quarter Net Up 29 Per Cent

NEW YORK—A 29 per cent increase in earnings for the first three quarters of the fiscal year over the corresponding period of the previous year was reported by Metro-Goldwyn-Mayer.



Joseph R. Vogel

In his letter to stockholders, Joseph R. Vogel, president, said that earnings for the three quarters were almost equal to those of the entire 1960 fiscal year when earnings amounted to \$3.83 per share. He said he expected fiscal 1961 would be the highest earnings in 15 years.

The consolidated net income for 40 weeks, ended June 8, amounted to \$9,442,000 or \$3.74 per share on 2,524,829 shares outstanding. In the previous period, the net was \$7,317,000, or \$2.92 per share. Earnings for the third quarter of the current fiscal year amounted to \$2,758,000 or \$1.09 per share as compared to earnings of \$3,578,000 or \$1.45 per share in the third quarter of the previous year.

Vogel said the acquisition of NTA Telestudios recently marked the entry of MGM into the expanding video tape field. As for television, Vogel said MGM-TV had reached a new peak with production now under way for four networks.

Loew's Circuit Concessions To American News Co.

NEW YORK — Loew's Theatres and American News Co. have signed a five-year deal under which American News will service and operate the concession stands and vending machines in all Loew's theatres throughout the United States. The deal will become effective on September 1 and executives of both companies have estimated that gross sales will exceed \$25,000,000 during the period of the pact.

A program involving about \$2,000,000 in improvements and rehabilitation of the concession stands and vending machines will be started in September. American News has a branch office and local organization in each city and area in which Loew's has a theatre.

American News entered the theatre concessions field more than a year ago when it took over the RKO circuit's stands.

The Loew's deal was signed by Preston R. Tisch, chairman of the Loew's executive committee, and Harry Garfinkle, president of American News.

Crowell-Collier's Deal For WMGM Called Off

NEW YORK—The sale of radio station WMGM by Loew's Theatres Broadcasting Corp. to Crowell-Collier Broadcasting Corp. has been called off. It was explained by Loew's that the time limit set in the agreement for approval by the FCC of the assignment of the license to Crowell-Collier expired on July 10 and that the FCC failed to approve the assignment before that date.

TOA Replies to Ridicule Of Pay-TV Opposition

Lift Quebec Under-16 Ban First Time in 34 Years

Montreal—Children of 16 years and under are now allowed in motion picture theatres of Quebec Province for the first time in 34 years, or since a fire caused the death of more than 75 children at the now defunct Laurier Palace in 1927.

Relaxation of movie attendance regulations affecting children under 16 went into effect Wednesday (12). A proclamation published in Quebec Official Gazette set the effective date for the modified regulations approved in June by Quebec Legislature.

Children under 16 now are permitted to attend movies under the following circumstances:

1. Free movies given in school halls for students and teachers only.
2. Special, free children's shows given before 6 p.m., in a Parish Hall or other hall approved by the Board of Cinema Censors, provided the film has been approved for viewing by children.
3. Special shows for children over nine years of age given before 6 p.m., in a cinema approved by the board, if the film has been approved.

Loew's 40-Week Net Is Up Slightly From 1960

NEW YORK—Loew's Theatres has reported a net income of \$1,647,300, equal to 62 cents per share, for the 40 weeks ended June 8, compared to a net income of \$1,633,300, or 61 cents per share for the corresponding last year.

Reported gross revenues for the first three-quarters of the current year amounted to \$30,649,000, after a provision of \$1,913,000 for income taxes and \$2,132,000 for depreciation, according to Laurence A. Tisch, chairman of the board.

Net income for the third quarter was \$574,000, equal to 22 cents per share, compared to \$636,700, or 24 cents per share, for the corresponding quarter in 1960.

National Theatres Granted Right to Acquire Drive-In

NEW YORK—Federal Judge Edmund Palmieri has ruled that National Theatres and Television, Inc., may acquire the Mount Baldy Drive-In Theatre in La Verne, Calif.

The circuit presented evidence that the acquisition of the theatre would not restrain competition inasmuch as the State Theatre in nearby Pomona was scheduled to be razed within a year. National Theatres, however, was ordered to show first run pictures in only two of its houses in the Pomona Valley area.

NEW YORK — Replying to columnist Marie Torre's article in the New York Herald Tribune ridiculing theatre opposition to pay TV "as being completely self-interested," Philip F. Harling, chairman of the Anti-Pay TV Committee of Theatre Owners of America, wrote to John Hay Whitney, publisher and editor-in-chief of the paper, claiming that Miss Torre took statements of toll-TV opponents out of context to "ridicule and deride this opposition, which we feel is in the public interest."

HARLING'S REASONS GIVEN

According to Harling, the TOA committee has maintained that pay television is not in the public interest for the following reasons:

1. Despite its advocates' grandiose claims, it cannot furnish anything not now available on free television. The ballets, operas, the concerts and the cultural events pay TV promises are already on free television.
2. There is only one pool of talent which is now delivering all the creative movies, stage plays, concerts, operas, etc., to the stage, screen and television. This talent—the actors, the actresses, the writers, the directors, the producers, the craftsmen—will move to whatever medium pays the most. If that medium were pay TV, free television would be stripped of its talent and would resolve to a secondary medium. There is no truth to the idea that alchemists in Hollywood have perfected a formula for compounding instant actors.

3. Pay television will cost the average user far, far more than he realizes. In Hartford alone, Phonevision proposes to charge \$10 for installation, 75 cents a week as a service or maintenance charge and expects the average subscriber to pay no less than \$2 per week for his entertainment. This amounts to \$158 a year; if the subscriber watches more than one show an evening he could be paying in the \$750-\$1,000 per year class. A dollar for a first-run movie sounds cheap but, at the end of the year, along with installation and service charges, the TV set which the home owner bought to receive free entertainment is going to prove costly.

'PUBLIC MUST KNOW FACTS'

Harling maintains that the public, once it knows these facts, "will have nothing to do with pay television."

"We consider the tactics of pay TV advocates, in blandly and boldly making claims of an entertainment bonanza or panacea for their medium, are deluding—even hoaxing—the public. We are dedicated to getting these facts before the public because we are confident that an informed public will reject this coin-in-the-slot machiavellianism."

Miss Torre, the columnist who went to jail rather than retreat some remarks she had made in her TV column about Judy Garland, closed her July 13 column with "Eliminate the competition? That sort of thing is for Communists."

Carolina Exhibitors to Drop Further Action to Void State Blue Laws

CHARLOTTE, N. C.—Theatre Owners of North and South Carolina will make no further effort to void the antiquated "blue laws" in the two states, following the Supreme Court dismissal of their appeal.

R. E. Agle, president of the association, said no further legal action was contemplated at this time, but he indicated that the issue would be pursued at a later date. The association had carried the litigation from local courts to state courts and federal courts. The U. S. Supreme Court, with two justices dissenting, last month dismissed the appeal.

Some industry observers felt that the Carolinas case was the victim of unfortunate and unavoidable timing. A few days earlier, the Supreme Court had upheld the validity of blue laws in Pennsylvania, Maryland and Massachusetts, but had acted on commercial business enterprises rather than on a service industry such as motion pictures.

Commenting on the court decision, J. D. Toddy jr., attorney for the exhibitors, said:

"We knew from the start that it was a most difficult situation and, in one of the opinions of the Supreme Court, it was pointed out that in spite of numerous constitutional attacks made on Sunday blue laws, only one court, that being in California in 1858, had ever held that such laws were unconstitutional. Incidentally, it was pointed out that the California decision was reversed three years later. We still think that it is a great injustice to treat movies different than certain other non-necessary businesses which are allowed to operate on Sunday."

Santa Cruz, Calif., Faces A New Pay TV Threat

SANTA CRUZ, CALIF.—At a city council hearing on the alleged failure of Pacific Telescription Service to pay a two per cent gross tax, George Atton, district manager for Golden State Theatres, attacked the pending sale of PTS to TelePrompster on the grounds that the sale would pave the way to pay television in Santa Cruz. Atton presented a petition signed by 1,200 Santa Cruzans who were opposed to toll TV.

PTS, which is seeking a 12-year extension of its franchise to operate a community antenna system, is reported, and generally well known, to be negotiating to sell out to TelePrompster, which has been buying into community antenna systems with the announced intention of eventually using this cable setup for its own system under the name of Key TV.

'Castaways' to Start Aug. 8

HOLLYWOOD—Walt Disney has set August 8 as the starting date for his Technicolor, widescreen production of "The Castaways." The film will go before the cameras at Pinewood Studios, London, with Robert Stevenson directing. The Jules Verne adventure story stars Maurice Chevalier, Hayley Mills, George Sanders and Michael Anderson jr.

Wometco 24-Week Net Up Over Same Period in '60

MIAMI—Wometco Enterprises, Inc., reported that its net income after taxes for the first 24 weeks of 1961 gained 20.8 per cent over the same period in 1960. Net income after taxes for the period was \$592,010 as compared to \$490,235 in 1960. Gross income for the 24 weeks ended June 17, 1961 totaled \$6,813,603. The gross in 1960 was \$5,526,953. Estimated federal income taxes for the period in 1961 amounted to \$505,000, compared to 1960's \$362,013.

Per share earnings for the first 24 weeks on 1961 was 59 cents as compared to 51 cents in 1960. A total of \$222,900 or 37.6 per cent of earnings was paid in dividends and \$369,110 or 62.4 per cent retained in the business. For the 12 weeks ended June 17, the gross was \$3,379,150 as compared to \$3,180,003 in 1960. Net income before taxes for the 12-week period was \$513,719, compared to \$476,927 in 1960. Because of increased federal income taxes resulting from the completed utilization of previously available operating loss carry-forwards, net income after taxes for the 12-week period was only very slightly ahead of last year—\$290,717 against 1960's figure of \$289,914.

Wometco Enterprises, Inc. announced that it had purchased the assets of the Lillienfeld Vending Co. of Miami. The Lillienfeld Co. had operated the vending equipment at Jackson Memorial Hospital and also at the Kendall County Hospital. The new vending acquisition will be operated by Wometco Vending of South Florida under the direction of Wometco vice-president Van Myers.

Academy to Make Change In Nomination News

HOLLYWOOD—Due to growing international interest in the annual Oscar nominations balloting, the Academy of Motion Picture Arts and Sciences has revealed a new plan for the release of their announcements.

Effective next year, the time of the nominations announcement will be alternated to more equitably satisfy the deadlines of morning and evening newspapers and TV and radio newscasts. Nomination news will be made at 11:00 a.m. PST one year, 3:00 p.m. PST the next year, etc., according to Academy president Valentine Davies.

William Hunter Resigns As Sterling President

HOLLYWOOD—Due to differences in company policy, William Hunter has resigned as president of Sterling World Distributors. Although he also exits the board of directors, he remains as an equal partner in the organization.

With Jerry Persell, Hunter founded Sterling in 1960, at which time they released "Justice and Caryl Chessman." No replacement has been named as yet for Hunter. Persell remains as secretary-treasurer and chief officer.

Philip Smith, Pioneer Drive-In Owner, Dies

BOSTON—Funeral services for Philip Smith, 62, president of General Drive-In



Philip Smith

Corp., Smith Management Co., pioneer in the drive-in theatre business, drive-in restaurants, bowling alleys and snack bars were held Sunday (16), from Temple Israel. He died July 13 at his home in Brookline, where he had been convalescing. Funeral services were attended by Boston and

New England film industry leaders.

Smith, whose firm had recently expanded into bowling operations on a large scale, collapsed at a hearing to determine the granting of alcoholic beverage licenses for bowling alleys in Massachusetts some months ago, but had been convalescing rapidly at home, and had been expected back at his desk this week.

The widely known theatre and restaurant executive, philanthropist and community leader, was born in Newark, N. J. He lived most of his adult life in Greater Boston, where he began his long career in the motion picture business. At the time of his death, he had been in the theatre business for 40 years. The president of General Drive-In Corp., was also head of the Richard's Drive-In, Peter Pan, Amy Joy Donut and Pancake House Restaurant Chain, a national concern; and chairman of the board of Skiles Oil Co.

He began in the film business as a salesman with Pathe, peddling the "Perils of Pauline" and other silent serials at the age of 17 in upper New York state. When he was 19, he bought the Novelty Theatre in Syracuse, and by the time he was 26, he owned 12 other theatres. Meanwhile, he moved to Boston and was asked to manage the Keith's National Theatre in the South End, while acquiring other theatres of his own in Boston and New England. By 1940, he owned eight of the 15 drive-in theatres in operation in the U. S., and in 1948 expanded into the restaurant business. In 1953, he and his son purchased the Peter Pan Snack Shop chain of seven restaurants and managed 67 units of various eating places and theatres under the Smith Management Co.

Extremely active in charitable and philanthropic activities of all kinds, he was a member of the board of trustees and the executive committee of the Combined Jewish Philanthropies, a past vice-president and chairman of special gifts and active for many years in its theatre division. He was a director of the Will Rogers Hospital, Saranac Lake. He became and continued to be a trustee and a member of the executive committee of Children's Cancer Research Foundation, the "Jimmy Fund," from the time of its organization. He was also a former chief barker of the Variety Club of New England.

Surviving are his wife, Marian (Fleischman) Smith; his son, Richard A. Smith of Chestnut Hill, and his daughter, Nancy S. Lurie, of West Newton, and by seven grandchildren. He also leaves two brothers and three sisters.

Four Films Receive Family Rating in July Green Sheet

NEW YORK—Four pictures are listed for family patronage in the July Green Sheet, although four others are given the Adult-Mature Young People-Young People rating, which comes close to the family category. Six films are recommended for adults and young people and five are tagged strictly for adults. The Green Sheet is a monthly survey of current films by the Film Estimate Board of National Organizations.

The four pictures in the family class are Warner Bros.' "Bimbo the Great" and "Fabulous World of Jules Verne," 20th Century-Fox's "Snow White and the Three Stooges" and Universal's "Tammy Tell Me True."

In the adult-mature young people-young people rating are 20th-Fox's "The Big Gamble," Columbia's "The Guns of Navarone," United Artists' "The Last Time I Saw Archie" and Paramount's "On the Double."

In the adult-mature young people category are 20th-Fox's "Battle of Bloody Beach," Allied Artists' "The Bridge," United Artists' "The Explosive Generation," Paramount's "Love in a Goldfish Bowl," Universal's "Pharaoh's Woman" and Warner Bros.' "The Steel Claw."

Listed for adults only are United Artists' "A Matter of Morals" and "Revolt of the Slaves," Columbia's "Greengage Summer" and "Most Dangerous Man Alive" and Universal's "Blast of Silence."

MGM Acquires Distribution Rights to 'Boys' Night Out'

NEW YORK — Metro-Goldwyn-Mayer will distribute "Boys' Night Out," the Embassy-Filmways-Kimco production which will go before the cameras on October 1 at the MGM studios in Culver City. The deal was signed last week by Joseph E. Levine and MGM under which the latter will acquire the world rights to the picture.

Kim Novak, James Garner, Tony Randall and Gig Young will head the cast which also will include Janet Blair, Patti Page, Anne Jeffreys and Jessie Royce Landis in top roles.

"Boys' Night Out" will be produced by Martin Ransohoff, president of Filmways, who, for the last ten years, has been active in television production. It will be his first feature length film. Michael Gordon will direct. Principal photography will be in Hollywood, with several sequences slated for location filming in New York and Westport, Conn.

Sherlock Holmes Stage Rights Go to Quine

NEW YORK—Richard Quine, currently directing "The Notorious Landlady" for Columbia Pictures release, has acquired with Ken Hyman and Wolf Mankowitz the rights to use the Sherlock Holmes stories as the basis for a Broadway musical in the fall of 1962.

The deal for the rights was set with the estate of the late Sir Arthur Conan Doyle. S. N. Behrman has been signed to write the book for the show, which Quine, Hyman and Mankowitz will produce and Quine will direct, his debut as a stage director.

Bigger Grosses From Less Patrons 'Unhealthy,' Says George Roscoe

Trade Show Booth Space Now Almost Sold Out

NEW YORK—Exhibit booth space for the motion picture and concessions industries trade show in New Orleans in October is expected to be completely sold out by early August, according to Spiro Papas, president of the National Ass'n of Concessionaires. More than 85 per cent of the available space has been committed.

Among the companies which have contracted for space are American Seating, Amusement Business, Ballantyne Instrument and Electric, Bally Case and Cooler, Blumenthal Bros. Chocolate, Castleberry Foods, Coca-Cola, Cole Vending, Continental, APO, Cretors, Crush International, Curtiss Candy, A. Dalkin Co., Arthur H. DuGrenier, Inc., Flavo-Rite Foods, Gold Medal Candy, Gold Medal Products, Golden Palace Food Products, Green River Corp., Heat Exchangers, Inc., Henry Heide, Inc., Hi-Jinx Carmel Corn, Lily Tulip Cups, Manley, Inc., Marstan Distributing Co., Mission of California, John E. Mitchell Co., National Carbon.

Also National Vendors, Nestle Co., Newman & Weissman, Dr Pepper, Pepsi-Cola, Perlick Co., Procter & Gamble Distributors, Rex Specialty Bag Corp., Royal Crown Cola, Selmix Dispensers, Seven-Up Co., Stanford Industries, Star Manufacturing Co., Sweetheart Cup Division of Maryland Cup Co., Winchester Carton Corp. and Hollywood Brands.

The show will be held in the Roosevelt Hotel, October 8-11.

Lutkin Named Paramount's Advertising Control Mgr.

NEW YORK—Fred A. Lutkin has been named advertising control manager of Paramount Pictures' advertising - publicity department by Martin Davis, director of the department.



Fred A. Lutkin

For the last two years, Lutkin has been associated with Buena Vista as manager of cooperative advertising. Previously, he was advertising business manager for RKO Radio Pictures. Lutkin succeeds

Carl Clausen, who resigned.

'World by Night' to WB

LOS ANGELES—Warner Bros. will distribute "World by Night," an international screen tour of the world's brightest night-time entertainment spots, in the U. S. and Canada starting in September. Julia Film of Italy produced the Technicolor production, which has already been released by WB for foreign audiences. It's an intimate camera story of leading night club and music hall favorites in world capitals and was directed by Luigi Vanzi.

ALBUQUERQUE, N. M.—The improved theatre grosses in 1960, as reported by

Sindlinger Co., was heartening news but the unhealthy side was the fact that the improved gross came from fewer patrons, George Roscoe, director of exhibitor relations of Theatre Owners of America, told the New Mexico Theatre Owners Ass'n at the opening session of its convention here Wednesday (19).



George Roscoe

Roscoe pointed out that the American public paid \$1,483,000,000 to see pictures in 1960, or \$163,000,000 more than in 1959. Last year, he said, 2,166,000,000 persons went to theatres, or two per cent fewer than those who went to theatres in the previous year.

"We achieved a greater gross with fewer people principally because, Mr. Sindlinger's survey indicates, our average admission price climbed from 60 cents in 1959 to 69 cents in 1960," Roscoe said. "To lose patronage in the face of our country's exploding population indicates to me that we are not giving the public enough of what they want to see often enough to make them really steady customers."

"Can you think of any other business where the manufacturers refuse to give their retailers enough of the right merchandise? It would be ridiculous if Mr. Ford told his salesmen: 'Five years ago you sold 400,000 Fords. You've done so well that next year I'm only going to give you 250,000 to sell.'"

As for the future, Roscoe said some pickup in quantity from Hollywood was anticipated and there was no reason to believe that the quality would be any less than exhibitors now were getting.

Roscoe reviewed developments in the various areas of industry activities, such as pay TV, product and censorship.

Radio-Theatre Tieups Aid Business, Filmack Finds

CHICAGO—Radio-theatre tieups have proven beneficial for motion picture exhibitors, Filmack Trailer Co. finds through its screen trailer service. In this cooperative arrangement the station gives air time to promote the theatre in return for a screen ad. Tieups range from a simple exchange of program times to elaborate promotions, such as contest and stunts, which the theatre and radio station cosponsor and offer free passes as prizes.

Retitle Paramount Film

NEW YORK—"Restless" has been selected as the release title for the Paramount film made by Edmond O'Brien and Stanley Frazen under the title "Deadlock." Jeffrey Hunter, star of "King of Kings," and David Janssen are starred under O'Brien's direction. National release date is September.



Usher John Kerwin assists patron in putting on her coat as she leaves the theatre, a "must" in the Reade courtesy code.

'COURTESY IS CONTAGIOUS'

Reade Theatres Have Made That Slogan Pay

OAKHURST, N. J.—Just 13 years ago, Walter Reade jr. decided that courtesy by a theatre's staff was as important as the other factors in a theatre's operation and, for the first time, he conducted a courtesy campaign with all the vigor of an all-out ballyhoo on a top-notch picture. The courtesy code of the Walter Reade circuit was established in July 1948 and it still is in use and required of every member of its theatres' staffs.

"Courtesy Is Contagious" has been the slogan of the Reade theatres for many years and it not only is sold to the employees, it is being sold to the public as an important attraction on a par with the features.

The courtesy requirements are outlined to every new employe with the Reade organization. The groundwork is laid with a brochure describing the plan in detail. Courtesy catchlines are on the cover and they include such phrases as "may I help you?", "good evening," "please step in," "call again," etc.

Meetings are held on a theatre-by-theatre or citywide basis where Reade has more than one theatre. At these meetings, the theatre personnel sees a 35mm print of a special ten-minute subject made by Reade. The reel shows a patron entering a theatre and his reaction when a cashier keeps him waiting while she is busy conversing with another employe and the usher is watching the picture, allowing the patrons to find their own seats. After the employes see the wrong way to operate a theatre, they see, later in the film, the correct way to conduct themselves and the gratifying impression it makes on the patrons.

Reade believes that it is more important today than ever for patrons to receive the "red carpet treatment." Hospitality, friendliness and courtesy can make a permanent patron of a once-in-a-while customer because he likes to feel that he is an appreciated guest, Reade contends. And this policy has paid off.

A good example of the Reade courtesy formula is the Community Theatre in

Morristown, N. J., where Harry A. Wiener, managing director, boasts of many individual services for the patrons' pleasure and comfort.

As the patrons enter the theatre, they are greeted by the jovial ticket taker, Henry Voorhies, who has been at the door for more than ten years and is known around the community as the "Ambassador of Good Will." Every patron receives a smile and a happy "good evening" from Voorhies who knows many of the patrons by their names.

In front of the theatre there is a special doorman who answers patrons' questions and is there, too, to assist elderly or handicapped persons. When there is a street line, this man sees that such persons are

taken from the line and escorted into the theatre so they do not have to wait in discomfort. When it rains, a novel service is performed. Patrons are escorted to their cars by an usher with an umbrella. Rain hats are presented to the ladies.

To create an incentive for the staff, a point system has been set up. The winner, during May through July, is sent to Radio City Music Hall in New York to work with its staff for one week with all expenses paid.

Reade first got the idea for a circuit-wide courtesy campaign when, in April 1948, Robert Case, Reade's city manager in Kingston, N. Y., hatched a plan for a ten-day courtesy drive which mushroomed into a citywide movement. Businessmen adopted it and then the mayor, Oscar V. Newkirk, appointed Case to be chairman of a campaign that ran for a week. The slogan adopted was "Courtesy Is Contagious."

Reade recalls that the results were surprising. The local newspaper, Boy Scouts and Girl Scouts and various civic organizations joined in the movement and businessmen gave financial aid. Reade then began to inquire as to what other lines of business were doing in the courtesy line and discovered that he had few precedents to guide him. Finally he found a 25-minute short subject which Marshall Field & Co. in Chicago had prepared for showing to employees. Then he studied the courtesy efforts of other department stores and public utilities and began planning a campaign as thorough and as varied as any campaign ever put on for a feature picture.

In a letter to his staff, Reade wrote: "You know how exasperating it is to go into a store and be ignored by a clerk or receive surly, begrudging service from a waiter. You don't want to go back to that store or that restaurant." The letter created the impression that he was asking for the help of his employees, rather than trying to impose some new idea upon them.

The Reade courtesy code has continued to this day and is part of the basic operation of the successful Reade theatre circuit.



Attired in a tuxedo, doorman Henry Voorhies greets each patron with a pleasant salute.

CALENDAR OF EVENTS

JULY							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1			1	2	3	4	5
2	3	4	5	6	7	8	6	7	8	9	10	11	12
9	10	11	12	13	14	15	13	14	15	16	17	18	19
16	17	18	19	20	21	22	20	21	22	23	24	25	26
23	24	25	26	27	28	29	27	28	29	30	31		
30	31												

JULY

31-August 3, New Jersey annual convention, The Concord, Kiamesha Lake, N.Y.

August

8, Maryland Allied annual outing, Annapolis Country Club, Annapolis, Md.

SEPTEMBER

5-7, Independent Exhibitors, Inc. and Drive-In Theatres Ass'n of New England 30th anniversary regional convention, Chatham Bars Inn, Chatham, Cape Cod, Mass.

18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.

22-24, Women of the Motion Picture Industry (WOMPI) 8th international annual convention, Charlotte Hotel, Charlotte.

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture and Concessions Industry Tradeshow, Roosevelt Hotel, New Orleans.

24-25, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee annual convention, Hotel Chisca, Memphis.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

DECEMBER

4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

Set 'The Children's Hour' As Title for Wyler Film

NEW YORK—"The Children's Hour," the original title of Lillian Hellman's play, will be the release title of William Wyler's currently filming production, which was being made as "Infamous."

The reason for reverting back to the original play title is because all newspaper stories have noted that the picture being made by Wyler for United Artists is based on Miss Hellman's play. Audrey Hepburn, Shirley MacLaine and James Garner are co-starred.

When Samuel Goldwyn filmed "The Children's Hour" in 1936 with Merle Oberon and Miriam Hopkins starred, he titled it "These Three."

Three Major 20th-Fox Releases in August

NEW YORK—Twentieth Century-Fox will release three major features during August, all in CinemaScope and two of them in De Luxe Color. They are "Francis of Assisi," starring Bradford Dillman and Dolores Hart, and "Marines, Let's Go," starring Tom Tryon and David Hedison, as well as Robert Rossen's "The Hustler," filmed in New York with Paul Newman, Piper Laurie, Jackie Gleason and George C. Scott starred.

Discuss Long-Range Promotion Plans For Spiegel's 'Lawrence of Arabia'

Realignments Place NTA Officers in New Posts

NEW YORK—Top executives of National Telefilm Associates have been realigned, according to Leonard Davis, president and chairman of the board of NTA.

Berne Tabakin, who has been vice-president in charge of sales, has been elected executive vice-president and Bob Goldston, formerly director of business administration, has been elected vice-president in charge of business affairs and secretary. Leon Peck, assistant treasurer, has been moved up to treasurer.

Vernon Burns, who has been acting general manager, has been assigned as the executive in charge of production of new series, while Remi Crasto becomes general foreign manager. In addition, E. Jonny Graff has been elected president and general manager of radio stations WNTA AM and FM.

Henry White, vice-president and general manager of Channel 13, will continue to head up the station operation until it is turned over to the Educational Television for the Metropolitan Area, Inc. Thereafter, it is contemplated that he will join the NTA distribution executive staff.

AA Expands TV Activities: More Heads New Unit

NEW YORK—Allied Artists will expand its television activities and has elected Edward Morey as president of Allied Artists Television Corp., a wholly owned subsidiary formerly known as Interstate Television Corp. Robert B. Morin has been elected vice-president and general sales manager of the TV subsidiary. Morey is a vice-president and board member of AA.

Morin went to Allied Artists Television from Famous Artists, Inc., artists representatives, where he was in charge of the New York office. Previously, he was general manager of Lopert Pictures and eastern sales manager of MGM-TV.

Plans for AA's expansion program in television will be announced by Morin shortly. All TV series and feature motion pictures formerly handled by Interstate will be distributed by Allied Artists Television.

'Chaplin Album Features' Ready for Fall Release

NEW YORK—"Charles Chaplin Album Features," a series of features averaging 75 minutes running time, has been completed for fall release by Edwin G. O'Brien of Screen Art Sales Co.

The series continues O'Brien's development of Chaplin film materials which he controlled while operating the O'Brien Forwarding Corp. here. At that time O'Brien sold the Russian government 60 full sets on each of the Essanay's "Chaplin." O'Brien also arranged to have a few of the old Essanay Chaplin comedies screened at the recent Russian Film Festival, where Screen Art Sales Co. was represented by Alexander Parkson.

NEW YORK—As part of the long-range promotion for Columbia's "most ambitious production," John Woolfenden, publicity representative for Sam Spiegel's "Lawrence of Arabia," came to New York for conferences with Jonas Rosenfield jr., vice-president in charge of advertising and publicity; Robert S. Ferguson, national director of advertising, publicity and exploitation, and William Blowitz, Spiegel's publicity man.

Woolfenden arrived from the deserts of Jordan, where he has been on location with the film since early spring, Monday (17) and he returned to London Thursday (20) en route back to Jordan. The picture will be filming for another year, after months of preparation, and will not be released until late in 1962, he said.

Woolfenden brought back several silent film clips and two sound clips on the desert location filming which were shown to the trade press. They gave glimpses of David Lean, the director, and Peter O'Toole, the young British Shakespearean star, who plays Lawrence, and native actors and technicians. Alec Guinness has just been signed to play Prince Feisal and will join the location shooting late in July, thus reuniting Spiegel, Lean and Guinness, the producer, director and star of "The Bridge on the River Kwai."

Other important stars will be signed later, Woolfenden said, but the picture will have an all-male cast. Omar Sharif, Middle Eastern star, has also been cast and "will become a big American favorite after the picture is shown," according to Woolfenden. The picture is being made in Panavision and Technicolor and deals with Lawrence's World War I years, 1916-18, being based on "Seven Pillars of Wisdom."

Woolfenden spoke about the problem of filming in desert heat of 124 degrees in the shade with the inadequate water supply coming from drills at the El Quweira location and equipment trucked in from Aqaba, miles away.

Woolfenden will later make tieups with schools, colleges and libraries for books on Lawrence's life. After 14 years as assistant publicity director for Columbia in Hollywood, Woolfenden became a professor on public relations for a California university. Spiegel persuaded him to return to film work as unit man on "Lawrence of Arabia" but he expects to write a treatise on the filming of the picture for use in his college at a later date. He believes that this picture will "bring about renaissance on T. E. Lawrence."

Youngson Film at Venice Festival

NEW YORK—Robert Youngson's "Days of Thrills and Laughter," the 20th Century-Fox release, has been selected to be shown at the Venice Film Festival, starting August 24. The compilation of antics of stars of the silent screen will be entered in a special classification at the festival.

National Ticket Co. Founder Dies

SHAMOKIN, PA.—Alphonsus E. Conway, founder of National Ticket Co. and chairman of the board, died Thursday (13).

Hollywood Report

By IVAN SPEAR

Jack Cummings to Make Eight Films for MGM

Currently winding up "Bachelor Flat" and "A Star in the West" on his four-picture contract at 20th Century-Fox, producer Jack Cummings took time out to complete negotiations with MGM whereby he will return to the Culver City lot on an eight-picture deal over four years.



Jack Cummings

Vehicles expected to be made by Cummings for MGM under his Jack Cummings Productions banner include a sequel to "Seven Brides for Seven Brothers," which he originally produced for Leo the Lion; "The Widow," "The Will Adam Story," and "Dragon Tree." Temporarily abandoned is Cummings' long-planned filmization of "Paint Your Wagon."

Embassy Plans to Produce Six This Year, Six Next

Joseph Levine, head of Embassy Pictures, revealed plans to produce six pictures this year and six in 1962 and further declared that "for all the days I have to give to this business" theatre owners all over the world can expect a half-dozen "big films" from him.

His next four pictures will be "Last Days of Sodom and Gomorrah," which Embassy is now producing with Titanus Films in Italy on a budget of \$4,500,000; "Boccaccio 70," budgeted at \$2,500,000; "Wonders of Aladdin," \$1,750,000, and "Boys' Night Out," \$3,000,000.

By the end of 1961, Levine has blueprinted "Boys' Night Out," which will star Kim Novak, Tony Randall, James Garner and Gig Young, and which will be made in partnership with Martin Ransohoff of Filmways Studio in New York. His association with Ransohoff will extend to future films, and he also is dickering with other producers for term contracts.

'Swing Along With Me' Is Title Of Frank Sinatra Feature

"Swing Along With Me" is the title of Frank Sinatra's new record album, and that would seem to be exactly what cinema-ville is doing with the multi-talented Mr. S.

The singer-turned-actor-turned-producer, who has hurdled each phase in his career with apparent ease, coming to rest at the moment as head of his own film-making company, Essex Productions, has revealed plans to reorganize the old Tommy Dorsey band, with which he got his start as a pop vocalist, for a forthcoming Essex feature to be titled "Swing Along With Me." For this one, Frankie will don

his actor's hat to essay the lead role.

Meanwhile, Essex's "Soldiers 3" is currently before the cameras at Samuel Goldwyn studio, starring Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop. Set to follow on the Essex schedule is "Manchurian Candidate," the Richard Condon novel on which George Axelrod is now preparing the script. John Frankenheimer will direct the picture which Sinatra will topline.

Lippert Starts 'Womanhunt,' Low-Budgeter for 20th-Fox

With 14 feature films completed in the past year, Robert L. Lippert has started "Womanhunt," a low-budgeter for 20th-Fox, following which he will slow up his production pace.

Reportedly, the Lippert hiatus is due to the fact that there are seven Lippert productions awaiting release now, plus the fact that it is believed that 20th-Fox toppers will take a long look at the situation before the producer's low-budget features roll as prolifically as they have in the past few years.

Meantime, Lippert may form his own film company to make "The Cabinet of Dr. Caligari," in which he will be associated with Robert Bloch. The film may be the first of a series of high-budget pictures which Lippert will bring to the screen in the future.

Sandra Dee Signs New Pact With U-I for Seven Years

Sandra Dee, who is currently starring in three Universal-International films—"Tammy Tell Me True," "Romanoff and Juliet," and "Come September"—has put her signature on a new seven-year pact with the company.

The new deal gives Miss Dee a hefty salary boost, plus a clause specifying that she can make outside pictures "at a certain point" during the contract's run.

Scheduled to go into "If a Man Answers," filmization of the Winifred Wolfe novel, the young actress, in private life the wife of singer-actor Bobby Darin, has temporarily retired from screen work to await the birth of her baby in late December. U-I has postponed start of the film, which Ross Hunter will produce, until Sandra is able to resume the assignment.

Carroll Baker, James Mason, Jack Palance Are Cast

Here and there in Hollywoodland: Carroll Baker will star in "Magic," next independent production to be coauthored and directed by her husband, Jack Garfein, slated to start in March. . . . James Mason has been signed for a role in Paramount's "Escape From Zahrain," but will receive no billing nor will his name be used in advertising the picture—and his salary will go to his favorite charity. Mason simply became intrigued with enacting a role in the film under the direction of his old

friend, Ronald Neame. . . . Jack Palance has been signed by producer Dino de Laurentiis to star in "Tony, the Gun Runner," which will mark the actor's third film on his three-picture deal with the producer. . . . Gottfried Reinhardt has inked John Mills for a starring role in "The Hiding Place," for UA release. . . . Luana Patten was cast as the girl who captures the heart of Jacob Grimm in MGM-Cinerama's "The Wonderful World of the Brothers Grimm." . . . Aaron Spelling has completed an original screenplay, "I love My Wife, But . . ." and will film it as his initial independent under Caron Productions, with his wife, Carolyn Jones, starring. . . . Leo Handel, head of Impact Films, has signed Ib Melchior to pen "Fire for Effect," slated to roll at Republic in September. . . . Terry Huntington, former Miss U. S. A., has been set to join Rosalind Russell, Jack Hawkins, Maximilian Schell and Richard Beymer in "Five Finger Exercise," which Daniel Mann is directing for Columbia release.

Three Story Buys Made; One Being Negotiated

Story buys listed for the week included Pennebaker's acquisition of the new novel, "Strike Me Lucky," by Joey Cleary. Jon Cleary, husband of the authoress, has been signed to write the screenplay of his wife's comedy about problems arising from the accidental discovery of gold in a small Cornish town. . . . Universal-International has acquired from Samuel Goldwyn the rights to make a motion picture based on "The Dark Angel," one of Goldwyn's most successful films. Ross Hunter will produce the love story. . . . Producer-director Bill Colleran has purchased "The World Is Young," by William Lane and will produce and direct it under the Kate Productions banner, which he owns with his actress-wife Lee Remick. . . . Jack Warner Jr. is negotiating for the film rights to "Rudolph," tome by William C. Tuttle about a barber.

'Fall of the Roman Empire' Next for Samuel Bronston

Samuel Bronston, who recently delivered "King of Kings" to Metro-Goldwyn-Mayer for release, has unveiled his next project, "The Fall of the Roman Empire," which he will lens for the most part in Spain, with some exteriors to be shot here.

Although no release talks have been held on "Fall," it is understood that Anthony Mann has been set to direct the feature on which Philip Yordan is currently completing a script. Bronston departed last week for Madrid, where he has blueprinted a March start for his production.

Harvard Films Has Three Going Before Cameras

Harvard Films has started lensing two motion pictures, with a third slated to roll by the end of the month. Currently before the cameras are "The Clown and the Kid," which Edward Cahn is directing, and "Deadly Duo," with Reginald Le Borg handling megaphone chores. The third film is "Line of Duty." Robert E. Kent produced the trio for United Artists release.

London Report

By ANTHONY GRUNER

SOME important industry changes took place last week with the sudden news of the retirement of James Pattinson, British managing director of 20th Century-Fox and the appointment of Percy Livingstone, general sales manager of Warner-Pathe, in his place.

Pattinson, who joined 20th-Fox as Birmingham branch manager in 1931, had been in the business 42 years and had served the company with considerable loyalty and vigor. The news of his retirement shook the trade somewhat as it was released as a somewhat bare press announcement before the weekend.

Livingstone, in his new appointment, returns to 20th-Fox after an absence of 18 months. He joined the Leeds branch at about the same time as Pattinson was appointed general sales manager of the company in 1956 and became director of sales with a seat on the board a year later. Then, with the new formation of Warner-Pathe, he became general sales manager of that company. His appointment—a considerable leg-up in the industry, has been welcomed in all quarters, as Livingstone is a young man and a popular figure in distribution. His place in Warner-Pathe has been taken by Arnold Barber, who has acted as assistant sales manager of the company since its formation in 1959. Barber is probably the most brilliant young sales executive in the business and should do well handling the considerable line-up of product now coming from Warner-Pathe. Aiding him will be Laurie Marshall as assistant sales manager.

The movement of the industry to try to sort out problems of film exhibition and distribution with particular reference to the third release (the national circuit) is now under way. Not only is the joint committee of the five trade associations preparing to discuss the problem but, for the first time in the history of the trade, the film unions and the Ass'n of Independent Cinemas, representing the very small exhibitors, are being invited to take part in these discussions.

It will be recalled that the problem of the third release or national circuit was well ventilated at a special dinner organized by John Davis, managing director of the Rank group, who stated that, owing to a shortage of product and the attitude of certain distributors, this third release was becoming a liability to the industry and that it might well mean the total feature output could only provide sufficient pictures for two and a half circuits. Following a discussion with other members of the trade, it was agreed that the problem should be submitted to the joint committee of the five associations with power to co-opt. There is now a final chance for the industry to work out a pattern in exhibition and distribution which can encourage all sections—exhibitors, distributors and producers—to continue their work and to stabilize a perilous situation.

If the third release fails to work and is abandoned, it would mean that producers would have two circuits left for their product: ABC and the Rank releasing circuit. This, in turn, could lead to a decline

in British production as the American product would also add to the UK line-up and would be more than sufficient to satisfy the needs of these two circuits. Apart from this, the decline of the national circuit would mean hundreds of thousands of fewer patrons for British cinemas and a much smaller potential market for all producers in the UK.

* * *

When an industry personality dies, it is natural that tribute comes easily from his colleagues who are left on the scene. In the case of E. J. (Teddy) Hinge whose death was announced last weekend, the tributes were more heartfelt than usual. Hinge was not only a great showman, a leader of the Cinematograph Exhibitors Ass'n, an industry statesman of considerable strength and wisdom. He was a warm, lovable, human being.

Long past the conventional retiring age (he had passed the middle '60s) Hinge thought nothing of giving his time and energy to the interests of the trade. A long-time member of the Films Council, he was, in the words of one exhibitor, "the trade's greatest tower of strength." He took a considerable part in shaping the Films Act and quota legislation. He constantly fought for unity within the industry on all issues. He was always a wise old man who never lost the human touch and an instinctive courtesy and kindness to newcomers in the business. His generosity to his staff was a byword in the industry, and his keenness in showmanship never flagged until his death. In the words of S. K. Lewis, president of the Cinematograph Exhibitors Ass'n, "The cinema and film industry has had no keener enthusiast or wiser statesman than Teddy in the whole of its existence; he was dedicated to show business and will be irreplaceable."

* * *

A new distribution company was formed last week, thanks to the support of the Rank Organization and Universal-International. It is called Golden Era Films and is headed by Leslie and Eric Greenspan, two former Eros executives under the chairmanship of Jim Ward, a steel industrialist who, in his own words, "believes in the film business."

With the collapse of Eros Films, it first appeared that yet another renting company had bit the dust. Now Golden Era will be handling the top rereleases from Rank and Universal and also will be releasing a number of Selznick's independent pictures starting with "Duel in the Sun," for which the company already has secured some impressive London and national dates. Ultimately, it is the intention of Golden Era, said Leslie Greenspan, managing director, to finance and participate in British production but, at the moment, their main job will be to show the industry how to sell films with enthusiasm and showmanship.

Quite a number of old Eros employees will be joining them plus another industry veteran Carl Stack, who will be assistant sales manager. There is every reason to believe that Golden Era will be as profitable a company as its name suggests.

Jacon of Lux to Handle 'Neapolitan' in U.S.

NEW YORK—"Neapolitan Carousel," an Italian musical produced in Technicolor by Lux Film at a cost of \$1,600,000 in 1953, has finally been cleared for American distribution and will be handled nationally by Lux Film America, Inc., and E. R. Zorogniotti, who has given the distribution assignment to Bernard Jaccon, who formerly held posts with Italian Films Export and IFE Releasing.



Bernard Jaccon

"Neapolitan Carousel" had been scheduled for release by IFE before the company was dissolved and its release has been withheld until now, when it will be tied in with the current centennial of Italy's unification, according to Dr. P. G. Gurgo, director of Lux Films, Rome.

The American premiere will be at a three-theatre booking in New York City in September, according to Jaccon, with other key city openings to follow in October. Jaccon believes that the picture can support a run at a lower east side house, where Italians predominate; at an upper east side theatre, for class patrons and music lovers, and at a midtown art house.

The picture stars Sophia Loren, then a young starlet; Paolo Stoppa and Clelia Matania, Italian stars; Nadia Gray, currently in "La Dolce Vita" and in British films, the voice of Beniamino Gigli, Metropolitan Opera star, and Leonid Massine, Rosella Hightower and stars of the Marquis De Cuevas and Rome Opera Theatre ballet companies—making it exploitable for various types of film audiences. In addition, this is an Italian film suitable for the entire family, Jaccon stressed.

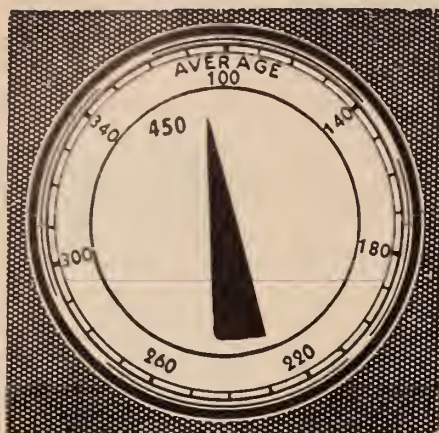
The Bernard Lewis Co. will handle exploitation and promotion for these regional dates and will stress the Italian appeal by the tie-ins with various religious festivals and block parties in New York, Connecticut and Pennsylvania and also go after group sales.

A budget of \$35,000 will be set aside for advertising in national magazines and the tradepapers, Jaccon said.

Regal Films to Handle Paramount Releases

LONDON—Regal Films has concluded a deal with Paramount for the distribution of Paramount's rereleases, previously marketed by Eros Films. Under the leadership of Joe Vegoda and Michael Green, this company has grown in strength, both in the quality of its British production and in the manner in which it has handled rereleases of MGM, Samuel Goldwyn and Warner Bros. Regal now is representing Titanus Films in Britain. They will be distributing the highly controversial Italian film, "Rocco and His Brothers," as well as other Titanus product.

Green and Vegoda also received news last week that their British production, "The Hellfire Club," with Keith Michell and Adrienne Corri, had grossed the biggest take in any key city of Japan for any British film since 1958.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alamo, The (UA)	140	200	120	250	140	200	300		250	500	320	300	300	300	160			200	250	250	246
Angel Baby (AA)		200						110		100		100	135								129
Atlantis, the Lost Continent (MGM)	100		200			200	100		150	125	105	100	200	100	80	150	120	145	220		140
Ballad of a Soldier (Kingsley)				140		75	150	190	100		225	50		100	130	200					136
Battle in Outer Space (Col)			105				125	100	115	100		140	110	100	90	185		125	115		118
Beyond the Time Barrier (AIP)			105								85	90	100	125	80				100		98
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100		50	80	125	90		110		97
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100	90		70		85	100	90		99
By Love Possessed (UA)	150	150	120	175		115	80	125	175	200	180		125	175	110			125	150	100	141
Exodus (UA)	200	300	300	250	230	250	200	400	250	500	400	600	300	600	155	250	450	250		200	320
Fanny (WB)		250		255	250		125		150		350			200		225		150		150	211
General della Rovere (Cont'l)	125	200		130		80					150			90	160	195					141
Gidget Goes Hawaiian (Col)	120		95			100	100	120	125	270	120	130	125						200		137
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200	100	135	80		95		140	100	138
Homicidal (Col)	110		125					125		180	90			200					175	175	148
Hoodlum Priest, The (UA)	95	220	120	225	95	140	200	125		125	65	100	150	130	110	185			90		136
It Happened in Broad Daylight (Cont'l)	140	105		165	90	150							200			150					143
Key Witness (MGM)	100				80	85	75	100		90	95	100	100	90	90		80	100	105		92
Ladies Man, The (Para)		110		195	95	150		115		150		300	175	100	130						152
Last Sunset, The (U-I)	160		115	215	75	100				200	60		125	100		175	110	125	130	130	130
Last Time I Saw Archie, The (UA)	125	115	100	165	125	150	110	115	115	135	85	300	125	175	90	175			85	125	134
League of Gentlemen (Kingsley-Int'l)	140	275	125	190				100	115	150	210	100		135	165	195			350		173
Little Shep'd King'd'm Come (20th-Fox)			65				100	80	110	120	90	90	100					145			100
Look in Any Window (AA)			105					120		100	65			125						90	101
Mad Dog Coll (Col)	100	150		100						100										75	105
Make Mine Mink (Cont'l)	150	200		165	125	150			115				200	175	145	190					162
Morgan the Pirate (MGM)	130									130	85								170	110	125
Parent Trap, The (BV)	140	160	175	190	200	250	225	140	200		450	200	200	150		145		145	150	200	195
Parrish (WB)	140	175	135		95	200	130	120			90	200	120	300	115	165			150	100	149
Pleasure of His Company, The (Para)	120	120		160		100	125		200	300	210			120		175			170		164
Raisin in the Sun, A (Col)	140		125	200	90	150	70	170			160		250	100	145	195	95		125	90	140
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300	220	110	185	140		150		197
Ring of Fire (MGM)						90			110						80		90		100		94
Savage Eye, The (Trans-Lux)		175		160		190	200		115		100	150			115	175			250		163
Snow White & 3 Stooges (20th-Fox)			100				100			265	90		150	90		145			115		132
Subterraneans, The (MGM)	140	150	115	165	80	85	75	75		90	125	100	225	100	75	145	85	125	225	80	119
Sword of Sherwood Forest (Col)				100			100	100			100		80		80			100			94
3 Murderesses (20th-Fox)	90	85	120	100	100		60	85	115		45	90		100	100			100	85		91
Two-Way Stretch (Showcorp)	130	175		175	125		175						135	125		200					155
Upstairs and Downstairs (20th-Fox)									90		100	150	90			125					112

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Exodus (UA)

Omaha450

2. Fanny (WB)

Chicago255

Boston250

New York.....225

3. A Raisin in the Sun (Col)

Milwaukee250

4. Parent Trap, The

Memphis200

Milwaukee200

Buffalo175

5. Parrish (WB)

Memphis200

6. Two-Way Stretch (Showcorp)

Denver175

'Raisin' Hikes to 300 As Milwaukee Stayer

MILWAUKEE—Unbelievers took it upon themselves to have a looksee at the turn-away crowds forming at the neighborhood Times Theatre where "A Raisin in the Sun" was playing. Over at the Riverside, "The Parent Trap" appeared to be headed for a bigger gross for the third week than the second, while "Seven Wonders of the World" in its 12th week still was holding up very well.

(Average Is 100)
Dawner—**Two-Way Stretch** (Showcorp), 2nd wk. 180
Palace—**Seven Wonders of the World** (Cinema), 12th wk.200
Riverside—**The Parent Trap** (BV), 2nd wk.150
Strand—**Exodus** (UA), 15th wk.150
Times—**A Raisin in the Sun** (Col), 2nd wk.300
Tower—**Snow White and the Three Stooges** (20th-Fox), 2nd wk.100
Towne—**The Pleasure of His Company** (Para), 125
Uptown—**The Big Show** (20th-Fox).....100
Warner—**Porrish** (WB), 2nd wk.150
Wisconsin—**By Love Possessed** (UA), 2nd wk. .. 90

Aquatennial Dampens Minneapolis Grosses

MINNEAPOLIS—Competition from the Minneapolis Aquatennial plus the lack of new offerings evidently helped to lower the general level of film business. Best showing was made by "Parrish" in its third week at the Uptown Theatre with a big 220 per cent. Runnerup was the duo at the Avalon, "The Fast Set" and "3 Murderesses," with a good 180 per cent. Most other product did just so-so.

Avalon—**The Fast Set** (SR); **3 Murderesses** (20th-Fox), 2nd wk.180
Century—**Windjammer** (Cinemiracle), reissue, 5th wk.105
Gopher—**The Lodges Men** (Para), 3rd wk.100
Lyric—**The Pleasure of His Company** (Para), 4th wk.80
Mann—**Funny** (WB), 3rd wk.125
Orpheum—**Two Rode Together** (Col), 2nd wk. 90
St. Louis Park—**Saturday Night and Sunday Morning** (Cont'l), 3rd wk.90
State—**The Parent Trap** (BV), 3rd wk.120
Suburban World—**Two-Way Stretch** (Showcorp), 4th wk.90
Uptown—**Porrish** (WB), 3rd wk.220
World—**By Love Possessed** (UA), 3rd wk.85

'Exodus' Continues Best Of Omaha First Runs

OMAHA—The Admiral Theatre scored a 300 per cent for the third week of "Exodus" to head a good week for first runs in Omaha. "Spartacus" dipped below 300 for the first time in seven weeks at the Dundee Theatre and all others were above average. The Cooper reported a jump in receipts for "This Is Cinerama" in its next-to-last week before giving way to "South Seas Adventure."

Admiral—**Exodus** (UA), 3rd wk.300
Cooper—**This Is Cinerama** (Cinerama), 21st wk. 175
Dundee—**Spartacus** (U-I), 7th wk.280
Omaha—**Snow White and the Three Stooges** (20th-Fox)100
Orpheum—**Porrish** (WB), 2nd wk.100
State—**Morgan the Pirate** (MGM).....120

Old Organ Sounds Again

TOLEDO—The World, de luxe neighborhood theatre, reopened June 29 under the management of Luther Jones with a benefit for the Kappa Alpha Psi fraternity. The theatre organ, unused for 31 years, and the only instrument of its kind remaining in Toledo, has been restored and on the opening night, a 30-minute program of organ music preceded the film.

"Francis of Assisi," a 20th-Fox release, was filmed on location in Assisi, Italy.

O M A H A

Guy Griffin, exhibitor at Plattsmouth, is not going to let a fire put him out of business. Several weeks ago a blaze destroyed a half-block section of the business district and completely demolished his Cass Theatre. Griffin also owned the Ritz Theatre, which had been shuttered for several years. Griffin now plans to remodel and refurbish the old Ritz, according to reports, and keep movies in the town which is about ten miles from Offutt Air Force base, headquarters of the Strategic Air Command.

Frank Hollingsworth, who has the Holly Theatre at Beatrice, received word of a family accident in California that might have been a major tragedy. Hollingsworth had been to California not long before to visit his daughter and her family and left his car with them. His daughter and children were parked in a filling station for service when two trucks apparently were involved in a mishap and one truck, without a driver, careened into the station. The Hollingsworth car was badly damaged but his daughter and children escaped major injury. The first thing Hollingsworth's granddaughter said was, "Mama, what is grandpa going to say about the car?"

Mona Pace of the Empress Theatre at Malvern returned from an extended vacation, but with a virus infection in her eyes. Helen Christiansen, 20th-Fox, has joined the water ski addicts at Lake Manawa. Glenn Slipper, National Theatre Supply official at Kansas City, visited Paul Fine at the Omaha office, which Slipper formerly managed.

Jack Klingel, city manager for Cooper Foundation Theatres, was busy as that proverbial paperhanger with the hives recently when handling the special showing of "South Seas Adventure" and its public opening the following night at the Cooper Theatre. The latest Cinerama production followed on the heels of a highly successful run of nearly a half year for "This Is Cinerama."

Howard Burruss of the Isis Theatre at Crete returned from California where he visited his daughter Jinx, former Miss Nebraska. Ken Moore has closed his Logan Theatre at Logan, Iowa, but he will reopen in September. Harry Dearmin of the RKO Orpheum Theatre at Marshalltown told the Buena Vista office in Omaha his first four-day gross for "The Parent Trap" was his largest in two years and he predicted the picture would top "The Absent-Minded Professor," "One Hundred and One Dalmatians" and "Psycho," his previous high grossers.

Herman Gould, member of a drive-in circuit, was a bit perturbed at all the presents his wife was buying for their grandson, but Herman was sorry there weren't more at giving-out time. The chain's new plush Q-Twin Drive-In just opened in Southwest Omaha is operating smoothly.

Frank Larson, 20th-Fox manager and general chairman for the Will Rogers Memorial Hospital Fund program in this area, was disappointed at the exhibitor response at the kickoff meeting held in the

Fox screening room. "We've got to generate more steam," he commented. Don Shane, Tristates city manager, is working for more outstate support. Tony Goodman, 20th-Fox salesman, lost his championship flight battle to Dick Dykes in the City Publincs golf tournament.

George Bonacci, Film Depot shipper, is showing improvement after an eye operation. Mary Gamerl, 20th-Fox, was on a vacation. Henry Saggau, veteran Denison, Iowa exhibitor, returned from a stay at his summer home at Park Rapids, Minn. Mr. and Mrs. Dwight Hanson, exhibitors at Rockwell City, Iowa, combined a booking trip with a shopping expedition.

A heavy turnout of exhibitors was on the Row, including Iowans Adrian Muetting, Pocahontas; Al Haals, Harlan, C. D. Vickers, Mapleton; Howard Brookings, Avoca; Sam Backer, Harlan; and Nebraskans Don Campbell, Central City; Howell Roberts, Wahoo; Jack March, Wayne; Sid Metcalf, Nebraska City; O. E. Dodds, Stromsburg; Frank Hollingsworth, Beatrice; Howard Burrus, Crete; Jim Raitt, Genoa; Art Sunde, Papillion; Max Taylor, Weeping Water; Phil Lannon, West Point, and Clarence Frasier, Havelock.

Upper Midwest Theatres Making Improvements

MINNEAPOLIS—Exhibitors in the upper midwest have been making improvements to their theatres with more planned.

At Rapid City, S. D., Bert Johnson has redecorated and resealed his State Theatre there. Seats were installed by Minneapolis Theatre Supply Co.

Lyle Carisch redecorated, remodeled the front and the concession stand and resealed the Wayzata Theatre in suburban Wayzata. Minneapolis Theatre Supply Co. also furnished the seats.

At St. Croix Falls, Wis., Ken Pepper remodeled the front of his Auditorium Theatre.

Frank & Woempner planned a complete facelifting and redecorating at its State in Owatonna.

Two Minneapolis neighborhood theatres reportedly are planning major improvements—the Boulevard, operated by W. R. Frank Jr., and the Heights, operated by Bill Levy.

Work also is expected to start soon on the remodeling of the Suburban World here, operated by Ted Mann.

Sign Eight-Year-Old Twins For Elvis Presley Film

HOLLYWOOD — Ending a two-month search, Gavin and Robin Koon, eight-year-old twins, have been signed by the Mirisch Co. to appear with Elvis Presley in "What a Wonderful Life," a comedy with music currently shooting in Crystal River, Fla.

The roles mark the professional bows of the lads, who become the central figures in a hilarious custody battle between the state of Florida and a pair of homesteaders, played by Presley and Arthur O'Connell. David Weisbart is producing and Gordon Douglas directing the United Artists release.

MINNEAPOLIS

Northwest Theatres held a monthly board meeting July 11 . . . Harris Dudelson, Buena Vista district manager, was in . . . Miles Carter, assistant head shipper at National Screen Service, vacationed in northern Minnesota . . . Lee Campbell, booker at 20th-Fox, vacationed in Shreveport, La., and San Antonio.

LaVonne E. Huss has taken over operation of the Lyric Theatre at Faulkton, S. D., formerly operated by her husband Leo . . . Fred Deuth closed the Lake Theatre at Heron Lake, and J. DuFault closed the Oak at Okalee . . . Joe Loeffler of Lomac Distributing Co. called at circuit offices in Milwaukee . . . Harold Schneider, office manager at Paramount, was still recuperating at Swedish Hospital from a heart ailment.

Exhibitors on the Row: Leo Ross, St.

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Al Bloom has joined Greater Amusements, regional trade publication . . . Mrs. Leo Aved, wife of the operator of the Empress Theatre and Navarre Drive-In, has been recuperating from a heart ailment . . . Independent Film Distributors will distribute "Not Tonight, Henry" in the territory, according to Abbott Swartz, manager.

Sonja Blagan, who was picked as "Miss Tammy of the Twin Cities" went to the national finals in New Orleans held in connection with the world premiere of U-I's "Tammy Tell Me True." She made a big impression in the Crescent City, according to Morrie Steinman, press representative, who has been handling "Tammy" publicity in the area. Mary Jo Tierney of KMSP-TV, Twin Cities, accompanied Miss Blagan to New Orleans.

John Field, architect son of Harold Field, president of Pioneer Theatres, was married in Berkeley, Calif., to Carol Hart. John has done considerable work redesigning theatres, including several in the Pioneer circuit in Iowa. He is a resident of San Francisco. Guests at the wedding included Harold Field and his wife and another son Martin, vice-president of the St. Louis Park Theatre Co., and his wife.

LINCOLN

Irwin Dubinsky's son Sarge, home for the summer from the University of Chicago, made \$25 an easy way and gathered some honors at the same time. Sarge, a camera hobbyist, submitted a photograph which he had taken in a Chicago drugstore of an elderly gentleman pondering a milk shake in the Lincoln Journal's "People" division

of its annual photo contest. Sarge won first prize—\$25.

Nebraska legislators, ending their longest session on record July 8, gave unanimous (43-0) approval of a bill rewriting Nebraska's laws on obscenity. Gov. Frank Morrison has signed the measure which revises the state's early day obscenity law . . . Robert R. Livingston of Lincoln, Nebraska Theatre Owners Ass'n president, and wife spent the week of July 10 vacationing at Estes Park, Colo.

Before too many more shows play at the State, Manager Bert Cheevers hopes the theatre's new marquee will be up and carrying the film titles. The currently playing "Exodus" gave the State an excellent first week but second week attendance fell off, Cheevers said. Bert says it is possible "The Parent Trap" will be transferred over to his theatre in August after it plays at the other Nebraska Theatres house—the Varsity.

Avis Rutherford, secretary to Bob Livingston, Nebraska Theatre Owners Ass'n president, is dotting her summer with some short trips—one to Kansas City and Excelsior Springs, and another to Colorado Springs . . . Henry Zieg, the state's oldest employe and regular afternoon doorman, is vacationing by seeing Nebraska with Mrs. Zieg. Henry, in his 70s, won't get back from his earned three-week vacation until the end of July.

Walt Jancke of the Varsity is chairman of the Lincoln Chamber of Commerce's publicity committee which has had its proposed five-year promotion program approved by the chamber officials. The idea back of the plan is to sell Lincoln first to Lincolmites, then to the trade area, the state and the midwest region. Through meetings with such groups as hotel men, restaurant owners, etc., the promotion then would extend beyond city limits. A special tool to sell Lincoln is an "ABC's of Lincoln" book which depicts in words, pictures and maps the attractions of the city to residents, tourists and new business.

Owner Jablanow Flies In to His Drive-Ins

ST. LOUIS—What better way to see at a glance how a drive-in's business is than to pilot a plane over the territory as St. Louis' flying exhibitor Louis Jablanow of Mid-America Drive-Ins does regularly.

Actually Jablanow uses his plane mostly for fast transportation when he wants to visit managers of the four Mid-America airers in Illinois—the Capri at Woodriver; Bel-Air at Granite City and Shop City and Falcon, East St. Louis. When he visits these drive-ins he flies to Alton and is met by one of the managers.

Jablanow has a Commanche 180. He says, "I enjoy it immensely. It's a marvelous hobby and I have a lot of fun flying." He began flying regularly about six months ago. Mid-America also has the Holiday and Thunderbird drive-ins in St. Louis and the Plaza Drive-In, St. Charles.

"Recently I've been flying to out-of-town locations looking for new drive-in possibilities," Jablanow said. He usually flies to his Illinois theatres once or twice a week.

A comic book on "Tammy Tell Me True" is being released with the U-I picture.

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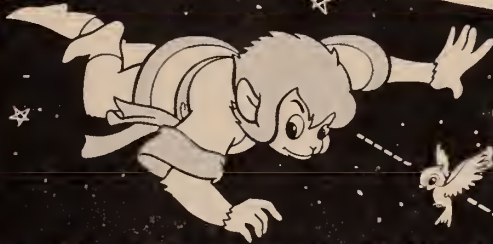
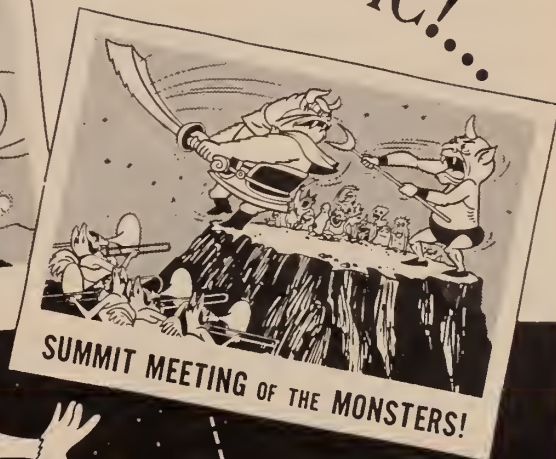
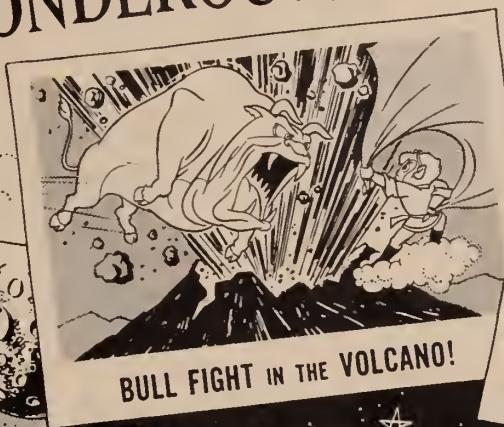
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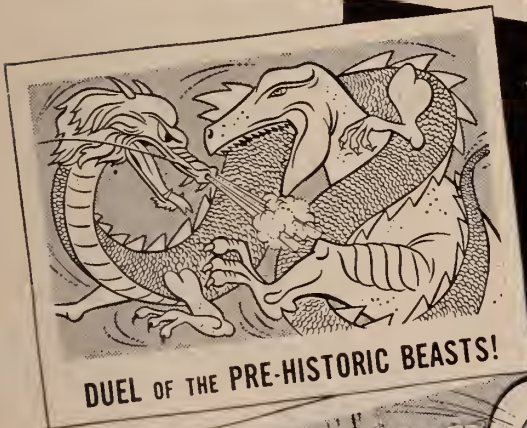
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MILWAUKEE

An exhibitor attempt led by the Allied Theatre Owners of Wisconsin to win exemption for theatres in a 3 per cent sales tax bill failed in committee. Exhibitor representatives were on hand to make the plea, and a bushel of protesting letters was submitted. However, there's still a chance since another discussion is scheduled.

Ben Marcus' Big Boy restaurants got some important promotion when the "Kentucky Colonel" came in. Ben's restaurants feature "Kentucky fried chicken," and the Colonel, originator of the process, was here to acquaint the public on the matter, offering via the newspapers, radio and TV, a free snack and some recipes to all comers. Marcus heads the Marcus theatre circuit.

Louis Orlove, publicist for 20th Fox, was working with Joe Reynolds, manager of the Towne Theatre on "Francis of Assisi." Previews were held July 14 and 15 at the

Towne for members of the clergy, press, radio and TV . . . More than 10,000 bumper strips have been distributed free to exhibitors who write in for them on their own letterheads. Lorraine Carbons says there is still a supply on hand. The strips read: "RELAX AND ENJOY A MOVIE AT YOUR FAVORITE THEATRE," and "LORRAINE ARC CARBONS CO. RECOMMENDS THAT YOU SEE A MOVIE TONIGHT." "There are no strings attached," said Edward Lachman, president of Lorraine Carbons.

Johnny Mednikow, manager for National Screen Service here for many years who retired and moved to Miami Beach, was here for a couple of weeks on a visit. He made his headquarters at Allied and the Variety Club office, just across the street. And if you don't find him there, head for the Showmen's Table at the Schroeder Hotel, where they congregate every day for lunch. Where the boys bring their own cheese, salami, or you name it. The waitress even puts it on ice for 'em.

Gordon MacRae, star of stage and screen, is scheduled to sing Saturday (29), for the Music Under the Stars concert at Washington Park. He will replace Rise Stevens who is in Europe and unable to appear for the date.

Former Milwaukeean Charles Hacker was in town making the rounds. He is an official with Radio City, New York . . . Pat Halloran's wife was in a hospital for sur-

gery . . . Ivory Barron, Warner, returned from a fishing trip . . . Herb Copeland, SW, headed for New York . . . Mrs. Al Zaidens was visiting son Earl in New York. Earl is an acting agent . . . Bud Rose, Allied Artists, while stopping at the Edge-water Beach Hotel in Chicago, met Mae West, Steve Allen and Jayne Meadows. Says he and Miss West had a nice little chat about the "good old days."

Mamula Succeeds Rand As Para. Publicity Mgr.

NEW YORK—Nicholas Mamula will succeed Harold Rand as publicity manager of Paramount Pictures on August 1. Rand has resigned to form his own public relations firm.

Mamula will make his headquarters in New York and Saul Cooper will continue as assistant publicity manager.

Mamula has resigned as director of informational services in the New York office of Campbell-Ewald Co., advertising agency, to accept the Paramount post. He previously was eastern publicity manager for David O. Selznick Enterprises and also headed New York publicity for United Artists.

A reception was given in Tel-Aviv honoring Otto Preminger following the first showing of "Exodus."



Nicholas Mamula



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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Stick to Tradition When Promoting Wedding on Stage for 'Pleasure'

The stage wedding is one theatre promotion where fresh ideas and cutting corners positively do not pay. Let tradition be the guide! Follow the age-honored formula. Let there be romantic music, even a soloist; pretty formals for the principals; a clergyman in cassock and surplice, if possible; candelabras and altar, and a reception with punch and cake. Preserve the beauty, the sacramental tone of the marriage ceremony.

These tips, timely for exhibitors planning campaigns for "The Pleasure of His Company," are suggested by the stage wedding promoted by Robert Goodfriend, advertising manager for Durwood Theatres of Kansas City; Willis Pettigrew and Matt Plunkett, Durwood managers, and Jane White, a member of Goodfriend's staff. The ceremony was held at an invitational preview of "Pleasure" at the Empire.

The marriage of Dian Christine Raisbeck and Frank Eaton of nearby Independence at the Empire was beautifully arranged down to the last detail before an audience of approximately 1,000 civic leaders, newspaper and radio-TV personnel and trade representatives, and established a fine word-of-mouth sendoff for the Debbie Reynolds—Fred Astaire romantic comedy.

A "how to do it" report comes from Goodfriend's Durwood staff as follows:

1. When it was learned that a replica of Debbie Reynolds' wedding gown from "The Pleasure of His Company" was available for exploitation purposes, we decided to try to find a prospective bride to wear the gown in a wedding to be performed at the Empire Theatre, the ceremony to be followed by a screening of the movie, then followed by a reception in the lobby.
2. Contacted local radio stations for sponsorship of a contest in which couples planning on getting married could enter by writing, in 25 words or less, the followup on "I would like to have the pleasure of your company at my wedding because..." Radio station WHB liked the idea, and agreed to sponsor the contest June 10-17. All entries had to be postmarked by midnight, June 17, to be considered.
3. Work was then started on prizes for the winner of the contest—the wedding, reception and honeymoon. In exchange for daily mention on WHB, plus listing in four newspaper ads, on trailers plugging the contest run four times a day in both

the Empire and Roxy theatres for 14 days, and on theatre displays, these firms donated the following:

United Airlines—Four-day all-expense honeymoon to the Stardust Hotel in Las Vegas.
 Helzberg's—Wedding rings.
 Chandler's Flowers—Floral arrangements.
 Cake Box Bakers—Wedding cake for 200.
 DeCloud Portrait Studio—Pictures.
 Muehlebach Hotel—Bridal suite and honeymoon breakfast.
 Sir Knight Formal Wear—Attire for bridegroom and best man.
 Greenlease Motor Co.—Cadillac convertible to take winning couple around to stores, to theatre, hotel, etc.
 Abbey Rents—Formal catered wedding reception in the Empire's beautiful lobby.
 Bridal Shop—Brides' attendants' gowns.
 Halls—Chest of silver.
 Coach House—Bride's travel ensemble.
 Spencer Printing Shop—Wedding invitations.
 WHB—Transistor radio.

4. The entries were evaluated by the WHB and Durwood management. The individuals submitting the top five were phoned and asked to appear for interviews with their prospective wives or husbands before WHB and Durwood officials. (This was done Monday evening, June 19.) In interviewing the couples, it was made certain that they understood what the winner of the contest must do in order to win the all-expense-paid wedding and honeymoon—be married before an audience of 1,000 guests of the theatre, accept the gifts offered, be married on the night we had already established, June 26, etc. The couple selected were contacted by phone the evening of the interview.

5. The rest of the week the couple was taken all over town in a Cadillac selecting rings, gowns, licenses, etc., plus a wedding rehearsal at the theatre. A member of the Durwood staff accompanied them for all appointments.

6. Press releases were sent to all media—trade publications, radio, TV, newspaper, etc., as soon as a winner was selected.

7. Night of wedding—ceremony, screening, reception went according to plans. Couple taken to Muehlebach Hotel that night and picked up next morning and taken to airport.

8. Following week, bride's gown was displayed in Macy's window as a followup on second week of picture.

Invitations to the wedding, screening and reception were sent to the Durwoods' own mailing list, around 1,000. The couple limited their guest list to 100.



The Durwood brothers Stanley and Richard extend toasts to Frank Eaton and his bride at a reception in the Empire Theatre lobby, following their marriage on the Empire stage just prior to an invitational preview of "Pleasure of His Company."

Campaign for 'Kampf' Centers on Schools

In a "long-range, far-reaching" campaign on "Mein Kampf," Manager Arnold Gates of Loew's Stillman Theatre in Cleveland bore down heavily on junior and senior high schools and colleges by means of four-speaker soundtruck broadcasting taped recordings of Hitler's voice. Theatre and playdate signs were prominent.

As each school in the Cleveland metropolitan area was covered, the driver and assistant passed out giant-sized heralds to students.

The school coverage was backed up by recommendations to students obtained through the school board and history teachers following a special screening for this group. Class dismissal was permitted for special morning shows for school groups.

Numerous school groups availed themselves of the privilege.

Trading Stamps at Theatre

In what is believed to be first such activity in the New England territory, Richard Beebe, operator of the Phillips Theatre in Springfield, Mass., is distributing Top Value trading stamps to patrons, both at the boxoffice and at the concession stand. Each adult purchasing a ticket—regardless of admission price—receives ten stamps. Stamps are dispensed at the concession stand on the basis of one stamp for each ten cents of the purchase.

Imagination, Know-How Better Than Money



Imagination and know-how with tools are worth more than money in many types of showmanship. Here are two interesting examples from Pittman Theatres of Louisiana. At left, staffers of the Fox Theatres, in Sulphur, La., dressed in service uniforms, are standing beside a giant guitar constructed by Manager Willard Smith and painted red, white and blue, with copy on "G. I. Blues." Smith wore Army tan ODs; staffers had outfits from the Marines, Air Force and Navy. At right, is some of the handiwork of Joe Carlock, who manages Pittman's Pitt Theatre in Lake Charles. The merry-go-round, two-horse size, was a do-it-yourself project in behalf of "The Big Show," and was hand operated. Carlock also put on a clown's outfit and made the playgrounds and TV, giving out candy.

Old Pay Day Gag Hot With New Generation



Here's Coloring Contest With New Switch

Manager Jack Mercer brought back one of the oldest gags on record at a recent Saturday matinee at the Benner Theatre in the Philadelphia area. Cinema-Scoop, the new Ellis circuit bulletin for managers, reports Mercer introduced Pay Day to a whole new crop of Kiddy show patrons, most of whom had never heard of the stunt. Once the kids caught on how it worked, it spread like wildfire. Mercer used only \$5.50 in the envelopes in amounts from one cent to one buck. The kid who got the big one ran all around the auditorium showing it to all the others, thereby establishing the gimmick for

future weeks.

Mercer used stage announcements a week in advance and an extra line in his matinee ads in the Philadelphia Bulletin and Inquirer.

Combined with "Cimarron," Pay Day drew an above average boxoffice, and will be used indefinitely.

In a cooperative effort to cash in on the expected kid appeal of "The Alamo" at the Crest, Admiral, Castor and Renel theatres of the Ellis circuit in the Philadelphia area, an "Alamo" coloring contest herald with a new switch was distributed. The approximately 10x14-inch herald headlined an offering of "Big Prizes."

The switch was that it was given to the children on the Saturday they saw the picture, with instructions to bring back their entries the following week for winners to be announced the third week. This made for continuing interest. It carried a coupon for name, address, age and favorite stars. The latter were filed for use in mailing list and future bookings. The idea of trying to find out just what the kids would like to see is a good one, and this effort should be made more often. All managers—Abe Zayon, Fred Fortunato, Danny Cohen and Harry Gantz reported great interest in the contest.

A part of the campaign developed by U-I publicists for the opening of "The Grass Is Greener" at the Astor and Trans-Lux 52nd Street theatres in New York at Christmastime was a tieup with the Sayre Woods South real estate development. Sayre Woods featured the film and its stars in large ads in New York City and Newark, N. J., announcing a special contest for expense-paid vacations for two in Jamaica. Ads capitalized on the title . . . "Follow the turnpike to where the 'Grass Is Greener'."



Both Misty and Misty II shied away from the limelight at the world premiere of "Misty" at the Island Theatre in Chincoteague, Va. Holding the two ponies is author Marguerite Henry, from whose books about the wild ponies of the island, producer Robert Radnitz based his new picture. Highlighting the premiere celebration was the presentation of Misty II to Caroline Kennedy, daughter of the President.

El Paso Showman Goes Hawaiian for 'Gidget'

Not all motion pictures contain the potential of a successful advertising campaign for every manager, but Albert G. Miledi found "Gidget Goes Hawaiian," which played to a holdover engagement at the State Theatre in El Paso, Tex., was such a film for him. Together with Glen Randel, of KROD-TV, the Texas-size exploitation went into high gear.

Weeks in advance, Miledi contracted with Orchids of Hawaii, a New York firm, to supply all the essentials to "go Hawaiian," including genuine imported grass skirts and native leis. The costuming was flameproofed, and Miledi remarked at the inexpensiveness of the garb, mentioning the fact that the skirts cost only \$1.50 apiece.

A NAUTICAL LOBBY

For the festive opening, the State's lobby and boxoffice were gaily decorated with fish nets, to which numerous rainbow-colored cardboard fish cutouts were attached. Leis and other paraphernalia emphasizing a nautical wonderland, also was employed to sell the Columbia picture. Prior to and during the film's stay, personnel wore costuming becoming to both Hawaii and the picture.

From this point the campaign shifted to KROD-TV and Glen Randel. He arranged with the swank Hilton Inn at the airport for the exclusive use of the popular Skyriders Club on the evening preceding the opening of "Gidget Goes Hawaiian." Spot announcements, together with stills from the film, urged the TV audience to participate in a citywide contest to name a winner for a luau at the Skyriders Club.

LUAU AT LOCAL CLUB

The requirements were simple—all that was necessary was the listener's name, address and telephone number on a postal card and then mailed to KROD. The drawing provided for the winner to invite 20 guests of their choosing, to a real Hawaiian luau. The Skyriders Club was decorated in Hawaiian motif for the occasion. Mrs. Ethel W. Monk, fourth grade teacher at Lone Star School in nearby Canutillo, was the winner. The publicity provided an additional injection in Manager Miledi's campaign for; on that date, June 14th, was also Mr. and Mrs. David Monk's 34th wedding anniversary. This proved to be the highlight of the entire campaign. The El Paso Times carried a flattering story, together with photos, of their "night on the town."

Frank Lynn, of the S. H. Kress & Company's downtown store cooperated, as he usually does, by offering his best display window for standard National Screen Service lithos. Everything, but everything, pertaining to the seas beneath was on display in the window and throughout the store. The huge 96-stool L-shaped lunch counter, with every waitress attired in Hawaiian garb, served its customers with a Hawaiian pineapple sundae—for the low, low price of 19 cents. The sales persons also wore either orchids or flowers in their hair. NSS 40x 60's were placed at strategic locations.

Red Light Contest on Air In New York for 'Edge'

Radio station WINS in New York ran an unusual contest keyed to the flashing red light in the lobbies of the Victoria and Trans-Lux 85th Street theatres, symbolizing the suspense of "The Naked Edge," which opened in both theatres. The radio station placed flashing red lights at different locations around the city the day prior to opening, and announced clues on the air.

The first person to find a light redeemed it at the Victoria Theatre for four passes.

Red lights flashed in the lobbies of the Victoria and Trans-Lux 85th Street theatres during the last 13 minutes of each showing of the film as a warning that no one would be seated during the suspense-filled climax.

A COUNT-DOWN, TOO

In addition, special count-down records of a sound adaptation of the light were used to notify the waiting patrons of the remaining time until they could be seated. Variations of the suspense light were also employed in newspaper, radio and television advertisements and in teaser and regular trailers.

The lights and records have proved to be excellent attention-getters, said James R. Velde, United Artists general sales manager, and Fred Goldberg, executive director of advertising-publicity and exploitation.

The suspense campaign also was used for the opening of "The Naked Edge" at the Music Hall Theatre in San Juan, Puerto Rico.

Swarms of pedestrians have stopped to study the devices and then proceeded into all three theatres to see the film, they reported.

SAY CAMPAIGN WORKS

"We believe," they stated, "that the extraordinary grosses registered at the Victoria on Broadway, the Trans-Lux 85th on New York's East Side and the Music Hall in San Juan are in a large measure due to the attention-getting qualities of the suspense campaign and prove that the campaign does work in divergent situations. We are also convinced that the New York and Puerto Rico success stories can be duplicated in every theatre in the United States and overseas, where the campaign is fully employed."

Velde and Goldberg also cited mail received at the UA home office as evidence of exhibitor enthusiasm over the campaign. The letters were received from exhibitors who attended UA's "living press-book" demonstrations in 12 cities in the U. S. and Canada.

Typical of the unusual exhibitor response were the following:

Raymond Willie, Interstate circuit, Dallas: "This method of keynoting the campaign for this excellent picture is showmanship at its best and it goes without saying that all of us at Interstate are really excited and anxious to put into effect the many elements of the suggested format."

M. B. Smith, Commonwealth Theatres, Kansas City: "I was thoroughly impressed

with the time, the intelligence and basic ideas being employed in the selling of the picture. It bubbles with honest showmanship."

Arthur Howard, Affiliated Theatres, Boston: "We heartily agree that if the local managers will follow through in all detail, it should increase the potential gross of this picture immeasurably."

Paul Kessler, Rifkin Drive-In Theatres, Boston: "I can assure you I will use the same theme as closely as possible to sell our patrons. I want to thank you for bringing something unusual into the ordinary atmosphere of advertising."

Henri Schwartzberg, American Theatres Corp., Boston: "Your positive approach in selling this picture as an outstanding show that must be seen, cannot help but add tremendously to the potential of this picture."

Debs Hayle, Jefferson Amusement Co., Dallas: "We are going to follow this campaign throughout our circuit as it was presented to us and I am sure the results will be very gratifying."

Friendly Night Club Ad On Theatre Screen Free

When actress Jane Russell was starring at the beautiful La Fiesta theatre restaurant in Juarez, owned and operated by Efrem Valle, Bill T. Bohling, manager for the Trans-Texas Capri Theatre in El Paso, Tex., ran a teaser trailer on his screen advertising Miss Russell's appearance at the popular nitery south of the border, patronized by entertainment-seeking residents of both El Paso and nearby communities. Bohling explained:

"A good many managers, all over the country, are continuously asking the services of merchants and other specialized craftsmen for something free in connection with our industry's varied promotions. In some spots it becomes a habit—a sore spot—until merchants look upon the theatre managers as little more than beggars. I wonder, yes right here in El Paso, how many of us would donate free lobby space to the White House (department store) for a luggage display, or anything else? The time has long been due to ask merchants what we, as theatre managers, can do for them."

"I enjoy my relationship with those boys across the river at the La Fiesta because many times they have placed my advertising standees in their house of business. It's a mutual admiration!"

Lingerie Tieup Includes Contest for 'Sunset'

Universal has arranged a national tieup with Movie Star Lingerie, built around a new color, sunset gold, inspired by "The Last Sunset" and its theme song, "Pretty Little Girl in a Yellow Dress." Participating department store outlets of the lingerie in 15 cities are featuring a tiein whereby entrants are asked to write in and describe their "best romantic sunset."



A sign in the lobby of the Radisson Hotel, Minneapolis, was used by F. A. "Bud" Wiggins, manager of the Lyric Theatre there, for "The Trapp Family." In addition Wiggins sent letters to all clergymen asking them to recommend the picture in their bulletins and announce the showing from their pulpits. He also enclosed heralds for posting on church bulletin boards. Other tieups included a large window display at Melody Music City, record store, and plugs on menus of restaurants.



Leo Young, manager of the Orpheum Theatre at Sioux City, Iowa, showed his showmanship savvy by concocting an arresting display for "Black Sunday." His layout won first prize in a contest sponsored by Meyer Stern, head of the American International Pictures at Omaha, for the Iowa, Nebraska and southern South Dakota territory.



Jerry Baker, managing director of RKO Keiths Theatre in Washington, is seen congratulating the "werewolf," who was selected from among more than 70 applicants to serve in a touring street promotion for the chiller-thriller combination of "Curse of the Werewolf" and "Shadow of the Cat." Making up the applicant for his grewsome role is Guy Frederick, makeup artist, in an improvised studio in front of Keiths. A girl was dressed in a black leotard outfit and black mask to be the cat girl, and she and the werewolf toured the city in a convertible.

'Baghdad' Promotion By 62 Kresge Stores

A large-scale cooperative tieup on behalf of "The Wizard of Baghdad" was arranged in Detroit by Tom McGuire, 20th-Fox regional advertising-publicity manager, in which 50,000 of the special "Wizard" coloring books and 150,000 heralds were distributed in 62 Kresge stores in the metropolitan area.

Kresge also loaned to the Fox Theatre the chain's Santa Claus from 10 a.m. to 4 p.m. daily from December 8 through the day before Christmas, following which poster material and stories from "The Wizard," told by Santa, were presented over the 15-minute television show which Kresge sponsors six days a week.

While at the Fox Theatre each day, Santa gave each child a "Wizard" coloring book and a gift certificate exchangeable for a toy in any of the 62 Kresge stores. The coloring books contained a message that prizes were to be given for the best coloring jobs, such as Evans bicycles for both boys and girls, scooters, giant stuffed toys, etc.

In addition, Kresge built a Toyland in the Fox lobby where Santa presided.

The chain outfit also handed out 100,000 posters to customers as they entered and left its metropolitan stores, and placed four window cards in the front windows of each store. An extensive series of cross-plugs also were arranged in all Kresge newspaper ads, magazines and Sunday supplements, and on the radio and television spots. Thus over 100 free TV plugs alone were obtained.

The Fox Theatre held special showings of the film just for children at 10:30 a.m. and 1:30 p.m. with Santa in the lobby.

Morton DaCosta will produce and direct the film adaptation of the Meredith Willson musical hit, "The Music Man," for Warners.

Model T Guessing Deal Held for 'Professor'

Abe Cohen and Bill Copley make up a hard-working team at the Massena (N. Y.) Theatre. For their showing of "The Absent-Minded Professor," they had a contest in which the person who guessed the closest day, month and year in which a particular Model T Ford came off the assembly line, was driven to a local restaurant in a new 1961 Ford for dinner for two. The couple was then driven to the Massena Theatre and they enjoyed the rest of the evening seeing "Professor."

The Model T was driven around town prior to the contest and parked for people to see. The actual date the car came off the assembly line was June 30, 1911, and Abe and Bill had between 200 and 300 persons who guessed anywhere from 1818 to 1948. The contest was written up in the local newspaper with a two-column illustration. The contest not only created a lot of interest in the film, but it brought back fond memories to a lot of oldtimers in the area.

Manager's Wife Is Organist

The wife of Robert Hambricht, manager at the Nittany Lion Drive-In at State College, Pa., played the organ at an Easter Sunrise service in the airer.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

A COLLEGE GRAD got a job selling Cadillacs. For days he studied the sales manual, memorizing chunks of it. At the weekly Monday morning sales staff meeting, he amazed even the veteran salesmen. His trail pitch was smooth, accurate, intelligent, enthusiastic. The sales manager predicted great things for young Jeffrey Davis Jr. and handed him his first list of calls. A week passed. Jeffrey had made 19 presentations but had failed to return with a single purchase order. A veteran salesman was sent along on the next call in an effort to determine what little thing might be "throwing Jeff's pitch." The prospects were wealthy. They needed new Cadillacs. Jeffrey's presentation was convincing. The old vet accompanying him was reaching into their brief case for a purchase order. Jeffrey was closing his remarks. At that moment a salesman in a shiny, new foreign car pulled up outside. Jeff quickly searched for a closing clincher. Hoping that he had it, he said: "Don't be fooled by that foreign car salesman who just drove up out there. Our new 1961 Cadillacs are getting 40 miles per gallon, too." With this statement the wealthy couple looked at one another, then at Jeff. They would decide later, they said. The veteran car salesman zipped the brief case and taking young Jeffrey by the arm, took off.

AS THE TWO CADILLAC men rode together back to the agency, the vet finally asked Jeff where he had read or who had told him that a Cadillac would deliver 40 miles a gallon. The college lad hesitated, then explained: "That was my idea. My dad is a theatre manager and he always claimed that there's a sucker born every minute and said that people will believe anything." The two rode along in silence several blocks. Finally the veteran salesman spoke up: "Son, your ol' man is right. There is a sucker born every minute and when you get home tell him for me that I said all of 'em have ended up running theatres."

RECENTLY WE MADE a zig-zagging trip across the country. En route we listened to local radio commercials on movies, observed theatre fronts, read local theatre newspaper ads. Now we're not so sure that the veteran Cadillac salesman might not be right. We saw one picture advertised, which we happened personally to know was filmed in 16mm, blown up by Film Effects and reprinted in 35mm by Consolidated.

A local theatreman was advertising this "dog" as a new CinemaScope production in Technicolor! In another town we read a publicity story about a currently showing film that was made in Texas by Texans with a cast of all Texas people. The story said they had outdone Hollywood at one-tenth of the cost. But the theatre's ad about the same picture heralded the young female star, claiming that she was "The Greatest Hollywood Discovery of the

Year!" It appeared the theatreman had gotten his lines crossed. In another city we met this charming girl. Her first remark was: "Tell me all about Hollywood. I'm so anxious to get out there."



In a midwest city one theatre was advertising a picture about which we had seen nothing in the trades. It was presented as "The Bold, New, Shocking 1960 Approach to the Juvenile Delinquency Problem!" We didn't believe the ad but checked it out. The picture was produced in 1933 and the medical reel with it was older than the feature.

ADVERTISING, TO BE productive, must basically tell the truth. All ad writers put their best foot forward. The public allows us a certain amount of slick talk and enjoys catchy copy. But when insinuations become exaggerations and exaggerations become bareface lies, theatre ad men best take inventory of themselves. Today every picture is a blockbuster if you would believe the ads. There simply are no pictures other than the greatest. In contrast, we just read where the Association of Airlines has ordered the ad agency copy boys and girls to cease and desist calling Electras and Turboprops merely jets. They point out there's some 200 mph difference between pure jets, like the 707s and DC-8s and the prop jobs. They don't want people buying tickets thinking they're going to be flying jet, if they're to be on a turboprop. Imagine a movie studio writing a theatreman to cease and desist calling a certain feature the greatest picture ever turned out by the company, just because it isn't true.

WHEN YOU SLAP THE public in the face with utterly ridiculous claims and untruths day after day it takes a lot of moxy to think they're going to beat a path to your boxoffice. Today, theatres are paying alltime highs for advertising and getting less results than ever before. It isn't because your newspaper hasn't the subscribers. It's more because the readers can't believe even half what your ads say. In even more instances your ads say nothing, merely list titles—sometimes titles and stars. As long as this kind of advertising predominates in 1,700 daily newspapers each day, there will continue to be more empty seats than filled ones at every show at all the theatres. Sometime for just one week, try telling the truth about your lineup of shows. The results might amaze you.

A Follow-Through on Cookies

That all-important "follow through" is what Illinois Manager Bob Hockensmith demonstrated in fine fashion for his fortune cookie promotion on "The World of Suzie Wong," recently. Bob dressed his most fetching usherette in oriental costume and arranged for her to distribute the cookies to diners at all Jacksonville service club luncheons.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol  denotes BOXOFFICE Blue Ribbon Award;  color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

†† Very Good: + Good: ± Fair: - Poor; = Very Poor.

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	⊗ Absent-Minded Professor, The (97)	Comedy Drama	BV	2-27-61	++	++	++	++	++	+	++	13+	
2546	⊗ Alakazam the Great (85)	Cartoon Feature	AIP	7-17-61	+		+					2+	
2516	⊗ All Hands on Deck (98) ⊗	Farce-Comedy	20th-Fox	4-17-61	±	±	±	±	±	+		6+4-	
2514	⊗ All in a Night's Work (94)	Comedy	Para	3-27-61	++	+	+	+	+	+	+	8+	
2509	Amazing Mr. Callaghan, The (82)	Adventure Melodrama	Atlantis	3-13-61	±							1+1-	
2524	Angel Baby (98)	Drama	AA	5-15-61	++		±	++	+	±	+	8+2-	
2489	Angry Silence, The (95)	Dr....Valiant	12-26-60	++	++	++	++	++	++	++	++	14+	
2496	Another Sky (83)	Melodrama	Harrison	1-23-61	+					+	±	3+1-	
2518	⊗ Atlantis, The Lost Continent (91)	Science-Fiction	MGM	4-24-61	++	+	±	+	++	+	+	9+1-	
2541	⊗ Atlas (84)	Spec. VistaScope..	Filmgroup	7- 3-61	+							1+	
—B—													
2545	Battle at Bloody Beach, The (80)	Ⓢ War Drama	20th-Fox	7-17-61	+		±		+	±		4+2-	
2517	Behind the Mask (85)	Dr....Showcorp	4-24-61	+								1+	
2382	⊗ Ben-Hur (212)	Camera 65 Biblical Drama	MGM	11-30-59	++	++	++	++	++	++	++	14+	
2517	Bernadette of Lourdes (91)	Religious Drama	Janus	4-24-61	±			+				2+1-	
2526	⊗ Beyond All Limits (100)	Dr....Omat	5-15-61	++								2+	
2531	Beware of Children (80)	Com....AIP	6- 5-61	+	+		+					3+	
2528	⊗ Big Show, The (113) ⊗	Dr...20th-Fox	5-22-61	++	±	±	±	++	+	++	++	10+1-	
2520	⊗ Bimbo the Great (87)	Circus Dr...WB	5- 1-61	+	±	±	±	-	-	-	-	4+4-	
2504	Black Sunday (84)	Horror Dr....AIP	2-20-61	+	+	+	++	++	+	+		9+	
2516	Blast of Silence (77)	Drama	U-I	4-17-61	+	±	±	++	±	±		7+3-	
2496	Blueprint for Robbery (88)	Cr....Para	1-23-61	+	++	+	+	+	+	±		8+1-	
2543	Brainwashed (102)	Dr. ....AA	7-10-61	±		+	+	+				4+1-	
2534	⊗ By Love Possessed (115)	Drama....UA	6-12-61	+	±	±	++	+				6+1-	
—C—													
2485	Caltiki, The Immortal Monster (76)	Sc.-F'n	AA	12- 5-60	±	+			±	-	-	3+4-	
2512	⊗ Canadians, The (85) ⊗	Dr...20th-Fox	3-20-61	±	±	-	+	+	+	±		6+4-	
2494	Carry On, Constable (86)	Com..Gov'n'r	1-16-61	+		+		+				3+	
2495	⊗ Carthage in Flames (111) ⊗	Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	7+6-	
2488	⊗ Cimarron (140) ⊗	Dr. ....MGM	12-19-60	++	++	++	++	++	++	++	++	13+	
2482	⊗ Cinderella (88)	Comedy ....Para	11-28-60	++	±	+	++	+	±	+		9+2-	
2497	Circle of Deception (100)	Dr. 20th-Fox	1-30-61	+	++	±		++	+	+		7+1-	
2491	Code of Silence (75)	Melodrama	Sterling World-SR	1- 9-61	+							1+	
2544	⊗ Come September (112) ⊗	Com... U-I	7-10-61	++	+	++	++	++				9+	
2487	Crazy for Love (80)	Com.....Ellis	12-19-60	±								1+1-	
2494	⊗ Cry for Happy (110) ⊗	Com....Col	1-16-61	+	+	+	++	++	±	+		9+1-	
2521	Cry Freedom (90)	Dr.....Parallel	5- 8-61	±		+	+					3+1-	
2521	⊗ Curse of the Werewolf, The (91)	Horror Drama	U-I	5- 8-61	++		++	++	+	+		8+	
—D—													
2528	⊗ David and Goliath (93) ⊗	Biblical Spectacle	AA	4-22-61	+	±	+	++	+	±		7+2-	
2512	Days of Thrills and Laughter (93)	Comedy Compilation	20th-Fox	3-20-61	++	+	+	++	±	++	+	10+1-	
2535	⊗ Deadly Companions, The (90)	Panav'n, Western....	Pathe-America	6-12-61	++		+	+	+			6+	
2514	⊗ Dead One, The (70)	Horror	SR	4- 3-61	±							1+1-	
2503	Devil's Commandment (71)	Ⓢ Ho....RCIP	2-20-61	±								1+1-	
2508	⊗ Don Quixote (110)	Classic Dr....MGM	3- 6-61	++	++	-	++	++	++	++	++	10+1-	
2499	Dondi (100)	Comedy	AA	2- 6-61	±		±		+			3+2-	
2527	⊗ Dr. Blood's Coffin (92)	Ho.....UA	5-22-61	-	±	-	+					2+3-	
—E—													
2482	⊗ Esther and the King (109)	Ⓢ Adventure Drama	20th-Fox	11-28-60	+	±	±	+	±	±	++	8+4-	
2490	⊗ Exodus (212)	Super-Panavision 70 Drama	UA	12-26-60	++	++	++	++	++	++	++	14+	
—F—													
2520	Fabulous World of Jules Verne, The (82)	Novelty Adv.	WB	5- 1-61	++	+	+	++	+	++	++	10+	
2479	Facts of Life, The (103)	Com-Dr....UA	11-21-60	+	++	++	++	++	++	++	++	12+	
2542	⊗ Fanny (133)	Com. Dr. ....20th-Fox	7- 3-61	++	++	++	++	++	++	++		12+	
2526	⊗ Ferry to Hong Kong (103)	Ⓢ Adventure Drama	20th-Fox	5-15-61	+	-	+		-	+		3+2-	
2496	Fever in the Blood, A (117)	Dr....WB	1-23-61	++	+	+	++	+	+	+		9+	
2516	⊗ Fiercest Heart, The (91) ⊗	Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+		6+3-	
2531	Five Golden Hours (90)	Comedy ....Col	6- 5-61	+	-	±	+	±	±	±		5+4-	
2507	Five Guns to Tombstone (71)	W'n ..UA	3- 6-61	±	±	±	±	±	+	±		6+5-	
2489	⊗ Flaming Star (101) ⊗	Outdoor Drama	20th-Fox	12-26-60	+	++	+	++	++	+	+	10+	

[illegible]

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Parents'	New York	Daily News	Summary
2492	Make Mine Mink (101)	Com....Cont'I	1- 9-61	++	++	+	+	+	+	+	+	+	+	9+
2541	Man in the Moon (98)	Com....Trans-Lux	7- 3-61	+	+	+	+	+	+	+	+	+	+	7+
2501	Mania (85)	Ho. Dr. ....Valiant	2-13-61	+	+	+	+	+	+	+	+	+	+	2+
2512	Mailbag Robbery (70)	Ac.....Tudor	3-20-61	+	+	+	+	+	+	+	+	+	+	1+
2503	Mark of the Devil (73)	Melo.....RCIP	2-20-61	±	±	±	±	±	±	±	±	±	±	1+1-
2484	Marriage-Go-Round, The	(99) © Comedy	.....20th-Fox	12- 5-60	+	+	±	±	±	±	±	±	±	10+1-
2546	Mary Had a Little (83)	Comedy....UA	7-17-61	±	±	±	±	±	±	±	±	±	±	1+3-
2525	Master of the World (104)	Science-Fiction Drama	.....AIP	5-15-61	++	++	±	±	±	±	±	±	±	9+1-
2532	Matter of Morals, A (90)	Drama	.....UA	6- 5-61	+	+	+	+	+	+	±	±	±	7+1-
2518	Mein Kampf (121)	Documentary ....Col	4-24-61	+	++	+	+	+	+	+	+	+	+	9+
2469	Midnight Lace (108)	Dr. ....U-I	10-17-60	++	++	+	+	+	+	+	+	+	+	12+
2504	Mighty Crusaders, The (87)	© Spectacle	.....Falcon-SR	2-20-61	±	±	±	±	±	±	±	±	±	1+1-
2502	Millionaire, The (90)	© G. B. Shaw Comedy	.....20th-Fox	2-13-61	+	++	+	++	+	±	±	±	±	9+1-
2523	Minotaur, The (92)	© Adv.....UA	5-15-61	+	±	±	±	±	±	±	±	±	±	4+2-
2500	Misfits, The (124)	Drama	.....UA	2- 6-61	+	++	++	++	+	+	+	+	+	13+
2537	Misty (92)	© Youth Classic	20th-Fox	6-19-61	++	++	+	++	++	++	++	++	++	10+
2535	Morgan the Pirate (97)	© Adv. MGM	6-12-61	+	+	+	+	±	±	±	±	±	±	7+3-
2499	More Deadly Than the Male (60)	Crime Melodrama	.....Schoenfeld	2- 6-61	++	++	++	++	++	++	++	++	++	2+
2538	Most Dangerous Man Alive (82)	SF..Col	6-19-61	+	—	—	—	±	—	—	—	—	—	2+5-
—N—														
2543	Naked Edge, The (102)	Susp. Dr. UA	7-10-61	++	+	+	++	+	++	+	++	+	++	11+
2545	Naked Road, The (74)	Melo. ....Zison Ent	7-17-61	—	—	—	—	—	—	—	—	—	—	1-
2519	Nature Girl and the Slaver	(70) Adv. ....UPRO	5- 1-61	±	±	±	±	±	±	±	±	±	±	1+1-
2470	Never on Sunday (97)	Com-Dr. Lopert-UA	10-17-60	++	++	+	++	+	++	+	++	+	++	10+
2536	Nikki, Wild Dog of the North	(73) Outdoor Drama	.....BV	6-12-61	+	+	+	+	++	+	+	+	+	6+
—O—														
2514	One-Eyed Jacks (141)	© Dr...Para	3-27-61	++	++	++	++	++	++	++	++	++	++	13+
2497	One Hundred and One Dalmatians	(80) Animated Feature	.....BV	1-30-61	+	++	+	++	++	++	++	++	++	12+
2527	On the Double (92)	Panavision Comedy	.....Para	5-22-61	++	±	+	++	++	++	++	++	++	12+1-
2510	Operation Bottleneck (78)	Ac.....UA	3-13-61	+	±	±	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)	Drama....AA	3-13-61	++	+	—	++	±	+	+	+	+	+	8+2-
—P—														
2523	Parent Trap, The (124)	Comedy....BV	5-15-61	++	++	+	++	++	++	++	++	++	++	13+
2510	Parrish (137)	Drama	.....WB	3-13-61	++	++	±	+	++	+	++	+	++	11+1-
2509	Passport to China (75)	Ac.....Col	3-13-61	+	±	±	±	±	±	±	±	±	±	5+3-
2492	Pepe (157)	© Comedy/Music	.....Col	1- 9-61	++	+	++	++	++	++	++	++	++	12+1-
2520	Pharaoh's Woman, The (88)	© Costume Drama	.....U-I	5- 1-61	±	±	±	±	±	±	±	±	±	4+4-
2519	Pleasure of His Company, The	(114) Comedy	.....Para	5- 1-61	++	+	+	++	++	++	++	++	++	11+
2477	Plunderers, The (94)	Adv. Dr.....AA	11-14-60	+	++	+	+	+	+	±	±	±	±	8+1-
2501	Police Dog Story (61)	.....UA	2-13-61	+	±	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama	.....WB	4- 3-61	++	++	+	++	+	±	±	±	±	10+1-
2522	Portrait of a Sinner (96)	Dr.....AIP	5- 8-61	++	++	+	++	++	++	++	++	++	++	3+
2511	Posse From Hell (89)	W'n ....U-I	3-20-61	±	+	+	+	++	±	±	±	±	±	7+2-
2530	Primitive Paradise (66)	Documentary	.....Excelsior	5-29-61	++	+	++	++	++	++	++	++	++	5+
2508	Prisoners of the Congo (90)	Adventure Drama	.....Atlantis	3- 6-61	±	±	±	±	±	±	±	±	±	1+1-
—Q—														
2516	Question 7 (110)	Dr.....DeRochemont	4- 3-61	++	±	±	±	±	±	±	±	±	±	5+1-
—R—														
2516	Raisin in the Sun, A (125)	Dr....Col	4- 3-61	++	++	++	++	++	++	++	++	++	++	12+
2522	Return to Peyton Place	(122) Drama	.....20th-Fox	5- 8-61	++	++	+	++	++	++	++	++	++	9+1-
2529	Revolt of the Slaves (99)	© Action Spectacle	.....UA	5-29-61	+	±	±	±	±	±	±	±	±	4+1-
2526	Right Approach, The (92)	© Drama/Music	.....20th-Fox	5-15-61	+	—	±	±	±	±	±	±	±	5+5-
2519	Ring of Fire (119)	© Outdoor Action	.....MGM	5- 1-61	+	++	+	++	+	±	±	±	±	8+1-
2511	Rocket Attack, U.S.A. (66)	Melodrama	.....Exploit-Brenner	3-20-61	±	±	±	±	±	±	±	±	±	1+1-
2524	Romanoff and Juliet (112)	Com....U-I	5-15-61	++	+	+	++	++	++	++	++	++	++	11+
2485	Royal Ballet (131)	Ballet....Lopert	12-12-60	++	++	++	++	++	++	++	++	++	++	4+
—S—														
2506	Sanctuary (90)	© Drama.....20th-Fox	2-27-61	+	+	+	++	+	+	+	+	+	+	8+
2515	Saturday Night and Sunday	Morning (90) Drama	.....Cont'I	4-17-61	+	++	++	++	++	++	++	++	++	9+
2464	Savage Innocents, The (89)	© Adv. Dr. ....Para	9-26-60	++	++	+	++	++	++	++	++	++	++	11+1-
2476	Secret of the Purple Reef (80)	© Action Drama	.....20th-Fox	11- 7-60	±	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)	My....MGM	3-20-61	+	±	±	±	±	±	±	±	±	±	8+2-
2513	Secret Ways, The (112)	Dr. ....U-I	3-27-61	+	+	+	+	+	+	+	+	+	+	6+1-
2522	Serengeti (84)	Jungle Documentary Adventure	.....AA	5- 8-61	++	++	++	++	++	++	++	++	++	6+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2474	Sex Kittens Go to College (93) Comedy	.....AA	10-31-60	+	—	—	—	—	—	—	—	2+3—
2516	Shadows (87) Drama	.....Lion Int'l	4-17-61	+	+	++	+	+	+	+	++	9+
2521	Shadow of the Cat, The (79) Horror Drama	.....U-I	5- 8-61	+	—	±	+	—	—	±	—	5+2—
2475	Shakedown, The (91) Action	.....U-I	11- 7-60	+	+	—	+	—	—	—	—	3+1—
2479	Sinners of Paris (81) Melodr.	.....Ellis	11-21-60	+	—	—	—	—	—	—	—	1+
2505	☉Sins of Rachel Cade, The (123) Drama	.....WB	2-27-61	++	+	+	++	±	++	±	+	10+1—
2504	Sins of Youth (82) Dr.	.....Janus	2-20-61	±	—	—	—	—	—	—	—	1+2—
2539	Silent Call, The (63) C Dr.	20th-Fox	6-26-61	±	—	—	+	+	+	+	+	4+1—
2528	Snake Woman, The (68) Horror	.....UA	5-22-61	±	±	—	±	++	—	++	—	3+5—
2502	Sniper's Ridge (61) ☉ Dr.	.....20th-Fox	2-13-61	—	+	+	±	±	±	±	—	5+4—
2530	☉Snow White and the Three Stooges (93) ☉ Fant'y	.....20th-Fox	5-29-61	++	±	—	++	+	+	+	+	8+2—
2485	Spring Affair (69) Comedy	.....SR	12-12-60	±	—	—	±	+	—	—	—	4+2—
2480	Squad Car (60) Melodrama	.....20th-Fox	11-21-60	±	±	—	—	—	—	—	—	1+4—
2525	Steel Claw, The (96) Ac.	.....WB	5-15-61	±	+	—	+	±	±	±	—	5+4—
2536	Stop Me Before I Kill! (93) Suspense Dr.	.....Col	6-12-61	+	+	+	—	±	+	+	+	6+1—
2476	☉☉Sundowners, The (133) Dr.	.....WB	11- 7-60	++	++	++	++	++	++	++	++	14+
2477	☉☉Swiss Family Robinson (128) Adv. Classic, Panavision	.....BV	11-14-60	++	+	±	++	++	++	++	++	12+1—
2488	☉Sword and the Dragon (83) Folklore Spectacle	.....Valiant	12-19-60	+	—	—	—	—	—	—	+	2+
2494	☉Sword of Sherwood Forest (80) ☉ Adventure Drama	.....Col	1-16-61	+	±	+	+	±	++	±	±	8+3—
—T—												
2539	☉Tammy Tell Me True (97) Com. Dr.	U-I	6-26-61	+	±	+	++	+	++	—	—	8+1—
2515	Teacher and the Miracle, The (88) Religious Drama	.....President	4-17-61	+	—	—	—	±	±	+	+	4+2—
2514	Terror of the Tongs, The (80) Ac.	.....Col	3-27-61	+	±	—	+	—	—	±	—	5+2—
2543	☉Thief of Baghdad (90) ☉ Ad. Fantasy	.....MGM	7-10-61	+	+	±	+	±	—	—	—	5+2—
2534	Three Blondes in His Life (73) Mystery	.....Cinema Assoc	6-12-61	±	—	—	—	±	—	—	—	2+3—
2485	☉3 Worlds of Gulliver, The (100) Superdynamation, Fantasy	.....Col	12-12-60	+	+	++	++	++	++	+	++	11+
2542	Time Bomb (92) Suspense Dr.	.....AA	7- 3-61	+	—	—	—	—	—	—	—	1+
2498	☉Tomboy and the Champ (92) Comedy-Drama	.....U-I	1-30-61	+	±	—	+	—	+	+	—	4+1—
2481	Tormented (75) Horror Drama	.....AA	11-28-60	+	—	—	—	+	+	—	—	3+
2480	Touch of Flesh, The (76) Drama	.....Amity Films-SR	11-21-60	±	—	—	—	—	—	—	—	1+1—
2510	☉☉Trapp Family, The (106) Comedy-Drama	.....20th-Fox	3-13-61	+	+	±	+	±	+	±	—	7+3—
2541	Trouble in the Sky (76), Action-Dr.	.....U-I	7- 3-61	±	—	—	—	—	—	—	—	1+1—
2493	☉Tunes of Glory (106) Dr.	.....Lopert	1-16-61	++	++	++	++	++	++	+	++	13+
2544	20,000 Eyes (61) ☉ Dr.	.....20th-Fox	7-10-61	+	—	—	—	—	+	±	—	4+2—
2525	☉Two Loves (100) ☉ Drama	.....MGM	5-15-61	++	++	++	++	++	++	++	+	11+
2538	☉Two Rode Together (109) Dr.	.....Col	6-19-61	++	+	±	++	±	±	±	—	7+2—
2501	Two-Way Stretch (87) Com.	.....Showcorp	2-13-61	+	++	++	++	++	++	+	+	9+
—U—												
2505	Underworld, U. S. A. (98) Cr.	.....Col	2-27-61	+	±	+	+	+	±	±	—	7+3—
2492	Unfaithfuls, The (89) Melodrama	.....AA	1- 9-61	+	—	—	—	—	—	±	—	2+2—
2545	☉Upstairs and Downstairs (100) Comedy	.....20th-Fox	7-17-61	++	++	+	—	—	—	+	+	7+
—V—												
2472	Village of the Damned (78) Horror Drama	.....MGM	10-24-60	+	++	+	+	++	++	++	+	10+
2540	☉Voyage to the Bottom of the Sea (105) ☉ Ad.	.....20th-Fox	6-26-61	+	+	+	+	+	+	±	—	6+1—
—W—												
2483	☉Wackiest Ship in the Army, The (99) ☉ Comedy	.....Col	12- 5-60	+	±	++	++	+	++	++	++	11+1—
2527	☉Warrior Empress, The (89) ☉ Action-Adventure	.....Col	5-22-61	±	±	±	+	+	±	±	—	7+5—
2515	Watch Your Stern (88) Com.	.....Magna	4- 3-61	+	±	++	++	++	++	—	—	6+1—
2484	☉Where the Boys Are (99) ☉ Com.	MGM	12- 5-60	++	++	++	++	++	++	+	++	13+
2532	When the Clock Strikes (72) Mystery	.....UA	6- 5-61	±	—	±	+	±	—	—	—	4+4—
2500	☉White Warrior (86) ☉ Adv. Dr. (Eng. dubbed)	.....WB	2- 6-61	+	++	—	+	±	±	±	—	7+4—
2537	☉Wild in the Country (114) ☉ Drama/Songs	.....20th-Fox	6-19-61	+	±	±	+	±	—	+	—	6+3—
2475	Wild Rapture (68) Documentary	.....Exclusive-SR	11- 7-60	+	—	—	—	—	—	—	—	1+
2508	☉Wings of Chance (76) ☉ Outdoor Drama	.....U-I	3- 6-61	±	—	—	—	+	+	—	—	3+2—
2487	☉Wizard of Baghdad (92) ☉ Costume Comedy	.....20th-Fox	12-19-60	+	±	±	+	+	+	+	+	7+2—
2480	☉World of Suzie Wong, The (129) Drama	.....Para	11-28-60	++	++	++	++	++	+	+	++	12+
—XYZ—												
2518	Young Love (80) Drama	.....Exclusive	4-24-61	+	—	—	—	—	—	—	—	1+
2497	Young One, The (96) Dr.	.....Valiant	1-30-61	+	+	±	++	±	±	±	++	9+3—
2517	Young Savages, The (103) Dr.	.....UA	4-24-61	++	++	+	++	++	++	+	+	11+

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
The Plunderers (94)....Ad..6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			ⓈGoliath and the Dragon (90) ©Ad..509 Mark Forest, Broderick Crawford			Let No Man Write My Epitaph (106) .....D..513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120) .....D..104 Gina Lollobrigida, Yves Montand			ⓈG.I. Blues (104) .CD/M..6005 Elvis Presley, Juliet Prowse			NOVEMBER
The Unfaithfuls (89).....D..6015 Gina Lollobrigida, May Britt, Pierre Cressoy						Surprise Package (100)....C..514 Yul Brynner, Mitzi Gaynor, Noel Coward			ⓈButterfield 8 (109) ©...D..106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			ⓈA Breath of Scandal (98) ⓈC..6006 John Gavin, Sophia Loren, Maurice Chevalier			
ⓈHerod the Great (95)....Ad..6016 Edmund Purdom, Sylvia Lopez						Hell Is a City (96) ©...Cr..516 Stanley Baker, John Crawford			ⓈWhere the Boys Are (99) ©C..110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis			ⓈCinderella (91) ....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti			DECEMBER
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						ⓈThe Wackiest Ship in the Army (99) ©C..521 Jack Lemmon, Ricky Nelson			ⓈGo Naked in the World (103) ©D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley			JANUARY
			Portrait of a Sinner (96) .....D..507 Nadja Tiller, Tony Britton, William Bendix			ⓈSword of Sherwood Forest (80) .....Ad..522 Richard Greene, Peter Cushing						Foxhole in Cairo (68) ....D..6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven			
			Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson			Hand in Hand (75) .....D..523 John Gregson, Sybil Thorndike			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley			ⓈWorld of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms			FEBRUARY
Dondi (100) .....C..6102 David Janssen, Patti Page, David Kory			The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt			Passport to China (75)....Ac..527 Richard Basehart, Lida Gastoni			ⓈGorgo (76) .....Ad..105 Bill Travers, Vincent Winter			ⓈThe Savage Innocents (89) ⓈD..6004 Anthony Quinn, Yoko Tani, Anna May Wong			
Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			ⓈKonga (90) ©Ho..603 Michael Gough, Jess Conrad, Margo Johns			ⓈCarthage in Flames (93) ⓈAd..528 Anne Heywood, Jose Suarez			ⓈCimarron (147) ©D..108 Glenn Ford, Maria Schell			ⓈBlood and Roses (84) ..My..6003 Mel Ferrer, Annette Vadim, Elsa Martinelli			MARCH
Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot			Beware of Children (80) ..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			ⓈCry for Happy (110) © CD..529 G. Ford, Milko Taka, D. O'Connor			The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet						
						Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn						ⓈAll in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson			APRIL
Angel Baby (98) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			ⓈHouse of Fright (80) ..Ho..604 Paul Massie, Dawn Addams			A Raisin in the Sun (125) ..D..533 Sidney Poitier, Claudia McNeil			ⓈAtlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall			ⓈOne-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			MAY
ⓈDavid and Goliath (93) ©Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy			Operation Camel (65) ....C..605 Nora Hayden, Louise Renard			The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee			ⓈTwo Loves (100) © ...D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins						
King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney			ⓈMaster of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward			ⓈRing of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin			ⓈLove in a Goldfish Bowl (88) ©C/M..6018 Tommy Sands, Fabian, Jan Sterling			JUNE
Brainwashed (102) .....D..6108 Curt Jurgens, Claire Bloom						Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse			The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters						
Armored Command (105) ..Ac..6109 Howard Keel, Tina Louise						Stop Me Before I Kill (105) ©D..535 Claude Dauphine, Diane Cilento			ⓈMorgan the Pirate (97) ©Ad..120 Steve Reeves, Valerie Lagrange			ⓈThe Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds			
			ⓈAlakazam the Great (85) An..608 Cartoon feature, with voices of Frankie Avalon and others			Mein Kampf (121).....Doc..538 ⓈWarrior Empress (89) ©Ad..524 Kerwin Mathews, Tina Louise			ⓈThe Honeymoon Machine (88) ©C..122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton			ⓈThe Ladies Man (106) ..C..6015 Jerry Lewis, Helen Traubel			JULY
Twenty Plus Two (100) ..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Morehead						ⓈGidget Goes Hawaiian (102) ©C..601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett			ⓈMagic Boy (83) .....An..107 Feature-length cartoon			ⓈOn the Double (92) Ⓢ C..6016 Danny Kaye, Dana Wynter			
			ⓈThe Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr			ⓈThe Guns of Navarone (157) ©D..603 Gregory Peck, David Niven			ⓈThe Secret of Monte Cristo (80) ©Ad..121 Rory Calhoun, Patricia Bredin						AUGUST
						ⓈTwo Rode Together (108) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			ⓈAda (108) ©D..124 Susan Hayward, Dean Martin, Ralph Meeker						
									ⓈThief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll						

FEATURE CHART

The key to letters and combinations
 Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
NOVEMBER	ⓈGoddess of Love (68) © D..039 Belinda Lee, Jacques Sernas ⓈNorth to Alaska (122) © ..Ad..051 John Wayne, Capucine, Fabian ⓈDesert Attack (76) .....Ac..053 John Mills, Sylvia Syms ⓈTess of the Storm Country (84) .....D..050 Diane Baker, Lee Phillips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	ⓈMidnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	ⓈSunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan ⓈEl Cid ⑦ .....D.. Charlton Heston, Sophia Loren AMERICAN-INT'L ⓈReptilicus .....SF.. Bodil Miller ⓈJourney to the 7th Planet..SF.. John Agar, Greta Thyssen
DECEMBER	ⓈWizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe ⓈFlaming Star (92) ©...W..056 Elvis Presley, Barbara Eden ⓈEsther and the King (109) ©D..057 Joan Collins, Richard Egan ⓈLegions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)...Doc..6029 James Brown, Merry Anders The Facts of Life (104)...C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	ⓈThe Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	COLUMBIA ⓈThe Devil at 4 O'clock ©...D.. Spencer Tracy, Frank Sinatra Scream of Fear .....D.. Susan Strasberg, Ronald Lewis ⓈMysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood ⓈGreengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York ⓈBarabbas ⑦ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire
JANUARY	ⓈMarriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar ⓈLittle Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten ⓈCan-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) ....W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharman	ⓈThe Grass Is Greener (105) ① .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efrem Zimbalist Jr., Angie Dickinson	MGM ⓈFour Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb ⓈMutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux ⓈKing of Kings ⑦ ....Bib D.. Jeffrey Hunter, Siobhan McKenna A Thunder of Drums.....OD.. Richard Boone, Geo. Hamilton, Luana Patten
FEBRUARY	ⓈThe Millionairess (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker ⓈUpstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot ⓈThe Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)...6106 Ron Foster, Milko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepla)	PARAMOUNT ⓈBreakfast at Tiffany's ....CD.. Audrey Hepburn, George Peppard ⓈSummer and Smoke .....D.. Laurence Harvey, Geraldine Page ⓈHawaii! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin Fess Parker, Bob Newhart ⓈMy Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 ⓈThe Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements	ⓈThe Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)...W..6103 Jim Davis, Nancy Hadley	ⓈWings of Chance (76)...OD..6111 James Brown, Frances Rafferty	ⓈThe White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	
APRIL	ⓈAll Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett ⓈFerry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms ⓈThe Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	ⓈThe Minotaur (92) ©..Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90)...D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	ⓈTomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann	ⓈThe Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	
MAY	ⓈReturn to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby ⓈThe Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103)...D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders Gun Fight (62) .....W..6113 James Brown, Joan Staley	ⓈPosse From Hell (89)...W..6112 Audie Murphy, John Saxon, Zohra Lampert ⓈThe Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore ⓈOle Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	ⓈThe Steel Claw (96) ..Ac..012 George Montgomery, Charito Luna	20th-FOX ⓈThe Big Gamble ©.....Ad.. Juliette Greco, Stephen Boyd, David Wayne Madison Avenue ©.....D.. Dana Andrews, Eleanor Parker 20,000 Eyes (61) ©.....D.. Gene Nelson, Merry Anders
JUNE	Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels ⓈWild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld ⓈSnow White and the Three Stooges (107) ©C..130 Carol Hells, Stooges	Snake Woman (68) ....Ho..6112 John McCarthy, Susan Travers ⓈDr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court ⓈRevolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries	ⓈRomanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin ⓈCurse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell ⓈThe Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke ⓈBimbo the Great (87)...Ad..014 Charles Holm, Mary Ann Shields	
JULY	ⓈMisty (92) ©OD..131 David Ladd, Arthur O'Connell ⓈVoyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon	ⓈBy Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist Jr., The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders	Trouble in the Sky (76)...Ac..6118 Michael Craig, Elizabeth Seal ⓈTammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin	ⓈParrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens	
AUGUST	ⓈFrancis of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman ⓈMarines, Let's Go (...) © C.. David Hedison, Tom Tryon	The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr Goodbye Again (120) ....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65) .Ac..6121 Gregg P. mer, June Kenney	Blast of Silence (77) ..D..6120 Allen Baron, Molly McCarthy	ⓈFanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	UNIVERSAL-INT'L ⓈBack Street .....D.. Susan Hayward, John Gavin ⓈCape Fear .....D.. Gregory Peck, Polly Bergen The Outsider .....D.. Tony Curtis, Jas. Franciscus WARNER BROS. ⓈSplendor in the Grass.....D.. Natalie Wood, Warren Beatty ⓈSusan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin ⓈThe Music Man ⑦ .....M.. Robert Preston, Shirley Jones ⓈA Majority of One.....C.. Rosalind Russell, Alec Guinness Claudette Inglish .....D.. Diane McBain, Arthur Kennedy

FEATURE CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

MISCELLANEOUS

BUENA VISTA

⑩ Ten Who Dared (92) Ad. Nov 60
John Beal, Brian Kelth
⑩ Swiss Family Robinson (128) Panavision Ad. Dec 60
Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
⑩ One Hundred and One Dalmatians (80) An. Mar 61
⑩ The Absent-Minded Professor (97) C. May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
⑩ The Parent Trap (123) C. Jul 61
Maureen O'Hara, Brian Keith, Hayley Mills
⑩ Nikki, Wild Dog of the North (73) Ad. Jul 61
Jean Coutu, Nikki (dog star)

CONTINENTAL

It Happened in Broad Daylight (97) D. Sep 60
Helmut Ruhman, Michel Simon
The Entertainer (97) D. Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces (98) D. Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C. Dec 60
Terry-Thomas, Athene Seyler
⑩ Hippodrome (96) Ac. Mar 61
(Eng-dubbed) Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) D. Apr 61
Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) D. Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) C. Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63) D. Jun 60
Jack Nicholson, Georgianna Carter
⑩ Last Woman on Earth (71) D. Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors (70) HoC. Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D. Nov 60
John Ashley, Gary Vinson
Date Bait (71) D. Nov 60
Gary Clark, Mario Ryan
⑩ Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barbara Morris

GOVERNOR

Carry On, Nurse (89) C. Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C. Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD..Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

⑩ Santa Claus (94) F. Nov 60
Narrated by Ken Smith
⑩ Little Angel (90) CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) C. Nov 60
Melina Mercouri, Jules Dassin
⑩ Tunes of Glory (106) D. Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

⑩ The Deadly Companions (90) Panavision W. Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) Ho. Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D. Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D. Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C. Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) C. Oct 60
Pat Goldin, Tommy Blackman
⑩ The Last Rebel (83) Ac. Dec 60
Carlos Thompson, Arlinda Welter
Code of Silence (75) Cr. Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) Ho. Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) Ad. Mar 61
Peter Wyngarde, Donald Sinden
⑩ Nature Girl and the Slave (70) Ad. May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

⑩ Sword and the Dragon (83) Ad. Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95) D. Jan 61
R. Attenborough, Pier Angeli
The Young One (103) D. Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) Ho. Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94) D. Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78) Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) 9-19-60
(Kingsley) Elsa Daniel

FRANCE

Breathless (89) 3-6-61
(F-A-W) Jean Seberg, Jean-Paul Belmondo
⑩ Eye for an Eye, An (93) V. 10-5-60
(Manhattan) Curt Jurgens
Love Game, The (85) 2-13-61
(F-A-W) Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3-6-61
(Cont'l) Gerard Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
No Morals (77) 11-14-60
(Mishkin) Jeanne Moreau
Ostrich Has Two Eggs, The (89) 11-21-60
(Janus) Pierre Fresnay, Simone Renant
Port of Desire (85) 12-5-60
(Kingsley-Union) H. Neff
Rules of the Game (104) 4-17-61
(Janus) Jean Renoir, Pauline Linboist
Rue de Paris (90) 12-12-60
(Lopert) Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
(President) Hardy Kruger, E. Mueller
Glass Tower, The (104) 10-3-60
(Ellis) Lilli Palmer
Rest Is Silence, The (106) 10-3-60
(F-A-W) Hardy Kruger, P. Van Eyck
Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE

Counterfeit Coin (120) 10-3-60
(Atlantis) K. Logothetides

Moussitsa (75) 6-5-61
(Greek Pictures) A. Vouyouklaki
288 Stournara St. (90) 2-27-61
(Atlantic) Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) V. Gassman, Toto (UMP0) 1-30-61
Holiday Island (105) 11-14-60
(Brandon) Vittorio de Sica
La Dolce Vita (175) 4-24-61
(Astor) Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145) 6-5-61
(Janus) Monica Vitti, Gabriele Ferzetti, Lea Massari
Two Women (105) 6-19-61
(Embassy) Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5-1-61
(Ellis) Franco Interlenghi

JAPAN

⑩ Rikisha Man, The (105) 5-8-61
(Cory) Toshiro Mifune
Road to Eternity (181) 2-27-61
(Beverly) Tatsuya Nakadai

SWEDEN

Dreams (86) 8-8-60
(Janus) E. Dahlbeck, H. Andersson
Unmarried Mothers (79) 3-13-61
(President) E. Eitberg, B. Logart
Virgin Spring, The (88) 12-12-60
(Janus) Max von Sydow, Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) 1-31-61
(Kingsley) Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

5424 French Fried Frolic (16 1/2) Feb 61
5434 Hectic Honeymoon (17) Jan 61
5425 Should Husbands Marry? (17) Apr 61
5435 Aim. Fire, Scoot (16) Mar 61
5426 He Flew the Shrew (16 1/2) May 61
5436 Man or Mouse (18) Jun 61

CANDID MICROPHONE (Reissues)

5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61
5555 No. 5, Ser. 2 (11) Mar 61
5556 No. 6, Ser. 2 (10 1/2) Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10) May 61

COLOR FAVORITES (Technicolor Reissues)

5604 Way of All Pests (7 1/2) Nov 60
5605 Four Wheels, No Brakes (6 1/2) Nov 60
5606 Skeleton Frolic (7 1/2) Dec 60
5667 Babie Boogie (6) Jan 61
5608 Pickled Puss (6 1/2) Jan 61
5609 Christopher Crumplet's Playmate (6 1/2) Feb 61
5610 Swiss Tease (6) Mar 61
5611 The Rise of Dutton Lang (6 1/2) Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2) May 61
5614 Topsy Turkey (6 1/2) Jun 61
5615 Punchy de Leon (6 1/2) Jul 61

FILM NOVELTIES (Reissues)

5851 Canine Crimebusters (10) Oct 60
5852 Push Back the Edge (10) Dec 60
5853 Community Sings No. 1, Ser. 13 (10) Mar 61
5854 Yukon Canada (10) Apr 61

LOOPY DE LOOP (Color Cartoons)

5702 Here Kiddie Kiddie (6 1/2) Dec 61
5703 Countdown Clown (6 1/2) Jan 61
5704 Happy Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky Day (6 1/2) May 61
5707 Fee Fie Foes (6 1/2) Jun 61
5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES (Technicolor)

5754 Magoo Makes News (6) (Both C and standard) Dec 60
5755 Hotsy Footsyt (7) Feb 61
5756 Magoo's Canine Mutiny (Both C and standard) Apr 61
5757 Cart. Outrageous (7) May 61
5758 Magoo Goes West (6) Jul 61

SPECIAL COLOR FEATUURES

5441 Wonderful Hong Kong (19 1/2) Jan 61
5442 Splendors of Paris (19) May 61
5443 Wonderful Greece (19) Jun 61

SERIALS (15 Chapter-Reissues)

4160 King of the Congo Jun 60
5120 Son of Geronimo Nov 60
5140 The Great Adventures of Captain Kidd Mar 61

STOOGES COMEDIES (Reissues)

5401 Income Tax Sappy (16 1/2) Sep 60
5402 Pardon My Backfire (16) Oct 60
5403 Musty Musketeers (16) Nov 60
5404 Pals and Gals (16) Jan 61
5405 Knutsy Knights (17 1/2) Feb 61
5406 Shot in the Frontier (16) Apr 61
5407 Scotchd in Scotland (15 1/2) May 61
5408 Fling in the Ring (16) Jul 61

THRILLS OF MUSIC (Reissues)

5951 Ray Anthony & His Orchestra (10 1/2) Oct 60
5952 Shorty Sherlock & His Orchestra (8 1/2) Dec 60
5953 Skitch Henderson & His Orchestra (10) Feb 61
5954 Boyd Raeburn & His Orchestra (11) May 61

WORLD OF SPORTS

5801 Rassin' Champs (10) Dec 60
5802 Hip Shooters (9 1/2) Feb 61
5803 Water-Sports Champs (10) Apr 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues)

All 1.75-1 Ratio Tom and Jerry
W261 Pet Peeve (7) Sep 60
W262 Mice Follies (7) Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7) Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7) Sep 60
W272 Mouse for Sale (7) Sep 60
W273 Cat Fishin' (8) Sep 60
W274 Part Time Pal (8) Sep 60
W275 Cat Concerto (7) Sep 60
W276 Dr. Jekyll and Mr. Mouse (7) Sep 60
Tex Avery's
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT CARTOON CHAMPIONS

Herman and Katnip
S20-1 Rail Rodents (7) Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for Two (7) Sep 60
S20-4 Mause Trapeze (7) Sep 60
Noveltoons
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or Butts (6) Sep 60
S20-7 Candy Cabaret (7) Sep 60
S20-8 The Oily Bird (7) Sep 60

COLOR SPECIALS (2 Reels)

B20-1 Carnival in Quebec (16) Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic) Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic Apr 61

MODERN MADCAPS (Technicolor)

M20-1 Galaxia (7) Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustacher (6) Jan 61
M20-5 The Kid From Mars (6) Mar 61
M20-6 The Mighty Termite (6) Jun 61

NOVELTOON (Technicolor)

P20-1 Northern Mites (6) Nov 60
P20-2 Mieniks (6) Dec 60
P20-3 The Lion's Busy (6) Mar 61
P20-4 Goodie the Gremlin (6) Apr 61
P20-5 Alvin's Solo Flight (7) Apr 61
P20-6 Hound About That (6) Jun 61
SPORTS ILLUSTRATED (Anamorphic-Color—1 Reel)
D20-1 Kings of the Keys (9) Sep 60
D20-2 Big "A" (9) Sep 60
D20-3 A Sport Is Born (10) Nov 60
D20-4 Ten Pin Tour (9) Apr 61
D20-5 Speedway (10) May 61

THE CAT (Color Cartoons)

C20-1 Top Cat (8) Sep 60
SPECIAL
A-21 Abner the Baseball. 2 Reel (12 1/2) Jul 61

TRAVELRAMA (Anamorphic-Color—1 Reel)

T20-1 Porpoise Posse (10) Mar 61

20th CENTURY-FOX MOVIEZONE CINEMASCOPES (Color)

7101 Australian Water Sports (9) Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9) Mar 61
7103 Adventure in Rhythm (9) Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10) C'Scope. De Luxe color Jul 60
7055 Call of the Holy Land (19) 2D (B&W) Nov 60
TERRYTOON 2-D's All Ratios—Color
5121 The Mysterious Package (6) Jan 61
5122 Cat Alarm (6) Feb 61
5123 Drum Roll (7) Mar 61
5124 Railroaded to Fame (7) May 61
5125 The First Fast Mail (6) May 61

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo (6) Feb 61
5102 So-Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6) Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong (9) Nov 60
4172 The Lion City (9) Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) Mar 61
4176 Puerto Rican Playland (8) Apr 61

WALTER LANTZ CARTUNES

(Technicolor. Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)

4111 Southern Fried Hospitality (Woody Woodpecker) Nov 60
4112 Fowled Up Falcon (Woody Woodpecker) Dec 60
4113 Poop Deck Pirate (Woody Woodpecker) Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggknapper (6) Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker) Mar 61
4118 Pappose on the Loose Apr 61
4119 Clash and Carry Apr 61

WALTER LANTZ REISSUES

(Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)
4131 Helter Shelter (6) Nov 60
4132 Witch Crafty (6) Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6) Feb 61
4135 Squareshootin' Square (6) Mar 61
4136 Bronco Busters (6) Apr 61

SPECIAL

4104 Football Highlights of 1960 (10) Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

Technicolor Reissues—7 min.)
8301 Room and Bird Sep 60
8302 Crooked Quack Oct 60
8303 His Hare-raising Tale Oct 60
8304 Gift Wrapped Nov 60
8305 Little Beau Pepe Dec 60
8306 Tweet Tweet Tweety Dec 60
8307 Bunny Hugged Jan 61
8308 Wearing of the Grin Feb 61
8309 Beep Deep Mar 61
8310 Rabbit Fire Apr 61
8311 Feed the Kitty Apr 61
8312 The Lion's Busy May 61
8313 Thumb Fun Jun 61
8314 Corn Plastered Jul 61
8315 Kiddin' the Kitty Aug 61
8316 Ballot Box Bunny Aug 61

BUGS BUNNY SPECIALS

(Technicolor—7 min.)
8721 From Hare to Heir Sep 60
8722 Lighter Than Hare Dec 60
8723 The Abominable Snow Rabbit May 61
8724 Compressed Hare Jul 61

MERRIE MELODIES LOONEY TUNES

(Technicolor—7 min.)

8701 The Dixie Fryer Sep 60
8702 Hopalong Casualty Oct 60
8703 Trip for Tat Oct 60
8704 Doggone People Nov 60
8705 High Note Dec 60
8706 Cannery Woe Jan 61
8707 Zip 'n Snort Jan 61
8708 Hoppy Daze Feb 61
8709 Mouse on 57th St. Feb 61
8710 Strangled Eggs Mar 61
8711 Birds of a Feather Apr 61
8712 D'Fightin' Ones Apr 61
8713 Lickety-Splat Jun 61
8714 A Scent of the Matterhorn Jul 61
8715 Rebel Without Claws Jul 61
8716 The Pied Piper of Guadalupe Aug 61

WORLD-WIDE ADVENTURE SPECIALS

(Color Reissues) (Two Reels)

8001 Enchanted Is. (20) Oct 60
8002 The Man From New Orleans (20) Mar 61
8003 Winter Wonders (18) Jul 61
(One Reel)
8501 Riviera Days (10) Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10) Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9) Jun 61
8506 Hawaiian Sports (9) Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

COLUMBIA

Babette Goes to War (Col)—Brigitte Bardot, Jacques Charrier, Ronald Howard. Unless you need a picture or Bardot has extra draw in your situation, skip it. Very little sex. Played Tues., Wed. Weather: Cool and clear.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Song Without End (Col)—Dirk Bogarde, Capucine, Genevieve Page. This is the story of Franz Liszt. This is a very good picture in some of the best color and 'Scope photography I have seen in a good while. Acting was very good by Dirk Bogarde and Capucine. Business on this was 'way below average. To do the business it should this should be pushed hard and presold. Advance tickets should be sold by the local music club. It's a fine picture and worth the effort. Played Sun., Mon., Tues.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Suddenly, Last Summer (Col)—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift. Not suitable for kids and waited too late for adults. Exorbitant terms kept me from an early date, and adults had all seen it. Played Tues., Wed. Weather: Warm and clear.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

METRO-GOLDWYN-MAYER

All the Fine, Young Cannibals (MGM)—Natalie Wood, Robert Wagner, George Hamilton, Susan Kohner. Played on a Junior-Senior night prevue, and some liked it, some didn't. Not too suitable for the south. Played Fri. only. Weather: Stormy.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Cimarron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. So, the critics panned this one—including Time's art critic—and we did wonderful business with it. Let the critics call it what they may, this film has everything that brings the women patrons in. And with them their menfolk. So why worry. They pay for their seats; unluckily, the critics don't. Played Sun. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Where the Boys Are (MGM)—Dolores Hart, George Hamilton, Paula Prentiss, Jim Hutton. The Lion roared on this one. One of the best crowds I've had in a long time. This is the type of movie we need to get them coming back. It has color, comedy and enough music to make it enjoyable for everybody. Played Sun., Mon. Weather: Warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Where the Hot Wind Blows (MGM)—Gina Lollobrigida, Yves Montand, Melina Mercouri. Leave it in the can. The worst picture I've had from MGM in a long time. No story, no plot, no nothing. Let's have more good U. S. A.-made pictures. These foreign-mades are certainly duds and do not go over with my patrons. I could have left out four reels

'Boys Are' Ran 5 Days To Good Business

For MGM's "Where the Boys Are" we sold a cooperative page merchants' ad and ran the picture five days to very good business in this town at 6,000. The picture was well liked by everyone and word-of-mouth helped. It is a teenage natural.

FRANK PATTERSON

Mansfield Theatre,
Mansfield, La.

and it wouldn't have been noticed. Played Tues., Wed. Weather: Fair and cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

PARAMOUNT

Country Girl, The (Para), reissue—Grace Kelly, Bing Crosby, William Holden. Paramount rode the H out of us to play this. Sure it's good, but, brother, what a boxoffice flop. Can't play reissues on Sundays, so we really took it. Many more like this—no Romy. Played Fri., Sat. Weather: Cold.—Ken Christianson, Romy Theatre, Washburn, N. D. Pop. 968.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. Somehow, Elvis let us down a little. Don't know why. Played this with "Circus Stars," also from Para. Played one week. Weather: Bad.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Psycho (Para)—Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. Very good, but played too late. When small towns are held too long behind cities close by, it's "no go" on the big ones. Played Sun., Mon. Weather: Rainy and cold.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

20th CENTURY-FOX

Canadians, The (20th-Fox)—Robert Ryan, John Dehner, Teresa Stratas. Only good enough for Dieffenbacher and his Canadian boys. They may take a little pride in watching the mounties' antics. For

This's Like Watching 'Carry On' in Color

"Upstairs and Downstairs" (20th-Fox) is like watching one of the "Carry On" series in color. It's great fun, and I'd suggest you book it right away. It's about a couple (newlyweds) and their troubles with a succession of hired hands (all crazy). Play it. In very beautiful color. Played to a very good crowd on our Thurs., Fri., Sat. change.

PAUL FOURNIER

Acadia Theatre,
St. Leonard, N. B.

the rest of us, who cares! If I may make a suggestion to Fox—they might have improved the film a little if they let that Greek siren sing the end titles and not the beginning—would surely have been worth a try. Business nil. Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Captain's Table, The (20th-Fox)—John Gregson, Peggy Cummins, Donald Sinden. Played as the other half of double bill with "Seven Ways to Sundown" (U-I). This is a sophisticated comedy that all the teenagers enjoyed. Played Fri., Sat. Weather: Clear.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

UNITED ARTISTS

Magnificent Seven, The (UA)—Yul Brynner, Steve McQueen, Horst Buchholz. For all who want action this will fill the bill. One of Yul Brynner's better pictures with a good strong supporting cast. Played Wed. to Sat. Weather: Cold.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

Misfits, The (UA)—Clark Gable, Marilyn Monroe, Montgomery Clift. Clark Gable good as always, Marilyn Monroe not so good in this picture. It should do average or better, though, due to Gable name and this being his last picture. Played Sun., Mo., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

UNIVERSAL-INTERNATIONAL

Grass Is Greener, The (U-I)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons. It's okay, but not too much business. Just fair. Not for a small town. Played Sun., Mon., Tues. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Seven Ways from Sundown (U-I)—Audie Murphy, Barry Sullivan, Venetia Stevenson. This is the kind of picture for Audie Murphy and he plays his part real well. Assist by Barry Sullivan is good and the film is in color. This turns out to be a satisfactory program for Fri., Sat.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

WARNER BROS.

Dark at the Top of the Stairs, The (WB)—Robert Preston, Dorothy McGuire, Eve Arden, Angela Lansbury. For some strange reason this failed to draw. Certainly not the fault of the picture, because it had a punch for everybody. Perhaps one needs a lot of mileage, like the writer, to appreciate this. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Ocean's 11 (WB)—Frank Sinatra, Dean Martin, Peter Lawford, Angie Dickinson. A wonderful movie that fared badly here due to too much local competition. But the gross was better than a year ago on the same date, so business is better. This should be a blockbuster in most theatres. Played Sun., Mon. Weather: Hot.—Ken Christianson, Romy Theatre, Washburn, N. D. Pop. 968.

MISCELLANEOUS

Carry On, Sergeant (Governor in U. S.; 20th-Fox in Canada)—Kenneth Connor, Shirley Eaton, Bob Monkhouse. Well worth a playdate, but not in the same class as "Carry On, Nurse." Played Wed. to Sat. Weather: A little warmer.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

Flying Leathernecks (RKO—reissued through Realart)—John Wayne, Robert Ryan, Don Taylor. We've been doing good business in combining John Wayne's older color features. Played this with "She Wore a Yellow Ribbon" (also from Realart). Played Fri., Sat. Weather: Okay.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Hippodrome (Continental)—Gerhard Riedmann, Marai Nunke, Willy Birgel. Took time out to do some bellydancing on this—played up the circus act angle and thought we would do good. Nothing—and there is little wonder. These foreign jobs in this situation go over like lead balloons. Good color and good music. The film hadn't even been exposed by competition, and now we know why. Couldn't wait to haul the film down for the express company to take away.—Ray Boriski, Al Zarzana, Galena Theatre, Galena Park, Tex. Pop. 10,000.

FOREIGN LANGUAGE FEATURE REVIEWS

White Nights

F Ratio: Romantic Drama
1.85-1

UMPO

105 Minutes

Rel. June '61

Luchino Visconti, the Italian director whose films were rarely shown in the U. S. until his current "Rocco and His Brothers," which is now attracting attention in New York City, made this Italian-language film in 1957. With Maria Schell, Marcello Mastroianni of "La Dolce Vita" fame and Jean Marais, handsome French star, for marquee value, this Italian-language import should be a good art house entry and a novelty because its unreal, stage-like settings are the antithesis of the realistic backgrounds of most modern Italian pictures. Visconti, who wrote the screenplay with Suso Cecchi D'Amico from a Dostoyevsky tale, has captured the romantic mood magnificently and Giuseppe Rotunno's soft-focus photography contributes to the film's dream-like quality. Starting with a meeting on a bridge between a lonely young man and an unhappy girl, the story employs flashbacks to tell the story of her romance with a man she has waited for every night. During a snowy evening, the boy manages to make the girl forget her former love until, in the ironic finale, the man suddenly reappears on the bridge and the boy is again left alone. Miss Schell's "laughing-through-her-tears" acting style is perfectly suited to the unhappy heroine role while Mastroianni, who won the best actor award at Venice for this portrayal, is excellent as the lonely youth. Marais appears briefly in the flashbacks and Clara Calamai contributes a vivid bit as a persistent prostitute. The haunting musical score is by Nino Rota.

Maria Schell, Marcello Mastroianni, Jean Marais, Clara Calamai, Dick Sanders.

Atanasio

F Ratio: Musical Comedy
1.85-1

Casolaro-Giglio

103 Minutes

Rel.

An engaging musical comedy about a race horse and Italian gangsters at an American racetrack, this successfully spoofs our national mores and morals and should find receptive audiences in the Italian-speaking sectors of the large, metropolitan cities in particular. Renato Rascel is stable-boy for snobbish horse, Athanasius, who loses regularly all races by gallantly allowing lady-horses to pass him by. Later, a dangerous gang discovers that Athanasius descends from the mighty Man-of-War, and he's promptly kidnapped. Tracking his prize companion to the wilds of Mexico, Rascel disguises himself as the legendary Zapata. On his part, Athanasius chalks up winnings for the grateful Rascel. Some musical respite is provided by Le Peter Sisters. Released by Casolaro-Giglio Films in the U. S. Color process is Ferrania-color. Capably directed by Camillo Mastrocinque. This is in Italian (There are no titles).

Renato Rascel, Tina De Mola, Kiki Urbani, Le Peter Sisters, and Athanasius.

Plan Film in Brazil

BUENOS AIRES—Rita Gam and Viveca Lindfors, who are appearing with the Actor's Studio Repertory company here, have been signed by Hector Olivera of Aires Cinematografica Argentina for the film version of Jean Paul Sartre's "No Exit," which will be filmed here for international release. Morgan Sterne, also of the company, will be in the picture and George Tabori, Miss Lindfors' husband, is adapting the play for the screen.

Opinions on Current Productions

FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ Cinemascope; Ⓥ Vistavision; Ⓢ Superscope; Ⓐ Naturama; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

Francis of Assisi

20th-Fox (111)

105 Minutes

Rel. Aug. '61

F Ratio: Religious Drama
2.55-1 Ⓒ Ⓢ

As the first motion picture based on the life of the Saint who founded the Franciscan Order in the 13th Century, Plato Skouras' production is an inspiring film, magnificently made on actual locations in Italy, which will have a strong appeal to all Catholics and religious-minded patrons in general. Properly exploited to stress the spiritual values, the picture should be a good boxoffice contender. Skouras received fine cooperation from the veteran director, Michael Curtiz, and from Bradford Dillman, who portrays the title role with an inner fire, and Dolores Hart, who gives a luminous performance as St. Claire. The screenplay by Eugene Vale, James Forsyth and Jack Thomas devotes the earlier part of the film to Francis' life as a handsome worldly youth, attracted to the daughter of an aristocrat, until he hears a voice which gives his life spiritual meaning. His love and understanding for animals and birds is charmingly depicted and there are other scenes of human interest, as well as realistic battle action in the early part. The high spot of the latter part of the picture is Francis' pilgrimage to the Holy Land to meet the Moslem leader, a brief role splendidly played by Pedro Armendariz. Stuart Whitman is less effective but will be a draw for teenagers. In Cinemascope and De Luxe Color.

Bradford Dillman, Dolores Hart, Stuart Whitman, Pedro Armendariz, Eduard Franz, Finlay Currie, Cecil Kellaway.

The Truth (Le Verite)

Kingsley Int'l

127 Minutes

Rel. July '61

A Ratio: Drama
1.85-1

Guided by the fine directorial hand of Henri-Georges Clouzot, famed for "Diabolique" and "Wages of Fear," Brigitte Bardot, hitherto noted chiefly for undressing on the screen, turns in a notable dramatic performance while retaining the sensuality and exposure which brought her fame. Produced by Raoul Levy, the picture was an Academy Award nominee this year and has won two French awards but Mlle. Bardot will be the chief selling, both in the English-dubbed version for regular showings and the French-language version for the art spots. As a consistently absorbing, even fascinating, tale of a pleasure-loving, loose-moralled girl on trial for the murder of the man she truly loved, this is the year's outstanding French film, even if its frank dialog and many bedroom scenes make it strictly adult fare. Clouzot's courtroom scenes are brilliantly staged and, as the witnesses testify, the flashbacks spring to life to tell the somewhat sordid romantic tale. In addition to the star's fine portrayal, unquestionably the high point of her career, the suave Paul Meurisse and the kindly, authoritative Charles Vanel, are outstanding as the opposing attorneys in the murder trial. English dubbing is among the best of its kind. A Hans Film production.

Brigitte Bardot, Sami Frey, Paul Meurisse, Charles Vanel, Marie-Jose Nat, Louis Seigner, Barbara Sohmers.

Anna's Sin

Atlantis Films

86 Minutes

Rel. Aug. '61

A Ratio: Romantic Drama
1.85-1

Filmed in Italy, dubbed for the American market, this George Morris presentation teams an admittedly unconventional romantic duo—Negro Ben Johnson and Italian student Anna Vita—and while a certain degree of sensationalism may be anticipated in exploitation, it may be well to concentrate on the boy-girl relationship played out against a strange racial and nationalistic barrier. Not for junior matinee trade, by any stretch of the imagination, it relates a grim yarn, of the Negro arriving in Italy to perform in his production of "Othello" and also to track down the fellow Negro for whom he took the rap in a white girl assault charge some years previous in the U. S. As matters wend their dramatic way in the Edorado Anto and Camillo Mastrocinque (latter also directed) screenplay, love blossoms between Johnson and Anna Vita, young student he has selected as his leading lady. Just when it's thought that romance will conquer all, Paul Muller, the girl's guardian, who has an eye on her inheritance, blurts out the circumstances of Johnson's stateside situation, and she, in turn, temporarily rejects Johnson. A touching episode atop a building with police closing in, resolves the boy-girl relationship.

Anna Vita, Ben Johnson, Paul Muller, William Demby, Pamela Winter, Giovanna Mazzotti.

Dentist in the Chair

Ajay Films

84 Minutes

Rel. July '61

F Ratio: Comedy
1.85-1

It's certainly within the realm of probability that this latest farcical British study of the medical field—ah, there, memories of "Carry On, Nurse"—can gross on a par, if not well beyond the "Nurse" boxoffice figures. It is just as wackily conceived, just as hilariously enacted, and from point of pacing, it leaves nothing to be desired. Emphasis is, and understandably so, on the cavorting antics of some dental students in contemporary England, and what happens with Bob Monkhouse and Ronnie Stevens, undergraduates, encountering small-time crook Kenneth Connor (one of the better thespian values of "Nurse"). All ends happily, but not before the Val Guest screenplay (with additional scenes by Monkhouse and George Wadmore) has run the full gamut of comedy fare. Romance isn't lacking; Monkhouse casts an appraising eye over newly arrived student Peggy Cummins, who, it develops, is niece of college dean Eric Barker. When Connor mistakenly steals a case of dental equipment, under fiancée Eleanor Summerfield's misguidance, the storm signals of emotional turbulence go up and never really come down. Producer Bertram Ostrer and director Don Chaffey have provided an admirable quantity of humorous elements, briskly played out by Monkhouse.

Bob Monkhouse, Peggy Cummins, Kenneth Connor, Eric Barker, Ronnie Stevens, Vincent Ball.

The Sins of Mona Kent

Astor Int'l

75 Minutes

Rel. Aug. '61

A Ratio: Romantic Drama
1.85-1 Ⓢ

This is geared, from start to finish, for the more sensational-minded, and, once word of mouth gets about, should garner a handsome boxoffice accounting. The story line—the country gal (Sandra Donat) stranded in the big city while yearning for a glamorous theatrical career, only to find friendship through an opportunistic painter, Vic Ramos; a photographer, Gil Brandsen; and, finally status-seeking gossip columnist Allan Frank, in the end marrying the latter chap on his promise to make her a big star—has been told many times, with varying degrees of effectiveness. There is, certainly, a built-in receptivity of sorts for such emoting and it's to this type of audience that producer-director Charles J. Hundt has directed his particular efforts, working from an original story by Dick Brighton. Miss Donat, a former Playboy Magazine discovery, essays the title role, properly shading her female wiles, as she traipses about the metropolitan New York atmosphere, including an ostensibly deserted beach. The Mermaid Production has New York radio-TV personality Johnny Olsen as the chap who delves into the origin of the Broadway celebrity known as Mona Kent. Color here is by De Luxe. This is not for the kiddies—it's way over their heads.

Johnny Olsen, Sandra Donat, Vic Ramos, Gil Brandsen, Joy Violette, Allan Frank.

You Have to Run Fast

United Artists ()

73 Minutes

Rel. —

F Ratio: Suspense Drama
1.85-1

The prolific producer-director team of Robert E. Kent and Edward L. Cahn, responsible for a truly astonishing quantity of product over any given year's span, provide in this Harvard Film Corp. presentation a reasonably satisfactory suspense yarn, peopled by brisk-paced thespians. The Orville H. Hampton screenplay—a medico hurriedly leaves his practice after becoming inadvertently involved in a bizarre gangland killing, only to be followed relentlessly by chief thief Grant Richards and his hirelings—is the type that telegraphs significant happenings ahead, of course, and must depend, to a great extent, on the convincing emotive qualities of the principal players, including Richards, as purposeful crimeland chieftain; Hill, as the doctor on the run from Richards' vengeance; and Elaine Edwards, as daughter of paraplegic Colonel Willis Bouche, who comes to Hill's aid at the 11th hour. Production values are in keeping with the companion feature status, although Gil Warrenton's photographic effects are trim, never cluttered with the inconsequential. In Hill and Miss Edwards, Kent and Cahn have a pair of most welcome, personable young people, and it might behoove the imaginative showman to develop a campaign to appeal to young audiences.

Craig Hill, Elaine Edwards, Grant Richards, Shep Sanders, John Apone, Brad Trumbull, Ken Mayer.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY:

"Dentist in the Chair" (Aja)

Bob Monkhouse, hopeful dental student, works part-time in embalming. Together with roommate Ronnie Stevens he spends less time studying than he does trying to avoid eagle-eye of Dean Eric Barker. Troubles start piling up when he flirts with attractive new student Peggy Cummins, who turns out to be the dean's niece. Kenneth Connor, small-time thief who has mistakenly stolen a case of dental equipment under misguidance of fiancée Eleanor Summerfield, attempts to sell the goods to two students. Being penniless, they agree to auction the "bankrupt stock," as Connor describes it, and split the take—discovering too late they have become parties to a crime. With Peggy's reluctant aid, they begin a madcap chase to buy back the stolen equipment from their fellow students, harassed by help from Connor, now masquerading as a student with disastrous consequences. With police closing in and dental exams looming, Monkhouse insists that Eleanor be found and made to earn the money they need, to buy off the remainder of the tools, by working in a coffee bar. Eleanor arrives suddenly at a college dance. Connor disappears, only to reappear with happy ending.

EXPLOITIPS:

Screen this for dental association spokesmen and the like and ask newsmen to provide question-and-answer sessions for professional people.

CATCHLINES:

Guaranteed to Extract the Maximum of Laughter.

THE STORY:

"The Sins of Mona Kent" (Astor Int'l)

New York radio-TV interviewer Johnny Olsen (himself) tracks down real story of Mona Kent (Sandra Donat), glamorous Broadway star, by questioning people who "knew her when." The story pieces itself together—she is really Elvira Kowalski, midwestern farm girl with aspirations for the theatre. Naive out-of-towner gets letter notifying her she is a winner for try-out status; in New York, however, she learns contest is a fraud (after having given key people \$100). She moves in with fellow theatre aspirant Joy Violette, who settles for free meals and few lines of publicity in Allan Frank's gossip column. Painter Vic Ramos wants to paint Elvira in the nude, but she refuses, and he helps her get a job as night club hat-check girl. Frank invites her to a weekend party at his plush Long Island estate. To attract attention, Elvira, rips off her outer clothing and dives into the pool. She gets a summer stock job and use of Frank's estate while he's abroad. She agrees to Frank's proposition: Marry him and he will "build" her to stardom.

EXPLOITIPS:

Sandra Donat, the principal here, was "discovered" by the much-read "Playboy" Magazine. Johnny Olsen is a top-rated New York radio and television personality.

CATCHLINES:

Why Did Mona Kent Do It? . . . for Love? for Fame?—or Just for Kicks! . . . The Pulsating Story of Young Innocence—and Old Desires!

THE STORY:

"You Have to Run Fast" (UA)

When a badly injured detective is brought to Dr. Craig Hill by two strange men, he inadvertently becomes involved in a bizarre cast. The patient dies and Hill later identifies the killers as gang boss Grant Richards and henchman Ric Marlow. Fearing gangland reprisal, Hill hurriedly leaves town, taking up residence in Summit City, where he changes his name and disguising himself, obtains a job as a sporting-goods clerk. He lives at Hollow Mountain Lodge owned by Elaine Edwards and her paraplegic father, Col. Willis Bouchey. Richards, still hiding from police, sends hired killers John Apone and Shep Sanders to Summit City in search of Hill. They learn Hill is a newcomer. The killers are uncertain of the newcomer's identity and Richards comes to town, his cleverly devised plan to trap Hill falling through when deputy sheriff Brad Trumbull recognizes him. The deputy is shot and Hill drops his disguise in order to perform an emergency operation, interrupted by intrusion of the killers. Sharp-shooting Bouchey comes to his aid, bringing an end to Hill's race from fear.

EXPLOITIPS:

Screen this for local police and private detectives, getting their comments for a cooperative, topical-minded newspaper columnist or TV-radio commentator.

CATCHLINES:

Two Killers Stalking Him in the Dead of Night . . . He Tried to Hide, But Gangland Came Running.

THE STORY:

"Francis of Assisi" (20th-Fox)

The story begins early in the 13th Century in the little town of Assisi as Francis, son of a cloth merchant, goes to war to liberate King Frederick of Sicily. During a battle, Francis hears a voice commanding him to return home. Branded a coward, Francis is imprisoned, later released through the intervention of Clara, his childhood friend, and goes on to found a new religious order with its vows of chastity, poverty and humility. After Francis journeys to the Holy Land and wins the respect of the Moslem leader, he returns to Italy to find that one of his Franciscan brothers has worked out a new rule which gets away from their vows of poverty. Meanwhile, Clara realizes she is destined to become a nun and, after she takes her vows, she visits Francis, who has retired to a cave and is becoming blind. He dies there with the blessings of Clara, his friends and his many followers.

EXPLOITIPS:

Hold advance screenings for religious leaders and church and school authorities who will recommend the film to their parishioners and pupils. Bradford Dillman recently starred in "Sanctuary" and "Circle of Deception" while Stuart Whitman was in "The Fiercest Heart." Dolores Hart was in "Where the Boys Are." Also promote Plato Skouras as the producer and Michael Curtiz as the director.

CATCHLINES:

How a Lusty, Fighting Young Adventurer Turned Into a Sainly Man of God.

THE STORY:

"The Truth" (Kingsley)

On trial in Paris for the murder of her lover, Sami Frey, Brigitte Bardot tells on the witness stand of her early life with her hard-working sister, Marie-Jose Nat, while Brigitte plays around with a good-for-nothing crowd. When Brigitte meets Frey, a young conductor friend of her violin-playing sister, he is attracted to her, but she keeps him on a string until they end up in a love affair. But Frey is possessive and jealous while Brigitte plays around with other men until they quarrel and part. Later, Brigitte learns Frey is engaged to her sister and she realizes he was her only true love. She goes to him and, after a night together, he tells her to get out. Planning to commit suicide in Frey's presence, Brigitte instead shoots him in rage and then turns on the gas. But, she is rescued and goes on trial. The trial ends as Brigitte slashes her wrists and dies in the prison hospital.

EXPLOITIPS:

In addition to the obvious exploitation of Brigitte Bardot in her various stages of undress, stress that she gives a fine dramatic portrayal under the direction of Henri-Georges Clouzot, noted for "Diabolique," one of the top French films, and "Wages of Fear."

CATCHLINES:

Brigitte Bardot, Greater and More Glamorous Than Ever Before—in a Dramatic Triumph from Henri-Georges Clouzot . . . What Was the Truth About the Tragic Love Affair That Led to Murder . . . It's BB As You've Never Seen Her Before.

THE STORY:

"Anna's Sin" (Atlantis)

American Negro actor Ben Johnson arrives in Rome to perform in his production of "Othello" and to find the man for whom he took the rap in an assault charge against a little white girl back in the States. He selects young acting student Anna Vita as his leading lady and they fall in love. Anna's guardian, Paul Muller, is also in love with her, at the same time coveting her considerable inheritance. He learns of Johnson's secret and tells Anna that her Negro boy friend has served a seven-year prison term for assault. Disgusted, she rejects Johnson, but later discovers the truth. Muller, thwarted, kills William Demby, the Negro sought by Johnson. Johnson chokes Muller and flees. He is trapped by police atop a building and saved from jumping by Anna, who confesses her love and tells him that Muller has been arrested.

EXPLOITIPS:

The inter-racial love affair delineated here should be sold as strictly adult entertainment. Play up the "Othello" and "Desdemona" theme.

CATCHLINES:

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Manager, single, 20 years theatre experience. Will accept any location. Prefer Florida or California. Boxoffice, 9329.

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Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, \$37.95; 10,000, \$12.75; 2,000, \$5.95. Each change in admission price, including change in color, \$4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Mo.

GENERAL EQUIPMENT—USED

Best cash offer takes dual equipment, standard Simplex, latest RCA soundheads, magnarcs, rectifiers, pedestals, magazines, regular and CinemaScope lens. Located northwest Florida. You dismantle and transport. John Evans, 2313-B Starmount Cir., S. W., Huntsville, Alabama.

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EQUIPMENT WANTED

Wanted: Used theatre booth equipment. We dismantle. Leon Jarodsky, Lincoln Theatre, Paris, Illinois.

Top Prices Paid: For used projectors, lamphouses, lenses, etc. What have you? Star Cinema Supply, 621 West 55th Street, New York 19.

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Indoor for Immediate Lease: Northeastern U. S. 8,000 to 50,000. Experienced, aggressive, imaginative, educated young man wants to settle. All replies acknowledged. Boxoffice, 9326.

Wanted: Theatre to lease, with option to buy. 29 years experience. Now employed as General Manager, Frels Theatres, Inc., 8 years in this position. My employers know about this ad. J. D. Oliver, 407 W. Wisteria, Victoria, Texas.

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Sale or Lease: Three excellent drive-ins. Package or individual, you can have 1, 2, 3. Fairview, St. Marys, Pa.; Huntingdon, Huntingdon, Pa.; White Way, Warren, Pa. Health. Anderson, Mt. Jewett, Pa. Phone 4881 or 3511.

400-seat theatre for sale or lease, Sullivan County, New York. William S. Elliott, Broker, Liberty, N. Y.

THEATRES FOR SALE

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North Iowa Dandy. Latest equipment, under \$12,000, down, terms balance. Boxoffice, 9322.

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For Sale: Central San Joaquin Valley near air base. 700 seat house doing good business, priced below value. Contact A. D. Ruff, P.O. Box 428, Huron, California. Phone WH 5-2125.

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Theatre Exhibitors: Are you going to remodel? We can save you money. We can rebuild your own chairs or we can supply you with many thousands of late type chairs, the most durable and comfortable chairs that can be made today. Contact us before buying. Nick Diack, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N.Y. LA 8-3696.

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JULY 31, 1961

BOY OFFICE

The Pulse of the Motion Picture

212
Thomas J. Watson
P. O. Box 206
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Wisconsin



Leaders from all phases of the motion picture industry met in Hollywood to discuss industry-wide problems, needs and opportunities. Pictured here from left are: Emanuel Frisch, chairman of the American Congress of Exhibitors; Eric Johnston, president of the Motion Picture Ass'n of America; Walter Mirisch, president of the Screen Producers Guild; Charles Schnee, Writers Guild of America, West; Dono Andrews, Screen Actors Guild; and George Sidney, Directors Guild of America.

**Exhibitors Pledge
Support of United
Promotion Drive**

Page 6

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JULY 31, 1961
Vol. 79 No. 15

A TIME FOR UNITED ACTION

MUCH HOPE HAS been expressed for material benefits to result from the meeting of key representatives of production and exhibition that took place in Beverly Hills on July 19. While on this occasion only a groundwork could be laid for the action expected to follow, it is considered encouraging that the discussions were marked with the utmost respect of each element for the other's problems; that there was an absence of rancor; and that all indications point to a sincere desire to exert the best efforts in the common interest.

The many problems that face these various groups, individually and in relation to one another, came in for a thorough airing, reportedly bringing a better understanding between these factions than ever before had obtained. In the absence of a detailed report, we can only guess, from the brief official remarks made following the meeting, that the amicable spirit reported to have obtained indicated a realization that all parts of this business are interdependent—perhaps more than ever. Accordingly, it is to be expected that the material plans which committees will be assigned to develop and implement will be widely beneficial.

It will be recalled that this meeting sprang from the liaison established early last year between Theatre Owners of America and the Screen Producers Guild. In the fall of that year, at the TOA convention held in Los Angeles, this was carried a point or two further, making for a closer linking of production and exhibition in looking toward a rapport that would serve the mutual interest of all concerned. Then, accent was placed on getting together to effect improvement in the advertising of motion pictures, in obtaining a better press relationship, in bettering public relations, and in implementing a continuous campaign to develop "new faces." These four basics, of course, incorporated many other problems, all of which came in for discussion and consideration at the meetings held within the past fortnight.

Brief as was the formal statement issued by a spokesman for the group meeting that: "Representatives of exhibition and production held a review today of ways and means to advance the *common cause* (our italics) of the motion picture industry. The discussion covered a wide range of subjects, including business conditions, self-regulation, the importance of the production code, censorship, the foreign situation and de-

velopment of new talent . . .," it was sufficient to indicate that nothing of importance was, or is to be, overlooked. Furthermore, it gives emphasis to the fact that these problems are common to *all* elements of this industry, which must be united in the effort to solve them, or else they cannot be solved.

There is, of course, an air of confidence—or should we say hope—that the objective will be attained, if for no other reason than that some of these problems have been allowed to fester and become aggravated to the extent that there, no longer, can be delay in tackling them with the fullest of strength and determination. The battle may be rather tough on those problems, such as general or foreign business conditions, over which we do not have direct control. But over those in which we do have a direct hand, such as self-regulation involving the production code, and the development of new talent, we can *individually* and *collectively* do much about bringing them into line.

An alignment of key factors in production, distribution and exhibition in working together for the common cause always has been a great need—and it is even greater today than ever before. From time to time, through the years, this has been observed by the industry, but only in national emergencies, such as the two world wars, did it materialize to any appreciable degree. There are many areas in which the collective industry can work together in the common good. But there is division even in the ranks of exhibitor organization, which has kept that branch of the industry alone from making the progress it should have made. And, we regret to say, that has seeped through to local levels throughout the country, where shortsightedness and muleheadedness, if not downright selfishness, has been the underlying cause of some of the many problems with which the industry has to contend today.

We ardently hope that these human failings will give way to a realization that only through taking a broad and long-range view for the overall good of the industry can its problems be surmounted; and that the fullest effort will be made by all—producers, distributors and exhibitors alike—to get to the task, hand-in-hand and all together.

Ben Shlyen

EXHIBITORS PLEDGE SUPPORT IN UNITED PROMOTION DRIVE

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September-December

NEW YORK—The support of circuits and independent exhibitors to a national



unified drive to promote quality pictures on the local level has been pledged to the distributors by Edward L. Hyman, vice-president of American Broadcasting - Paramount Theatres, following a series of individual meetings with sales managers of the major companies. Hyman, who has been a key figure in the campaign for the orderly release of quality product, said the drive would be part of his orderly release plan for the September-December period.

EAGER TO SELL THE PUBLIC

Hyman said that the showmen of America now were ready to get together and exert every means at their command to sell to the public the quality product of those film companies which were cooperating in the even flow of choice attractions. He stated that the theatremen had expressed their willingness to enlarge their promotional activities on behalf of potentially good boxoffice business-builders in a return to the showmanship which had made the industry.

"As a result of talks and correspondence with hundreds of exhibitors everywhere," Hyman said, "I have set for myself the goal of getting all theatremen united behind this effort and then get together with the distributors of the product we need to stay in business."

Hyman said it had been a heartening endeavor so far and that theatre executives had been quick to pledge their wholehearted support. The film sales chiefs, he added, had promised a flow of saleable product throughout the September-December period with many of them giving assurances that they would continue their cooperation on this drive well into 1962.

EARLY LAUNCHING SET

As a result of Hyman's meetings with distributors, plans were evolved to launch the new undertaking immediately following Labor Day with a meeting of AB-PT affiliates at the Concord Hotel, Kiamesha Lake, N. Y., where representatives of the theatre organization would be briefed by Hyman and AB-PT's top executives on the plans now being perfected.

"We have promised the distributors we will get strenuously behind the release of any picture that stands a chance," Hyman said, "and that we and other exhibitors of America will make this effort in any sec-

Pa. Censor Law Unconstitutional, State's Highest Court Rules

Harrisburg—The Pennsylvania Supreme Court by a vote of four to three, has ruled that the state censorship code is a violation of both the Pennsylvania and United States constitutions.

The majority opinion was that censorship code violated those sections of the state constitution as they pertained to an individual's right to freedom of expression as well as an individual's right to a trial by an impartial jury.

The code subjected an exhibitor to

criminal prosecution, if he showed a banned picture, but the jury could only examine the question of whether the code had been violated and not if the film had been considered obscene. The majority opinion also regarded the registration fee as an attempt to tax the exercise of free speech.

The legislature passed the censor code law in 1959, but it has not been exercised pending a court ruling. The U. S. Supreme Court, in 1956, ruled that a Pennsylvania censor law passed in 1915 was unconstitutional.

tion of the country in which they want to initially release the film."

Hyman said that AB-PT and the other exhibitors of the country would make their campaigns available to all other engagements so that the entire film industry could profit. He said the producers would be kept abreast of the developments so that they could use the experiences of the exhibitors in making their plans for the future.

The sales managers, he said, agreed to providing a more even flow of boxoffice product and assured the cooperation of their companies' own advertising-publicity-exploitation facilities and manpower on an expanded scale.

At the individual company meetings, the following attended:

Jerome Pickman, Hugh Owen, Howard Minsky, Sidney Deneau and Martin Davis, for Paramount; Glenn Norris, Martin Moskowitz, Abe Dickstein, Clayton Pantages and Rodney Bush, for 20th Century-Fox; Robert Mochrie, Dan Terrell, Herman Ripps, Burtis Bishop and Andy Sullivan, for MGM; Rube Jackter, Jonas Rosenfield, Milton Goodman, Ira Tulipan and Martin Kutner, for Columbia; Irving Ludwig, James O'Gara, Leo Greenfield, Jesse Chinich and Charles Levy, for Buena Vista; H. H. Martin, Frank McCarthy, David Lipton and Phil Gerard, for Universal; Charles Boasberg, Bernard Goodman, Dick Lederer, Jules Lapidus, Grover Livingston, Ralph Iannuzzi, Joe Hyams, Ernie Grossman, Max Stein and Ollie Williamson, for Warner Bros.; James Velde, Al Fitter, Milton Cohen, Bud Ederle, Fred Goldberg, Gabe Sumner, David Chassman and Al Fisher, for United Artists, and Morey Goldstein, John Dervin and Nicky Goldhammer, for Allied Artists.

Stanley Warner Dividend

NEW YORK—A dividend of 30 cents per share on the common stock of Stanley Warner Corp. has been declared by the board of directors, payable August 25 to stockholders of record on August 10.

Unfair Competition Move By 16mm Distributors

CHICAGO—The National Audio-Visual conference held here last week took steps to halt, or at least to hold at a minimum, competition to commercial theatres by 16mm features originally created for exhibition in motion picture houses.

The 16mm distributors declared themselves as opposed to the unfair competition provided by the releasing of 16mm prints of recent feature releases in many areas of the country. Initial steps which the association will take include (1) correct unfair competition via all possible legal action, (2) warn customers against using advertising in daily newspapers to promote pictures in competition with theatres; (3) cancelling contracts of customers who persist in disregarding the noncompetitive provision of their contracts, and (4) to take further steps to eliminate the unfair practices at a fall meeting.

Alan B. Twyman, president of the association, said the number of 16mm pictures being shown in competition to commercial theatres is small, although some prints, either lost or stolen, show up in what he characterized as black market channels. Competition also is created by schools and churches when they use local advertising to promote a picture with a big-name star, he said.

Appoint Four Cochairmen For TOA N.O. Convention

NEW YORK—Albert Pickus, president of Theatre Owners of America, has appointed four cochairmen for the annual convention in New Orleans on October 8-12.

The appointees are Kermit Carr, president of Paramount Gulf Theatres; Don Stafford, manager of the Capitol in New Orleans; T. G. Solomon, president of Solomon Theatres, and A. Loyd Royal, president of Royal Theatres.

Frisch Sees Benefits In ACE-SPG Talks

NEW YORK—The Hollywood meeting among representatives of production and exhibition on July 19 established the basis for a solid relationship between the two industry segments which will be of benefit to the entire industry, Emanuel Frisch, chairman of American Congress of Exhibitors, told *Boxoffice* upon his return from the coast sessions. Frisch said that "serious people" had sat down and explored various problems and exchanged viewpoints in a cordial manner. He indicated that certain items for needed relief by exhibitors could emerge from the work of two committees, each representing its own industry segment.

Other delegates to the July 19 meeting said they were encouraged by the exchange of friendly discussions because it was the first time that the two sides of the business had assembled on such cordial terms. Such a meeting had been talked about in the past, but it never transpired until now, they said.

As to the question, "Where do we go from here?" the answer will rest with the committees, a spokesman said.

Film Salesmen Receive New 2-Year Contracts

NEW YORK—A new two-year contract with eight distributors has been negotiated for the motion picture salesmen division of the IATSE, retroactive to last December 1. Pact calls for a \$5 weekly increase in salary and a minimum starting wage of \$90. It formerly was \$85.

The distributors also agreed to contribute an additional 75 cents per salesman per week into the film exchange employees pension fund, bringing the total payment to \$3.

Hotel and meals allowance for road salesmen was increased from \$11.50 to \$11.75 per day and each salesman will be entitled to a three-week annual vacation after 13 years of employment instead of 14 years, as heretofore. All salesman-office manager combinations created after last November 30 will be included in the bargaining unit.

The agreement was signed by MGM, Paramount, 20th Century-Fox, Warner Bros., United Artists, Columbia, Universal and Allied Artists.

Technicolor 26-Week Net In Healthy Rise Over '60

HOLLYWOOD—Earnings for Technicolor, Inc. in the 26-week period ended July 1, 1961 were substantially stronger than for the comparable period a year ago, Patrick J. Frawley Jr., chairman and chief executive officer reported to stockholders this week.

The earnings before taxes for the period, including nonrecurring income of \$962,000, were \$2,799,000, compared to \$628,000 for a 28-week period ended July 9, 1960. The consolidated net income after taxes was \$1,405,000 or 54 cents per share on 2,598,218 shares outstanding as of July 1, 1961, including nonrecurring income of \$517,000 or 20 cents a share. A year ago the net after taxes was \$288,000 or 14 cents a share on the 2,036,235 shares of stock.

Approve Industry Shorts To Promote 'New Faces'

An Eight-Man Steering Committee Appointed

Hollywood—An eight-man steering committee was named this week to consider problems discussed at the industrywide conference held here under auspices of the Screen Producers Guild and the American Congress of Exhibitors. The personnel was announced by Eric Johnston, president of the Motion Picture Ass'n of America; Walter Mirisch, president of the Screen Producers Guild, and Emanuel Frisch, president of ACE, all three of whom will serve on the committee.

Also named were William Forman, Roy Cooper and Harry K. Arthur, for ACE; Frank Rosenberg for SPG, and Y. Frank Freeman, representing the Association of Motion Picture Producers. No date has been set for the first meeting.

Court Denies Injunction In 'Blacklist' Case

WASHINGTON — Judge Edward A. Tamm of federal district court this week denied a temporary injunction against the Motion Picture Ass'n of America and its ten producer members which had been sought by 12 actors and writers who have brought a \$7,650,000 suit against the defendants on the grounds that they allegedly had been refused employment in the film industry through a conspiracy in violation of the antitrust laws.

Denial of the injunction, however, is not to be construed as a decision on the suit itself, in which the writers and actors contend that the so-called Waldorf agreement violates the antitrust laws. The issues in the case are to be decided later. The plaintiffs charge that in the Waldorf statement, the companies jointly agreed to blacklist them because they had refused to answer questions put to them by the House Un-American Activities Committee. The MPAA, on the other hand, told the court that the Waldorf agreement was not in violation of antitrust and was merely a statement of policy that the companies would not employ Communists, and one which the producers arrived at individually "for sound business reasons."

The plaintiffs intend to appeal Judge Tamm's decision.

Harvard Films Starts Two

HOLLYWOOD — Harvard Films has started lensing two motion pictures, with a third slated to roll by the end of the month. Currently before the cameras are "The Clown and the Kid," which Edward Cahn is directing, and "Deadly Duo," with Reginald Le Borg handling megaphone chores. The third film is "Line of Duty." Robert E. Kent produced the trio for United Artists release.

HOLLYWOOD—Production of an all-industry short subject or series of short subjects presenting new faces and personalities for showing in theatres received enthusiastic endorsement at the end of the five-hour session held here last week under the auspices of the Screen Producers Guild attended by 30 representatives of the various creative, exhibition and production segments of the film industry.

The short production plan will be a step to familiarize the public with potential screen thespians to be seen in future offerings. Every studio, both major and independent, would be represented in the reel, and exposure of such an undertaking was pledged by exhibitors in their theatres. Cost of lensing and distribution of such a short (or series of shorts) was left for future discussion by committees.

Only a month before plans were completed at a committee meeting of the American Congress of Exhibitors in New York for a series of short subjects designed to acquaint the public with the industry and its activities, produced and financed by ACE and sold to showmen on the same terms as they now buy shorts.

The SPG and ACE projects are not related. Whereas the SPG reels will stress new faces in five or six-minute subjects, the ACE films will be longer and will cover a wide variety of the industry subject matter, such as writers, producers, directors and the general Hollywood scene, in order to stimulate public interest in motion pictures. They will be a modernization of the industry short subjects which were produced and distributed several years ago.

Following the one-day huddle last week, Columbia vice-president Sol A. Schwartz entertained exhibitors representing ACE at a dinner. His guests included Si Fabian, president of the Stanley Warner circuit; Harry Goldberg, Stanley Warner advertising-publicity director; Harry Mandell, RKO Theatres president; Sid Markley, vice-president of American Broadcasting-Paramount Theatres; Marshall Fine, president of National Allied and partner in Associated Theatres, Cleveland; Harry C. Arthur, chairman of the Southern California Theatre Owners and president of Arthur Enterprises, and Emanuel Frisch, ACE chairman and Randforce circuit head.

Form Carlton-Continental For French Coproduction

NEW YORK—Continental Distributing, Inc., has set up a company for co-production in France to be known as Carlton-Continental, according to Irving Wormser, president, who returned from Europe after setting up the arrangements with Raoul Katz of Carlton Film Export.

The first coproduction for Carlton-Continental is now being filmed in Paris, "La Belle Americaine," starring Robert Dhery, who created the French revue, "La Plume de Ma Tante," who will also direct, and his wife, Colette Brosset. Annie Ducaux of the Comedie Francaise, and Louis de Funes are featured.

TOA Information Service Launched on Test Basis

NEW YORK — Theatre Owners of America has already launched its Film Content Informational Service on a test basis, and first reports are that exhibitors are enthused over the association's program to keep them advised on the content of feature motion pictures so that they, in turn, can do a better job of keeping the moviegoing public informed on product to play on their screens.

Through the program, TOA hopes to lessen public criticism of motion pictures and ward off threats of censorship and legislated classification of films.

The service will give TOA members, as far in advance of release date as possible—usually from 30 to 60 days—a capsule synopsis of all major films. Exhibitors, fortified with this data, will then be able to transmit the information, in whatever form they choose, to their patrons, so that parents can decide for themselves in advance whether to permit their children to see any specific film.

The service will continue on a test basis until TOA's convention in New Orleans in October, according to Albert Pickus, president. At that time the board of directors will review the program and make definite plans for expansion.

The reports on individual pictures will make no attempt to evaluate, rate or predict the potential gross, Pickus said. The service will be confined to a listing of credits, and a brief synopsis of the story content, plus an expression of opinion by TOA of the possible audience for which the film is best suited.

It will be entirely up to the individual theatremen to decide whether he should direct a campaign to the family, to adults, to teenagers, or disregard the TOA opinion entirely," Pickus said. "All we are doing is providing the theatremen with advance information to help him make his own decision. He knows his legal situation."

Each of the film reports will contain a listing of ratings given by the MPA Green Sheet, Parents Magazine and the Legion of Decency, when they are available. If these ratings are not available at the time the reports are sent out, the information will be provided later on.

Pickus said each report will be printed on a separate sheet so theatremen can easily file the information.

NSS Offers New Display For Spook Combinations

NEW YORK—A new 40x60 silk screen processed display for advertising spook shows has been prepared by National Screen Service and is available at NSS offices for \$3.50 each. The art work shows a "mama and papa skeleton" with a baby ghost against a characteristic background, with a panel provided for snipping titles of attractions comprising the spook show.

Joseph E. Belfort, NSS general sales manager, said the display was inspired by the success achieved by exhibitors with spook show combinations. The display is in five colors.

Loew's Reported Buying Block of B'way Property

NEW YORK—Loew's Theatres is reported to be dickering to purchase the property on the west side of Broadway between 45th and 46th streets, which now houses the Astor and Victoria theatres on Broadway and the Bijou on 45th Street. The property is owned by City Investing Co.

According to reports, Loew's would demolish the structures, which are only four stories high, and erect a hotel which would include two and possibly three theatres, one of which would be a legitimate house.

New Pact for Jack Atlas, Columbia Trailer Head

HOLLYWOOD—With its first full year of producing and distributing its own trailers and poster material characterized as a successful operation, Columbia Pictures has handed a new contract to Jack Atlas, head of the studio's trailer department. Announcement that the original pact signed in May 1960 has been replaced was made by Jonas Rosenfield jr., vice-president in charge of advertising and publicity.

Atlas, a 17-year veteran at Metro-Goldwyn-Mayer studios, joined Columbia when it became the industry's only company to create, produce and distribute its own trailers and poster material.

Rosenfield reported that Columbia achieved an all-time high in providing exhibitors with film promotion material—168 units produced for 45 feature pictures. In the 12-month period, the company provided its exhibitor accounts on a no-charge basis 97 TV spots for 24 pictures, 20 teaser trailers for 11 features and three special exhibitor short subjects. And, said Rosenfield, as part of its effort to individual trailers and TV spots for each attraction, Columbia utilized the services of 29 personalities for specially filmed trailer sequences.

Ben Halpern Joins AA With 'El Cid' Unit

NEW YORK—Ben Halpern, who had been associated with United Artists for nine years, has been named publicity manager of Samuel Bronston's "El Cid" national roadshow unit by Sanford Abrahams, director of advertising and publicity for Allied Artists.

Alfred H. Tamarin is directing the national roadshow unit and campaign of "El Cid." Halpern came to the film industry as associate editor for the Independent Film Journal and then was with Paramount for three years before going to UA as European promotion manager, headquartered in Paris.

Titanus Plans to Make 25 Films in Year

NEW YORK—Titanus Films will produce 25 features during the next 12 months, in addition to six pictures to be made for the recently formed Italian-American company, Titanus-Metro, S.A., in the next two years. Franco De Simone, recently named executive vice-president of Titanus. De Simone, who made his third trip to the U.S. in July to discuss new production and distribution deals for Titanus, expects to make increasingly frequent trips in the future, he said.

THREE CHARTERED FOR LENSING

The first board meeting of the new Titanus-Metro was held in Rome recently with Maurice Silverstein of MGM present. The three pictures to be made by the company in the next 12 months are: "Naples' Four Days," to be directed by Nanni Loy; "No Time Left," to be directed by Elio Petri, and "Arthur's Island," to be directed by Damiano Damiani, all three of these young directors. These three will be Italian-language films but MGM will also distribute the Titanus production of "The Golden Arrow," throughout the world except France, Spain and Italy, De Simone said.

Early in July, Titanus called together "Round Table of Italian Cinema" in Naples for Dr. Goffredo Lombardo to discuss with the top Italian directors the company's new program. Among these directors, all of whom will make pictures for Titanus, were Luchino Visconti, who directed "Rocco and His Brothers," Vittorio De Sica, Roberto Rossellini, Albert Lattuada, Michelangelo Antonioni, Luigi Comencini, Mario Soldati, Valerio Zurlini, Mario Monicelli, Mauro Bolognini, Folco Quilici and ten of the younger directors, including Loy, Petri and Damiani mentioned above.

Lombardo, who had hoped to accompany De Simone to the U.S., was detained in Rome by Titanus' currently filming "The Last Days of Sodom and Gomorrah," which is being made in partnership with Joseph E. Levine and has been allocated a budget of \$7,500,000. De Simone said this picture reminds him of the silent days when "the big ones came from Italy." De Simone said that "The Last Days of Sodom and Gomorrah" is going to be the biggest and perhaps the best of all Biblical films.

However, he stressed that many of the forthcoming Italian pictures made by Titanus will be of the realistic "Rocco" type, which Italians have a predilection for and which are now becoming popular in America. "We like to make these pictures and we make them well," he said.

ITALIAN FILM MARKET UP

"Whereas ten years ago, the Italian film had a modest 20 per cent share of its home market, in comparison to the 80 per cent share American pictures had of the Italian market, in 1960 the Italian film had 50 per cent of the Italian market.

The annual production-distribution gross of Titanus is in "the neighborhood of \$6,500,000," De Simone said. He expects Titanus future grosses to reach \$15,000,000—\$18,000,000. This does not include Titanus' rentals of its three studios.

Universal to Broaden Preselling Program

NEW YORK—Universal's summer sales conference was told that the company



David A. Lipton

would continue to concentrate on national preselling of its major pictures and be followed by local-level depth selling, designed to deliver the greatest possible promotional impact at the boxoffice. The message was projected by David Lipton, vice-president, as the conference neared the end of its

week of sessions here.

Lipton said that Universal's merchandising policy for the year ahead would reflect a broadening and intensification of the advertising coverage and the promotional activities which had produced good results in the recent past.

In outlining the promotional plans, Lipton pointed out that more than ever in today's market, preselling in all areas and in all media was essential to the fulfillment of the boxoffice potential of deserving product.

"Come September" will be launched with a two-color page ad in Life in the July 28 issue and will be followed by space in Look, McCall's, Seventeen, Redbook and Photoplay in August. "Back Street" will be advertised in the same magazines, plus Good Housekeeping, Cosmopolitan and True Story.

Stereo Sound Equipment Gift to Rogers Hospital

SARANAC LAKE, N. Y.—Through the cooperation of five equipment suppliers and the influence of J. Robert Hoff, complete stereophonic projection equipment has been donated to the Will Rogers Hospital and Research Laboratories here. Hoff is a member of the board of directors of the hospital.

The equipment consists of button-on stereophonic soundheads, Model SX-400 and surround speakers contributed by Ballyntyne Instruments and Electronics, Inc., of Omaha; four-channel stereophonic amplification by Larry Davee of Century Projector Corp., New York, and two Altec Lansing speaker systems by William Turnbull of National Theatre Supply Co., Terrytown, N. Y., and A. A. Ward of Altec Lansing Corp. of Anaheim, Calif. Installation service was contributed by Altec Service Co. of Albany, N. Y.

Loewenthal to UA Post

NEW YORK—Wynn Loewenthal has joined the United Artists publicity staff as trade press representative, succeeding Burt Solomon who resigned, it was announced by Fred Goldberg, executive director of advertising, publicity and exploitation. Loewenthal, who has held publicity posts with RKO Radio Pictures and Warner Bros., most recently served as editor of Harrison's Reports.

Paramount Is Expanding Its Production Schedule

Fight to Control NT&T Reported 'In Works'

NEW YORK—Despite denials by Eugene V. Klein, president of National Theatres & Television, that there was a brewing contest between himself and Sheldon Smerling for the control of the company, **Boxoffice** learned last week that Smerling quietly had added to his family's stock holdings in the company.

Smerling, it was learned, had bought 115,000 shares from B. Gerald Cantor and more than 30,000 shares from Samuel Firks, both members of the board of directors. The purchases were made in the name of Smerling Enterprises, Inc., a family organization. Smerling is executive vice-president of NT&T.

It also was reported that both Cantor and Firks had resigned from the board.

The amount of stock in NT&T now controlled by the Smerling family is not known, but it is said to be substantial. Klein and associates are said to hold 500,000 shares. Rumors were continuing last week to the effect that a proxy fight was on the horizon and that Smerling was out to win the presidency of the company.

While the internal controversy details are being kept more or less sub rosa, the opinion in financial and industrial circles here is that "something is cooking" and that it could "boil over" any day.

Statements Made by Both Smerling and Klein

HOLLYWOOD—Although Eugene Smerling declined to comment on reports of an ensuing fight for control of NT&T, he stated here this week that his interest and confidence in the company "is evidenced by the stock my family and I are buying." Commenting on the same reports, Klein declared that control of the company "rests firmly with the board and management" and that everything is status quo "despite activity in the stock."

Cantor, who was board chairman of NT&T until early this year, had been the largest individual stockholder, a position now claimed by Smerling.

Smerling joined NT&T in February, following ten years as head of Eastern Management Corp., operating circuit of drive-ins, hardtops and radio stations in the East. Since joining NT&T he has conducted a thorough survey of company theatre operations.

ABC Elects Two

NEW YORK—Martin Brown, treasurer of American Broadcasting-Paramount Theatres, has been elected vice-president and treasurer of American Broadcasting Co., a division of AB-PT. Michael Boland has been elected ABC vice-president in charge of financial controls.

HOLLYWOOD—Paramount Pictures announced plans for an expanded production program at the company's recent top-level meetings here of home office and studio executives.

Several top-budget productions were confirmed to go before the cameras in January at the Hollywood studio and on worldwide locations. These are the Jack Rose production, "Who's Got the Action," starring Dean Martin and Lana Turner; the Debbie Reynolds starrer, "My Six Loves"; the Beloin and Richlin production, "Villa Mimosa," and the Martin Poll-Martin Ritt production for Paramount, "Sylvia," starring Paul Newman.

TWO FROM HAL WALLIS

Producer Hal Wallis will contribute two productions to the 1962 season, a new Elvis Presley film, "The Roustabout," and "Decision at Delphi," a thriller based on the Helen MacInnes novel. Two also will be forthcoming from Perlberg-Seaton, "Night Without End" and "The Hook," while Henry Blanke has three on the docket, "Mistress of Mellyn," "Affair in Arcady" and "The Stepmother."

Jerry Lewis will put one of his own productions before the cameras next year. Other films charted for 1962 starts are "Easter Dinner," to be lensed in Italy, produced-directed by Melville Shavelson; Yorkin and Lear's "Cock-a-Doodle-Do," based on the Broadway hit, "Come Blow Your Horn"; "No Bail for the Judge," produced by Gant Gaither; "The Rounders," to be produced and directed by William Wellman, and Henry Hathaway's "It's Murder."

The 1961 filming season will be rounded out by John Ford's production of "The Man Who Shot Liberty Valance," starring James Stewart and John Wayne; Hal Wallis' "A Girl Named Tamiko," starring Laurence Harvey and France Nuyen; two Jerry Lewis pictures—"The Errand Boy" and another untitled yarn; "The Iron Man," starring Sidney Poitier, which Martin Poll will produce in Italy with John Cassavetes directing. These are in addition to the Yul Brynner and Sal Mineo starrer, "Escape From Zahrain," and the now-shooting "Hell Is for Heroes," with an all-star cast headed by Steve McQueen.

DISCUSS MERCHANDISING

Merchandising and distribution plans were discussed on Howard Hawks' "Hatari!," Steve Parker's "My Geisha," the John Cassavetes production, "Too Late Blues," and O'Brien-Frazer's "Restless."

Top executives at the sessions were Barney Balaban, president of Paramount Pictures; Paul Raibourn, vice-president; George Weltner, vice-president in charge of world sales; Jerome Pickman, vice-president and general sales manager; Russell Holman, eastern production manager; and Martin Davis, director of advertising, publicity and exploitation. Jack Karp, vice-president and studio head, chaired the meetings, which were also attended by Martin Rackin, executive in charge of production, and other studio officials.

Says Congress, Not FCC, Holds Power Over Pay TV

WASHINGTON—Congress and not the Federal Communications Commission has the authority to determine whether pay television licenses may be granted, Marcus Cohn, counsel for the Connecticut Committee Against Pay TV, contended in a brief filed with the U.S. Court of Appeals this week. This argument was advanced in an appeal asking the Court to set aside an FCC order which granted RKO Phonevision Co. the right to conduct a three-year test of pay TV in Hartford, Conn.

Congress, when it drafted and passed the Communications Act, never "envisioned" use of the airwaves by a system "which demands direct payments by the public to the broadcast licensee," Cohn argued. Thus, he hoped, to toss the whole pay TV matter into the congressional lap.

The order, he further declared, "establishes for the first time a direct financial relationship (for the use of a public facility) between the broadcaster and the public without any concomitant rate regulation. The FCC is powerless to prevent the gouging of the public."

He also charged that the FCC was "arbitrary and capricious" in holding that contractual relationships between RKO Phonevision Corp., Zenith Radio Corp. which owns the pay TV patents, and Teco which is Zenith's licensee would not impair the free exercise by RKO of its broadcast responsibilities. Zenith and Teco, he said, are the only ones actively seeking program

supplies for the Phonevision system—a fact, which Cohn declared, was significant because the Zenith-Teco combination will share directly in the gross revenues of RKO Phonevision and will receive a portion of the per program revenue.

To Deliver Encoding Equipment For Hartford Area by Fall

HARTFORD—RKO General Phonevision Co. president Thomas F. O'Neil said that encoding equipment for use in pay television telecasts will be delivered to the Hartford area by fall. "It appears now that the actual installation of Phonevision decoders can begin about May 1, with subscription programming to begin soon thereafter," he said.

O'Neil announced "An approximate timetable which WHCT will be following between now and the beginning of subscription." WHCT, Channel 18, will carry the pay TV programs to Hartford area viewers.

"A specific schedule of subscription programs assembled from the entertainment capitals of the world," he added, "will be announced before we begin decoder installations so that prospective subscribers will know in advance what kinds of boxoffice entertainment this new TV medium will offer."

Court appeal of the FCC-authorized test will not halt the work, he said.

Manager's Campaign Kills a Pay TV Move

SANTA CRUZ, CALIF.—A move to introduce pay television in this community of 100,000 has been defeated, largely because George Atton, manager of the Theatre Del Mar, successfully marshalled community opinion in a whirlwind ten-day campaign to batter down the pay TV forces.

Atton, whose theatre is a unit of the United California Theatres circuit, was able to mobilize sufficient public opposition to the pay-to-see TV movement to impress the city council with the dangers of subscription television to many segments of the community. As a result, the council by a 3-2 vote denied the petition of a local community antenna system for a 20-year extension of its operating franchise, reportedly a step aimed to permit its sale to TelePrompter, developer of a pay TV system.

Atton had ten days, between the time the owner of the antenna system, Pacific Telescription System, asked for the extension and the council meeting, to marshal opposition to what appeared to be certain approval of the petition. Only the local TV station joined him in initial opposition. He launched a petition campaign, and working through the projectionists' union, obtained support of labor unions. He concentrated on the largest churches in town to get active backing of the ministers. He met with senior citizens groups, and met individually with the mayor and councilmen whom he knew well through his work as a former chairman of the Community Chest, as president of Kiwanis and as a leader in church groups.

Atton also wrote letters to the editor of the daily newspaper and ran a large "Open Letter to the City Council" advertisement in which he charged that the franchise extension was merely a cover to assist the sale of Pacific Telescription to TelePrompter, which would eventually convert the cable system to pay TV. Throughout the campaign, he was careful to point out that he was not arguing against free TV or the need of a community antenna system.

Philip Harling, chairman of the anti-pay TV committee of Theatre Owners of America, characterized the campaign as a "Bible" for any theatres faced with a pay television threat in their communities.

Oasis Drive-In Builders Plan \$600,000 Hardtop

CHICAGO—Leonard H. Sherman, realtor and builder, and Oscar A. Brotman, lawyer and exhibitor, who collaborated on the unique Oasis Drive-In Theatre a year ago, have taken out a permit to erect a \$600,000 indoor theatre adjacent to the suburban Hillside Shopping Center. The 1,200-seat house will be equipped for Todd-AO as well as other widescreen systems and will include an art gallery, spacious foyers and two soundproofed rooms for private birthday parties.

Vancouver Prize Film

NEW YORK—"L'Avventura," the Italian film which is being distributed in the U.S. by Janus Films, was awarded the Critic's Prize as best feature film by the jury at the 1961 Vancouver Film Festival.



EXPLOITATION KITS TO EXHIBITORS—Exhibitors in the Pittsburgh area participating in the COMPO Plan for saturation bookings of Universal's "Tammy Tell Me True" should have no complaints about a lack of merchandising material. In the above picture, three men largely responsible for directing the multi-theatre campaign are shown as they filled dozens of large cartons with the sales material. Left to right are Peter Rosian, Universal's eastern sales manager; Harry Hendel, executive secretary of Allied Theatre Owners of Western Pennsylvania and exhibitor coordinator; and Al Kolkmeier, U-I's Pittsburgh manager.

Catholics Urged to Support Good Motion Pictures

WASHINGTON—Catholics were urged to support good pictures as a means of increasing the number of such films by Mrs. James F. Looram, chairman of the motion picture department of the Federation of Catholic Alumnae, at a screening of "Francis of Assisi" for 300 nuns who were attending summer sessions of the Catholic University of America.

Mrs. Looram told her audience that to encourage a positive approach toward motion pictures the Legion of Decency had, since 1958, recommended Catholic family patronage of more than a dozen films which it regarded artistically superior as well as having sound moral values. Among those were "Inn of the Sixth Happiness," "The Nun's Story," "The Diary of Anne Frank" and the current "Francis of Assisi," which the Legion had given an A-1 rating.

Praise for the Plato Skouras production was bestowed by Mrs. Looram because of its ability to edify as well as entertain. She saw reason for both optimism and pessimism in regard to today's film audiences. She said the public had supported "The Nun's Story" but there were others that did not draw the audiences they deserved, such as "Sunrise at Campobello" and "The Downlanders."

One vital and important way that people's critical tastes can be improved is in the organization of film discussion clubs, Mrs. Looram said. She cited clubs that were in operation at Georgetown and Notre Dame Universities, Mundelein College and Newark Archdiocese.

RCA Earnings 10% Rise In Second 1961 Quarter

NEW YORK—Earnings for the second quarter of Radio Corp. of America were up ten per cent above the 1960 quarter on a sales increase of four per cent.

Profits after federal income taxes amounted to \$5,600,000 in the second quarter. Sales of products and services reached a second quarter record of \$360,100,000 this year, against \$345,800,000 last year.

Earnings per share of common stock were 29 cents, the same as in the 1960 quarter when a smaller number of shares were outstanding.

For the second half of 1961, sales totaled \$721,800,000, compared with \$707,000,000 in the corresponding 1960 period. Profits after taxes were \$17,600,000, compared with \$18,100,000 during the first half of last year.

Loewenthal on UA Staff As Trade Press Contact

NEW YORK—Wynn Loewenthal has resigned his position as editor and manager of Harrison's Reports to join the publicity staff of United Artists as trade paper representative, according to Fred Goldberg, executive director of advertising, publicity and exploitation. He succeeds Burt Solomon, who joined the staff of Embassy Pictures.

Loewenthal entered the film industry on the staff of Film Daily and has held publicity posts with Warner Bros. and RKO Radio.

Carl Foreman Praises Exhibitors For Optimism, Good Housekeeping

Valentine Davies Rites: Academy President

HOLLYWOOD—Services were held for Valentine Davies, 55, president of the Academy of Motion Picture Arts and Sciences and well-known screen writer who died July 23 of a heart attack at his home in Malibu. Only three months ago, Davies was re-elected to the Academy post. He succeeded B. B. Kahane, who also died in office last year.

Davies' most recent writing assignments were "Bachelor in Paradise" and "Critic's Choice." He won an Academy Award in 1947 for his original story, "Miracle on 34th Street." Other pictures on which he collaborated and wrote screenplays include "On the Riviera," "The Glenn Miller Story," "The Benny Goodman Story" (which he also directed), "Bridges at Toko-Ri," and "Strategic Air Command."

He is survived by his wife, a son and a daughter.

Wendell Corey, first vice-president of the Academy of Motion Picture Arts and Sciences, will automatically assume the presidency.

WB Slates 'World by Night' For Domestic Distribution

NEW YORK—The foreign success of "World by Night," a cinematic tour of after dark entertainment spots, has influenced Warner Bros. to distribute the picture in the United States and Canada, starting in September.

The makers of the picture traveled about 100,000 miles to more than a dozen cities, including Hong Kong, Honolulu, Hollywood and Paris, to film entertainment in the realms of music, song, dance, comedy and acrobatics and other novelty acts.

Luigi Vanzi of Italy directed the picture for Julia Film. Francesco Mazzei and Gianni Proia were the executive producers.

Curtis Kent to Technicolor Post

HOLLYWOOD—Curtis Kent has been appointed assistant to E. E. Ettinger, executive vice-president of Technicolor Corp. Prior to his new position, Kent was ad manager of the Schick Safety Razor Co.

Sign Language Unfolds 'Ben Hur' to the Deaf

TORONTO—During the run of "Ben-Hur" at the University Theatre here, a special showing for deaf persons was arranged as an experiment which turned out successfully.

The Rev. R. Rumball stood on a platform on one side of the stage and wore white cotton gloves. An ultraviolet black light illuminated his hands as he moved them in sign language as the plot unfolded so that those in the audience could watch his hands which supplied the film's continuity.

NEW YORK—Praising America's key city exhibitors as "an intelligent and optimistic group of fellows," who keep up their theatres "in first class condition" and are interested in the future of the film business, Carl Foreman, producer of "The Guns of Navarone," said he was "pleasantly surprised" during his 12-city tour to promote the Columbia Pictures release.



Carl Foreman

Foreman, who visited Boston, Philadelphia and other cities prior to the opening of "Guns," said he was forced to make this tour because none of the stars was available and both exhibitors and the press were eager to meet and talk to film personalities. But, with the majority of stars free-lancing and not under studio jurisdiction, the industry is completely changed, he noted. They were particularly interested in Foreman as the writer of "Guns," a proof that "the writer is the single most important part of a film production."

He noted the exhibitors were "deeply worried" about the sale of recent films to television but he had no solution to this serious problem.

Foreman praised Columbia Pictures and Jonas Rosenfield jr., and Robert Ferguson, in particular, for "the most successfully launched picture in the history of the company." But, again, he noted that Gregory Peck's "taking a bow from the audience" on Ed Sullivan's recent TV show which ran film clips from "Guns" made the picture known throughout the U. S., this being an instance of how important stars are in promoting major films.

In London, where "Guns" has been running for 15 weeks, business is "20 per cent ahead of 'The Bridge on the River Kwai,' which has been Columbia's biggest grosser to date," Foreman noted.

Following a short stay in Hollywood, Foreman will return to London in August to work on the script of his next film, "The Victors," which he will direct (his directorial debut) for Highroad Productions and which is the first of three features for Columbia Pictures' release. Also in preparation by writer George Tabori is "The Holiday," but this will not be made until after Foreman completes the script for "The Forty Days of Musa Dagh," to be made by MGM.

Foreman plans to attend openings of "Guns" in Paris, Antwerp and Rome and, in October, in Athens, where much of the picture was filmed.

'Restless' for September Release

LOS ANGELES — "Restless," Edmond O'Brien-Stanley Frazer production starring Jeff Hunter, David Janssen and Stella Stevens, will be released nationally in September by Paramount. Based on the John D. MacDonald novel, the drama concerns two former Korean War buddies who are partners in an illegal adventure. O'Brien directed from an Ed Waters script.

Hollywood Report

By IVAN SPEAR

Wald to Produce 18 Films For Fox in Three Years

Jerry Wald will turn out six pictures per year, starting in September, and another half-dozen more in September 1962, according to a recently revamped contract with 20th Century-Fox.

Following discussions with studio production head Peter Levathes, Wald said that his former contract called for ten films over three years and the new deal calls for 18 over a period of three years.

Initial film slated to roll in mid-September will be Ernest Hemingway's "Young Man," with Martin Ritt directing. In November, "Mr. Hobbs Takes a Vacation" starring James Stewart is blueprinted to start with Henry Koster helming. "Celebration," "The Enemy Within," "The Lost Girl" and "Ulysses" will follow.

Penciled in for the 1962 group are "Of Human Bondage," "Let It Come Down," "Pink Tights," "A High Wind in Jamaica," "Sextette" and "The Hellraisers."

No properties have yet been set for the third-year schedule.

'The Churchill Story' to Get High-Budget Treatment

Paramount has announced "The Churchill Story," a biographical film covering the early life of Sir Winston Churchill, as one of the company's most important high-budget upcoming pictures. Guy Trosper has been signed to work on the screenplay based on two of the British statesman's books, "The World Crisis" and "My Early Life."

Hugh French will produce the feature, which will be shot on actual locales, utilizing color and widescreen and an all star cast.

John Houseman Starts Slate Of Five Toppers at MGM

A production slate entailing five major pictures is being started at MGM by producer John Houseman. With "All Fall Down," starring Eva Marie Saint, Karl Malden, Warren Beatty and Angela Lansbury, now in rehearsal at MGM under the direction of John Frankenheimer, Houseman is also preparing "Two Weeks in Another Town," to star Kirk Douglas, followed by "South of the Angels," "In the Cool of the Day," and "The Rise and Fall of the Third Reich."

Kim Novak to Make Films Away From Columbia

Marking the first time Kim Novak has contracted to make films away from Columbia Pictures, where recently her deal was changed to a non-exclusive arrangement, the actress will partner with producer Martin Ransohoff in a non-exclusive three picture pack, each of which will star Miss Novak and be produced by Ransohoff.

Under the banner of Ransohoff Filmways, Inc. and the star's Kimco Pictures Corp., first to go before the cameras will

be "Boys' Night Out," which film showman Joseph Levine is financing and MGM will release.

Filmways and Kimco are considering various literary properties for the remaining two features.

"Boys' Night Out," will be directed by Michael Gordon, with a cast including, in addition to Miss Novak, James Garner, Tony Randall, Gig Young, Janet Blair, Patti Page and Anne Jeffries. The story is an original by Marvin Worth and Arne Sultan, with a treatment prepared for Ransohoff by Marion Hargrove and screenplay developed by Phoebe Ephron and Ira Wallach.

Laurence Harvey, Seven Arts Plan 'Long Walk' for WB

The latest actor to join the ranks of independent producers is Laurence Harvey, who has closed a deal with Seven Arts Productions whereby he will film "The Long Walk," based on Slavomir Rawicz's novel, under his own banner. Harvey also will star in the picture, which Warner Bros. will release.

Burt Kennedy has been set to write the screenplay for "Walk," which is blueprinted to go before the cameras following completion of Harvey's starring role in James Woolf Productions' "The Distant Trumpet," also a WB release.

William Goetz Moves From Columbia Lot

Declared an "amicable" parting, William Goetz has checked off the Columbia Studio lot, where during the past three years he produced "They Came to Cordura," "The Mountain Road," "Song Without End" and "Cry for Happy," to continue in his own offices as an independent producer.

"Heaven Has No Favorites," the Erich Maria Remarque novel which Goetz had been preparing for filming at Columbia, returns to the studio and reportedly will be brought to the screen by David Stillman's Chalet Productions, starring Laurence Harvey.

Five Literary Purchases Announced for Week

Story buys took an upward swing for the week with five literary properties purchased by various filmmaking outfits for future celluloid fare.

"The Inhabitants," a novel by Julius Horwitz, has been purchased by producer Roberta Hodes, who, with the author, is adapting it for the screen. Miss Hodes formerly was associated with Warner Bros. as associate producer of "Girl in the Night" and "Lad" . . . Producer Marc Frederic has acquired "Arrivederci," an original screenplay by Lazlo Velago, and is seeking Rhonda Fleming to star . . . "Diamonds for Danger," a novel by David Walker, was bought by Universal-International and assigned to Robert Arthur to produce . . . The Teddi Sherman screen-

play, "A Machine for Chuparosa," was bought for producer Carl Krueger for \$50,000 . . . Seven Arts Productions acquired the screen rights to "The Laughing Cavalier," an adventure yarn by Baroness Orczy, author of "The Scarlet Pimpernel."

Bryan Donlevy Set to Costar In Jerry Lewis Feature

Casting highlights: Longtime Hollywood "Tough guy" Brian Donlevy returns to comedy for the first time in 11 years as top costar with Jerry Lewis in the latter's movie farce, "The Errand Boy" for Paramount release . . . Hope Lange has been inked for the role of Julie, a frontier dance-hall gal, in MGM-Cinerama's "How the West Was Won" episode toplining Henry Fonda . . . Van Heflin has been signed to star in the title role of "Taras Bulba," which will be filmed in Yugoslavia in wide screen and color. The actor will receive \$100,000 for the assignment, an increase of \$25,000 over his long-established picture salary of \$75,000 . . . Shirley Anne Field will costar with Steve McQueen in "The War Lover" for Columbia Pictures. The young actress has skyrocketed to the top in her last three films, costarring with Laurence Olivier in "The Entertainer," with Albert Finny in "Saturday Night and Sunday Morning," and with Macdonald Carey in the still unreleased "The Damned" . . . 20th-Fox has exercised their option on Bradford Dillman to star in two films on a non-exclusive basis.

Graham Greene to Produce 'Living Room' in England

Writer Graham Greene will enter independent motion picture production with "The Living Room," which is slated to roll in England July 31. Michael Powell will direct from Greene's script and John Stafford will produce for United Artists release.

Toplining the cast of "Living Room" are Rex Harrison, Rachel Roberts, Sir John Gielgud, Flora Robson and Samantha Eggar.

'Joshua and Rahab' Rights Arranged by Mirisch

The creation of both a book and a major motion picture has been arranged by the Mirisch Co., which has contracted author Eugene Vale to write a novel and an original screenplay titled "Joshua and Rahab."

The Biblical tome would be published in early 1962, and the film would go into production during the same year as a United Artists release.

Orry-Kelly, Robert Stevens Among Assignments

Assignments for the week included Orry-Kelly set to design the wardrobe for "The Chapman Report" at Warners . . . Elmer Bernstein to compose and conduct an original musical score for "Walk on the Wild Side," Charles K. Feldman production for Columbia release . . . Oscar-winning director Robert Stevens assigned his second picture under his MGM pact to direct "In the Cool of the Day" . . . Edward L. Cahn dotted by Howard Films to meg "Line of Duty," for UA release.

LETTERS

(Letters must be signed. Names withheld on request)

Fast Playoffs Destructive Practice To BOXOFFICE:

Your recent editorial titled "Wanted: Steady Customers" very graphically and very accurately describes what is happening to our industry today! The practice of multiple day-and-date showings and fast play-offs denies thousands of potential patrons the opportunity to see all of the good pictures that are available. There is no question but what this is one of the greatest destroyers of the "movie habit" that has ever been devised by the quick-buck artists, who propose this type of distribution!

This shortsighted policy, and it is shortsighted, has created a dearth of product during the so-called off season periods. I call your attention to a picture which recently played in 11 out of 14 drive-in theatres in Kansas City. The drive-in theatres in Kansas City are geographically located to cater to the majority of metropolitan Kansas City. With 11 out of 14 playing the same pictures, what chance do the moviegoers, who are unable to go to the theatre that week or would prefer to attend the theatre of their choice, have of seeing the picture at some other hardtop theatre?

Surely the time has come for the exhibitors and distributors to meet in informal get-togethers and to try to find a solution to this problem. It has been done in Dallas and Houston and I believe it can be done in Kansas City.

RICHARD H. OREAR

President,
Commonwealth Theatre, Inc.,
Kansas City, Mo.

How to Remedy the 16mm Problem To BOXOFFICE:

For several years, it has been a weekly pleasure to read your editorials, which I have always felt reflected the theme of BOXOFFICE, "The Pulse of the Motion Picture Industry." In the July 17, 1961 issue, however, I was somewhat displeased because the editorial and two articles on page four stepped on my fingers, along with others who are trying to operate a legitimate 16mm business, and I believe should be classed as a part of the motion picture industry.

I certainly agree with that part of the editorial that states that the 35mm producer-distributors made a mistake when they sold their pre-1948 inventories to television, and, undoubtedly, they have yet to learn their lesson, because they continue to release post-1948 product to the living-room idiot box.

I, as an individual who has been in the 16mm industry almost from its beginning 25 years back, do not believe that the legitimate nontheatrical film distributor has ever hurt the motion picture theatre intentionally. For myself, and I believe there are many more, I am pleased to see another theatre open, and really go along with the slogan, "Movies Are Better Than Ever." It is my contention that the showing of 16mm films in schools, hospitals, sanitariums, etc., remind people that the theatres continue to operate and that they should patronize them. In fact, the 35mm producer-distributors could do more to help

themselves by supplying the 16mm distributor with trailers to be attached to programs, which would advertise new pictures coming to the theatres. Trailers are used in the theatres to bring patrons back, and they should work much the same way when projected at a school advising that this feature will soon be at your local theatre. Trailers with "Movies Are Better Than Ever" and "Go Out to a Movie Tonight" would probably work well.

Unfortunately, there are a number of operators, or so-called distributors in the 16mm field, who obtain product from television outlets, that will rent film to anyone with a projector to show it, for any price just to make a quick buck. These are the people who make a bad name for 16mm and hurt them as well as the theatres. TOA could do much in this vein, if they were to give it some consideration.

The legitimate nontheatrical distributors do all they can to prevent competition with theatres, and I myself have refused accounts which I felt were going to be competitive with a theatre. While I do not know just what is taking place in the Detroit area except what I have read about, I do not believe showing late 16mm films to audiences for free should be allowed.

The Disney organization works directly with the 16mm distributor in supplying prints and all advertising materials they supply has an important word of caution printed on it advising that they are specifically restricted to nontheatrical showings and must not be used in competition with motion picture theatres. Yet six features mentioned in the article by H. F. Reves are Disney releases. Isn't it this organization's duty to remove prints from the distributor who violates his contract agreements?

I do not agree with Mr. Alan B. Twyman, who says "16mm distributors in general are not aware of the problems involved when prints are used to compete with established theatres." I believe they understand but fail to care, and that if this attitude continues they should be forced out of the business of distributing the later features. Every lease contract I have ever signed, had a clause in it relating to this. The teeth are there, so why shouldn't they be used to bite? Among the proposed remedies mentioned in H. F. Reves' article, numbers four or five would be very effective, providing a method of enforcement arranged, to hurt these distributors be applied.

Possibly the day will come when 35mm producer-distributor organizations will see the light and believe the proverb, "If you can't fight them, join them." This, I feel would be the answer to unfair competition, and bring 35mm-16mm into closer harmony where they both would be working for the best interests of the motion picture industry as a whole.

S. C. McGUIRE

General Manager,
American Film Center,
797 Bucknam Ave.,
Campbell, Calif.

Time to Re-Gear Wheel of Fortune

To BOXOFFICE:

Theatres throughout the United States

today are facing a great element . . . The Challenge of Survival. We have cussed and discussed TV since its beginning, as the reason for diminishing lines at the box-office. With this I agree, but here the old adage ("If you can't lick 'em . . . join 'em") applies.

Disney Productions is a living example of what national television coverage can and will do for productions. National magazine and newspaper coverage no longer carries the impact needed to bring the patrons to the theatres. Twentieth Century-Fox recently tried a national TV coverage on "Snow White and the Three Stooges" and in our situation it brought the biggest gross since January 1960.

The motion picture industry is taking a back seat to other forms of entertainment for, not the lack of dollar power advertising, but the lack of pre-selling the product. Consider for a moment one phase of entertainment that is rapidly becoming the nation's Number One pastime . . . BOWLING. Remember back in the late 30s when bowling just couldn't seem to get going? Many operators went broke. The past eight or ten years have seen it become a mammoth enterprise. Why? Mainly because of nationally televised games continuously shown to the public. Back when they used to spend a dollar at theatres, today they are spending fives and tens for bowling. We must become aware of this and realize that what national television can do for others, it can do better for us due to our natural resources, BIG STARS AND TOP ENTERTAINMENT.

Are we to sit and watch a presold public crumble our empire? Our industry, in part, is already becoming a stalemate. People want to be sold on a national level. Local advertising no longer has boxoffice appeal. People know what they want to see at the theatres, making local advertising little more than a directory as to where the picture is playing.

If the big producers would get together and work out a budget for a 60 or 90-minute weekly TV show at a prime hour on a national hook-up, an informal type show with a top master of ceremonies, similar to the Jack Paar Show, utilizing the stars of coming attractions as guests on the show and the use of trailers (previews) of coming productions set up in a manner to capture the viewers' interest (in place of the regular line of TV commercials), I believe this would re-gear the wheels of fortune for the motion picture industry.

Operators, managers, and owners! If this idea has merit to you, why not get on the bandwagon! Drop me a line on your theatre's letterhead stationery and I will endeavor to put them through the proper channels. Let's put motion pictures back as the Number One national pastime.

BOB KLINGE

Manager,
Electric Theatre,
St. Joseph, Mo.

Single Disks From 20th-Fox

NEW YORK—Twentieth Century-Fox Record Co., which has been concentrating on the production of quality LP albums, is going after the teenagers with single records. A new department will be established within the organization to handle the production and promotion of the single records in the fall.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140		180	50	100	100	175	95		110		110	125	120
All in a Night's Work (Para)	150	250	250	175	110	200	150	110	175	185	225		175		145	195	150	135	180	125	171
Angry Silence, The (Valiant-Vitalite)				190	85								70	80		150				100	113
Between Time and Eternity (U-I)				165			100	100	90						100			100			109
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100	100	50	80	125	90		110		97
Bimbo the Great (WB)	100		105				100			100		100		70	100		85		100		96
Black Sunday (AIP)		160	125			200		125		150	150	200	125	300	65				175		161
Carthage in Flames (Col)		130		125				100			135				100						118
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115	100	140	90	145	75	150		90	108
Curse of the Werewolf (U-I)	120	105	90			100				135		200	115	100	75						116
Days of Thrills & Laughter (20th-Fox)				120	85				100		95	100		100	90	175					108
Fanny (WB)	220	250	140	255	250		125		150		350			200		225		150		150	205
Foxhole in Cairo (Para)						90		100	100	100	75	100			70		85		90		90
General della Rovere (Cont'l)	125	200		130		80					150	50		90	160	195					131
Gidget Goes Hawaiian (Col)	120	130	95			100	100	120	125	270	120	130	125		85					200	132
Green Helmet, The (MGM)									110	100	100		100		90		90				98
Guns of Navarone, The (Col)		300		300	350						350					200			250		291
Hand in Hand (Col)	120				100		100			200	175		100		85	175					132
Homicidal (Col)	110		125			150		125		180	90			200					175	175	148
La Dolce Vita (Astor)	220	450		200						300						200					274
Ladies Man, The (Para)		110	125	195	95	150		115	125	150		300	175	100	130					150	147
Love in a Goldfish Bowl (Para)													90		85		95		80	100	90
Morgan the Pirate (MGM)	130					110			115	130	85				90		120		170	110	118
My Dog, Buddy (Col)							100	95	100		65				115				100		96
Naked Edge, The (UA)						175	120			250	105					195				120	193
On the Double (Para)	130	260	110	170	80	100							125	80	85	175					132
Parent Trap, The (BV)	140	160	175	190	200	250	225	140	200	400	450	200	200	150		145		145	150	200	207
Parrish (WB)	140	175	135		95	200	130	120		225	90	200	120	300	115	165			150	100	154
Pleasure of His Company, The (Para)	120	120		160	90	100	125		200	300	210	160	125	120		175			170		155
Raisin in the Sun, A (Col)	140	200	125	200	90	150	70	170			160		250	100	145	195	95		125	90	144
Ring of Fire (MGM)						90	100		110						80		90		100		95
Shadow of the Cat, The (U-I)	100		90			100				100		100	100	100	75						96
Snow White & 3 Stooges (20th-Fox)		175	100				100	95		265	90		150	90		145	100		115		130
Wild in the Country (20th-Fox)	120	130	115	165	85	100	115	100		255	80	350		150	105	135			130	125	141
White Warrior, The (WB)		150	140		90		150	180	125		95	55	100		85		85	100	100		112
Warrior Empress, The (Col)		125	80				100		90						80				100	75	93
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	136

TOP HITS — OF — THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Parent Trap, The (BV)
Kansas City.....400
2. Guns of Navarone, The (Col)
Boston300
Baltimore225
3. La Dolce Vita (Astor)
Los Angeles.....300
Baltimore220
4. Nikki, Wild Dog of the North (BV)
Denver300
5. Francis of Assisi (20th-Fox)
Chicago250
San Francisco.....200
6. Naked Edge, The (UA)
Kansas City.....250
7. Tammy Tell Me True (U-I)
Chicago250
8. Parrish (WB)
Boston225
9. Fanny (WB)
Baltimore220
10. Raisin in the Sun, A (Col)
Boston200

Heart Hospital Drive Under Way August 2

MINNEAPOLIS—Plans were outlined Monday (24) at the 20th-Fox screening room for the annual theatre collection drive for the Variety Heart Hospital here.

Tom Burke, chief barker of the Variety Club of the Northwest, appointed the following committee: Mike Adcock, manager at Warner Bros.; Byron Shapiro, Columbia; Carl Olson, United Artists; Bill Wood, salesman at Columbia, and Jack Kelvie of Theatre Associates.

Attending the meeting were all branch managers, office managers and sales managers of the film exchanges here.

The drive will be conducted August 2-September 30 to allow ample time for all theatres in the area to be contacted and carry through. The drive committee is sending out letters to all theatres in the territory explaining the campaign and asking pledges of cooperation in the drive. National Screen Service is handling the trailers.

The Heart Hospital on the campus of the University of Minnesota derives a major share of its support from the Variety Club and theatre collections.

DES MOINES

Joyce Brain has been elected as delegate to the eighth annual WOMPI international convention, which will be held in Charlotte, N. C., September 22-24. Joyce was elected at a dinner and business meeting of Des Moines WOMPI at Babe's restaurant Wednesday (19). Leone Matthews presided at the business session.

Funeral in Brooklyn

MINNEAPOLIS — Services for Paul Swater, 44, former manager of the Century Cinerama Theatre here, were held in Brooklyn July 24. Last November he underwent surgery here for lung cancer, and flew to New Jersey to be with members of his family during his convalescence. He entered Veterans Hospital in Brooklyn in May. He died here July 20. Previous to coming to Minneapolis, Swater had managed theatres in Miami Beach, Buffalo, San Francisco and New York.

Survivors include his wife Anastasia, now a resident of Brooklyn.

Robbery at Rugby, N.D., Lyric

RUGBY, N. D.—A safecracker, probably with a helper, got between \$600 and \$700 from a safe in the Lyric Theatre here, operated by Otis Egen. The small safe was removed from an overhead office in the theatre and taken down to the stage where it was blown open. An investigator for the North Dakota crime bureau called the burglary "a very smooth job."

Wausau Colby Closed

WAUSAU, WIS.—When the Colby Theatre closed here recently, the building was leased to the Fibre Glass Casket Co. for manufacturing purposes. The theatre, built in 1928, had been operated continuously since under five different managers.

O M A H A

Jack Klingel, city manager for Cooper

Foundation Theatres, launched "South Seas Adventure" with a special showing for the press, radio and television at the Omaha Cooper Theatre and received overwhelming praise for the new Cinerama production which followed a 22-week run of "This Is Cinerama." A comment from one young woman to Mike Gaughan, Cooper manager, on the Hawaiian scenes was that "it makes me homesick, I felt like I was really back there" (at her former home). Many of the comments were about the excellent technical reproduction and the musical score. Jack, Mike and assistant Dick Smith worked up an exotic window on the street with a backdrop of a tropical scene. In the foreground were rocks and a beautiful display of tropical flowers. Smith spent one evening picking up rocks along the Missouri and Elkhorn Rivers for the setting.

Klingel's experiences were not all so pleasant. While on a checking visit to the suburban Dundee Theatre, he went to the basement to examine the cooling system. He flipped a switch on one of the two compressors and the head flew off the machine. Chunks of metal missed his body by inches and some small pieces of plaster fell from the ceiling. The room immediately filled with the gas used as a coolant and got in Klingel's eyes but he was able to make it to the door and close it as he went

out. Some of the odor got into the auditorium, so he asked patrons to step outside. A check with a refrigeration company indicated the gas was not harmful and the patrons, who were offered "rain checks" if they wished them, all returned to see the rest of "Spartacus."

Cal Bard, formerly a salesman with United Artists, is now associated with Allied Artists covering the Iowa-Nebraska-Southern South Dakota territory . . . Pat Halloran, manager of the Buena Vista office, and his family vacationed in Colorado . . . Edith Renfro of Theatre Booking Service paid another visit to the Row. She is showing good progress after an eye operation . . . Don Shane, Tri-States city manager, is continuing to help out in Kansas City during the illness of the manager there, making a trip down each week.

Carl Reese, Universal-International city manager, was broken up last week over the death of "Lumpy," pet dachshund who had become one of the family. Lumpy was Carl's shadow and was "smarter than any dog you ever saw." He succumbed to a muscular ailment . . . Visitors on the Row included Al Haals, Harlan; Clarence Frasier, Havelock; Phil Lannon, West Point, and Frank Good, Red Oak.

Joseph E. Levine has acquired "No Love for Johnnie" from the Rank Organization for his Embassy Pictures.



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What's Wrong With the Movies? Not One Thing, at Least, Not in Omaha

OMAHA—There is nothing wrong with the movies, or to put it positively, there is everything good about them, judging from last week's grosses in Omaha. Every first-run theatre reported fat receipts—and they were piled up during wonderful weather which was ideal for picnics, baseball, water skiing and what have you. The Cooper Theatre closed out a 22-week run of "This Is Cinerama" with a 225 per cent mark for the finale. City Manager Jack Klingel said he had several sellout performances. The Admiral had a well-above-average fourth week with "Exodus," the State tripled average business with "The Parent Trap" and "Homicidal" at the Omaha and the "The Pleasure of His Company" at the Orpheum had lines stringing from the boxoffice on several occasions.

(Average Is 100)	
Admiral—Exodus (UA), 4th wk.	250
Cooper—This Is Cinerama (Cinerama), 22nd wk.	225
Dundee—Spartacus (U-I), 8th wk.	125
Omaha—Homicidal (Col)	125
Orpheum—The Pleasure of His Company	

(Para)	135
State—The Parent Trap (BV)	300

'Master of World' and 'Fanny' 200 in Downtown Milwaukee

MILWAUKEE—The Warner and Wisconsin scored effectively with the openings of "Fanny" and "Master of the World," respectively, while Cinerama continued to be a big draw at the Palace. The Times was packing 'em in with "A Raisin in the Sun" in a third week. An interesting contrast appeared in the grosses of "The League of Gentlemen" playing at the Downer and Varsity. The Downer figure was 200, while the Varsity showed 90! This would seem to prove that a recognized art theatre (Downer) can maintain the pace, whereas a test run on the film at the Varsity showed the need for more time and "seasoning."

Downer—The League of Gentlemen (Kingsley)	200
Palace—Seven Wonders of the World (Cinerama), 13th wk.	250
Riverside—The Parent Trap (BV), 3rd wk.	125
Strand—Exodus (UA), 16th wk.	200
Times—A Raisin in the Sun (Col), 3rd wk.	250
Towne—The Pleasure of His Company (Para), 2nd wk.	100
Uptown—Two Loves (MGM), 2nd run.	135
Varsity—The League of Gentlemen (Kingsley)	90
Warner—Fanny (WB)	200
Wisconsin—Master of the World (AIP)	200

'Naked Edge' Is Tops In Better Mill City

MINNEAPOLIS—"The Naked Edge" at the Lyric Theatre set the pace for the new offerings with a rating of 210 per cent. It was followed closely by "Gidget Goes Hawaiian" at the Gopher with a rating of 200 per cent. Among the holdovers the best

showing was made by "Parrish" in its fourth week at the Uptown Theatre with 150 per cent.

Avalon—The Fast Set (SR); 3 Murderesses (20th-Fox), 3rd wk.	125
Century—Windjammer (Cinemiracle), 6th wk.	140
Gopher—Gidget Goes Hawaiian (Col)	200
Lyric—The Naked Edge (UA)	210
Mann—Fanny (WB), 4th wk.	100
Orpheum—Tammy Tell Me True (U-I)	110
St. Louis Park—Saturday Night and Sunday Morning (Cont'l), 4th wk.	85
State—The Parent Trap (BV), 4th wk.	100
Suburban World—A French Mistress (F-A-W)	90
Uptown—Parrish (WB), 4th wk.	150
World—Carry On, Constable (Governor)	100

LINCOLN

A recent visitor here was Sandy Dennis, who will be seen in "Splendor in the Grass," scheduled for October release by Warner Bros. Sandy, a hometown girl, is the daughter of Mr. and Mrs. Jack Dennis. She is back in New York now rehearsing in "The Complacent Lover," a play dated for a fall opening. It was in 1956 that Miss Dennis made her local debut in the Lincoln Community Playhouse's "The Rainmaker." She was active in dramatics at Nebraska Wesleyan University where she studied until going to New York City to continue her career.

Some Lincolniters in New York City were Irwin Dubinsky and his family, who combined business with pleasure. They motored east, with Dubinsky returning by plane . . . Mrs. Ted Grant, wife of the Starview Drive-In manager, has returned home after spending most of the summer in St. Paul with her mother, Mrs. John Ganzer. Mrs. Ganzer died June 27 and burial was in St. Paul.

"The Alamo," ending its week run July 26, gave the 84th and O Drive-In its best summer crowds of 1961, Manager Dan Flanagan reported. Succeeding it was "Young Savages," to be followed by "The Ladies Man" and "One-Eyed Jacks." Before "The Alamo" opened, Dan and his family had company for a long weekend—their Navy son Dan jr., home on leave before his ship, the Dalgren, left Philadelphia on sea duty near Cuba.

Local 286, United Rubber Workers, used the Joyo Theatre in nearby Havelock as their meeting place July 20 when conferring over their differences with the Good-year Lincoln plant management. Around 600 union members are on strike.

Cooper Foundation's Stuart Theatre again will be the setting next season for Lincoln's Symphony concert series and the Lincoln Broadway League's plays. The latter has lined up "Advise and Consent" for March 7, preceded by "Music Man" December 6; two January 9 classics, "Mary Stuart" with Eva LeGallienne; "Elizabeth the Queen" starring Faye Emerson, and "Thurber Carnival" with Imogene Coca and King Donovan January 30. Lincoln Broadway League is sponsored by the Junior Woman's Club.

Starview Drive-In Manager Ted Grant still is smiling over the crowds for the two-week "Ben-Hur" run. The follow-up one-week run of "Swiss Family Robinson" drew this comment from Mrs. G.: "I think most every child in Lincoln was out here Saturday night." The July 26 opening of "David and Goliath" at the Starview brought this one to Lincoln moviegoers for the first time.

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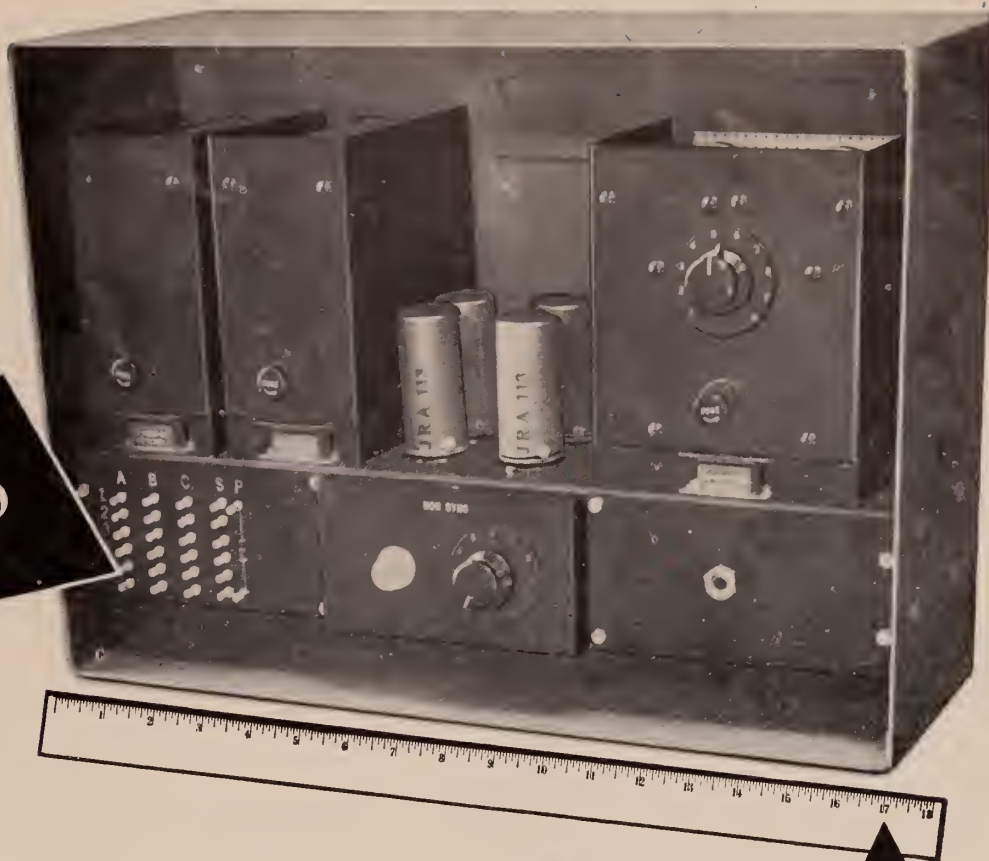
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MINNEAPOLIS

Spartacus will open at the St. Louis

Park Friday (4) in its first suburban run. It played first-run at the Mann Theatre . . . Cliff Knoll, manager of the State at Sioux Falls, S. D., caught some big ones while on a fishing trip at Alexandria . . . Tim Evans, operator of the Evans Theatre at Anamosa, Iowa, stopped on the Row on his way back from a vacation in northern Minnesota and across the border.

Irving Tomback MGM publicist from Chicago, conferred with Ted Mann on the opening of "King of Kings" at the Academy Theatre November 8 . . . F. A. "Bud" Wiggins, manager of the Lyric, vacationed in Duluth . . . John Vallin, United Artists auditor, was in . . . Marilyn Leiser, bookkeeper at National Screen Service, vacationed at a lake near Melrose.

Outstate exhibitors and managers on the Row: Roy Rasmussen, Perham; Gabe Deluhery, Waconia; Ray Mullins, Cambridge; Joyce and Bob Alexander, Braham; Ernie Schweigerdt, Miller, S. D.; Boyd Huffle, DeSmet, S. D.; Ward Nichols, manager of Gilles Theatre and Valley Drive-In at Wahpeton, N. D., and the Ridge in Breckenridge, and George Becker, manager of the Family Drive-In, Faribault.

Dave Gold, 20th-Fox branch manager in Des Moines, was in calling on Don Smith, general manager of the Pioneer circuit, which operates in Iowa . . . Marion De Vecchi, coproducer of "La Dolce Vita"

which opened at the Academy, was in with publicist Bill Doll . . . Chet Herringer, operator of the 100 Twin Drive-In, gave away 100 racing turtles during the Minneapolis Aquatennial to theatre patrons. The stunt tied in with the Aquatennial's turtle race at Lake Calhoun. Herringer also donated eight big trophies for the race.

A/2c Michael J. Larkin, son of Bernie Larkin, operator of the Madelia Theatre at Madelia, recently was chosen Airman of the Month by the 25th aircraft control and warning squadron at Kamloops, B. C., and also was chosen Outstanding Airman of the Month by the 25th air division, U. S. Air Force. Airman Larkin is the first one to receive this double honor in the same month in the history of the 25th air division. The Hanska Herald published in Hanska, about 12 miles from Medelia, praised the operation of the Madelia Theatre in a recent story.

Julius Segal, who participated in the founding of the Curtiss Candy Co. in Chicago about 45 years ago, retired as the firm's district manager in Minneapolis recently . . . Harold Field, operator of the St. Louis Park and Uptown theatres, managed to get around advertising restrictions of the Minneapolis newspapers, by reprinting reviews of "Parrish" and "Saturday Night and Sunday Morning" by Will Jones, Tribune columnist, and making comments at the side of the ad.

Joseph E. Levine has completed arrangements with Carlo Ponti to co-produce "Boccaccio."

MILWAUKEE

More than 1,100 agents gathered at the

Riverside Theatre Monday through Wednesday (24-26) for the annual convention held there by the Northwestern Mutual Life Insurance Co. Northwestern, which has been holding its annual meetings here since 1876, used theatres frequently.

Ralph Evinrude, chairman of Outboard Marine Corp., and his wife, former stage and screen star Frances Langford, who reside here, have formed an investment and development corporation with Charles Wick, Los Angeles, according to an announcement. Chanford Enterprises is engaged in three projects in California at a total cost of more than 10 million dollars. The projects are mobile home developments, convalescent hospitals, and a motion picture, "Snow White and the Three Stooges." Wick is the operating head of the new firm. The report has it that the firm is making overtures relative to acquiring the Hollywood Reporter, a trade-paper.

Bob Gross, Bluemound Drive-In, says he's going to look into this "fender-slapping" business. According to Sentinel amusement editor Buck Herzog, a chap wrote the producer of TV's What's My Line, asking to be on the show. He said he was a "fender slapper" at a Texas drive-in. He explains that he walks among the cars, and when no heads are showing, he slaps the fenders to rouse the occupants.

Tent 5 Membership Goes Up 30 Per Cent

DETROIT—Detroit Variety Tent 5 has increased its membership over 30 per cent since January 1, with an especial increase among younger members, according to announcement by Arthur Herzog jr., press guy.

Variety now has over \$40,000 in the Variety Club growth and development center fund, with \$4,000 just added from proceeds of the recent golf outing, while the general treasury of the tent has over \$2,000—more than enough to carry the tent through the balance of the year.

Special promotion of the event was made possible, Herzog said, through the cooperation of a number of exhibitors who used their own theatres as a means of increasing club revenue, under the leadership of Irving and Adolph Goldberg, Bill Wetsman, and Alden Smith.

The next activity of the tent is a planned lake and river cruise to be held probably in August.

October Openings Planned For 'Bridge to the Sun'

LOS ANGELES—Release of MGM's "Bridge to the Sun" has been set in October, with plans for three simultaneous world premieres in Washington, Tokyo, and San Francisco.

The decision to hold the premieres in October was to have the dates coincide with the Washington diplomatic season, so that top government personnel and embassies might attend the picture which deals with an American woman married to a Japanese diplomat.

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FROM
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TO END...
DELICATELY
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—ELEANOR ROOSEVELT

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Money Tree and Charity Poll Right Mixture for Boxoffice

Put two basic ingredients together, neither spectacular in themselves, and you sometimes have an explosive mixture, like gunpowder which can work wonders.

It's the same with ideas. Showmanship, too.

Harry A. Wiener, manager at that time of the Community Theatre in Morristown, N. J., got a bank to go in for a "money tree" display, a common promotion, suggested in the pressbook, then added a "Vote for your favorite Charity" poll (for \$100), and he had a combination that fired the boxoffice in midwinter, and won for him the Manager of the Month award from Walter Reade Theatres.

Wiener recently was promoted to Reade city manager at Asbury Park, N.J., obviously due to the merit he displayed as a showman.

WON \$100 PRIZE, TOO

Wiener's prize-winning campaign was carried out on a January booking of "The Grass Is Greener." In addition to the Reade award, it won \$100 from Universal.

In planning his campaign, Wiener, of course, had the Treasure Tree idea. He asked why not have a real money tree on display, which would be a natural tie-in for a bank. He made an appointment with the president of the Trust Company of Morris County, and submitted his complete plan, which called for the bank to place the money tree in the Community lobby on the night before opening, having a total of \$10,000 hanging from its branches. Wiener had reasoned that the tree alone, even with the unusual amount of money on it, could not in itself carry an advertising message more than a day or two at most. Something more was needed to spread the initial impact. The "something more," as worked out by showman Wiener, called for a participation by the viewing public and spread out over several weeks.

His idea was to put up \$100 or so and ask the viewers of the money tree to vote for their favorite charity, the organization receiving the most votes to receive the \$100.

The bank president at first thought Wiener's plan was a little far-fetched, but Wiener stressed the tremendous amount of publicity possible, and the banker agreed to take the plan to his publicity director.

Shown here is the \$10,000 money tree displayed at the Community Theatre. Five policemen guarded it during the three hours it was at the theatre on opening night. Trees with lesser amounts were at the sponsoring bank and seven branches.



The next day, Wiener received a telephone call of acceptance.

The bank was to pay Lloyd's of London \$200 for insurance coverage during the three hours the tree was on display. Lloyd's also required a four-foot guard rail around the tree, and four policemen to protect it. The bank also agreed to put up the \$100 for donation to a charity, the theatre to furnish all the signs and ballots.

ENTHUSIASM GROWS

The plan grew, also the bank's enthusiasm. Eventually a \$10,000 money tree was set up at the main bank, and trees with lesser amounts at its branches—two in Morristown, one each in Madison, Chester, Danville, Morris Plains and Florham Park.

The bank further agreed to publicize the money tree, the charity vote and the film for three weeks on its noon newscast over the local radio station.

Naturally, the Community manager kept the newspapers well informed and received many fine news stories and pictures. For example, the local police chief informed Wiener that he wanted more police protection (making five) while the tree was in the lobby, which Wiener was quick to agree to. This netted another news story.

A crippling blizzard forced postponement of the \$10,000 tree display from Wednesday night to the next (opening) night—from 7 to 10 o'clock.

"Although the roads and streets were

barely open, and the temperature hovered at 12 above, more than 500 spectators showed up at the Community Theatre," Wiener reports.

During the run a money tree with lesser amount was displayed on the mezzanine floor (a \$100 bill and 100 dollar bills), where patrons voted for their favorite charity.

The bank also put up \$50 in new pennies for an envelope giveaway. Two pennies and a little grass seed were placed in transparent plastic envelopes along with paper slips bearing this copy on one side: "Plant this grass seed and watch it grow . . . Save these new pennies and watch your savings grow at the Trust Company of Morris County."

On the reverse side was "The Grass Is Greener" title, cast and playdate copy.

The envelopes were distributed to all viewers of the tree at the theatre. The balance was passed out by Wiener and usher to persons on the street attending the Morristown Sales Days.

The green diecut treasure trees arranged for by U-I were passed out with the envelopes.

The Trust Company had signs with all its displays asking bank customers to "Vote for Your Favorite Charity . . . The Trust Company of Morris County in cooperation with the Community Theatre will award \$100 to the organization receiving the

(Continued on next page)

Fright and Fun in Gags for 'Homicidal' Run Money Tree . . .



A staff member of the Palms Theatre in Detroit was dressed up in yellow—even his hair had a yellow tint (wig)—for a street ballyhoo for "Homicidal." Copy on the hand reads, "There's Only One Reason Why I Won't See 'Homicidal' at the Palms Theatre . . . I'M YELLOW CLEAR THROUGH!"



A "Coward's Corner" set up in the lobby of the Fine Arts Theatre in Denton, Tex., prior to and during "Homicidal." The pressbook idea helped give the film a successful boxoffice go. Another "corner" was set up out in front of the theatre by Manager Geneva Wood.

Two "Coward's Corners," a blonde (manikin) bleeding from a stab wound and a live "nurse" with aspirin and smelling salts provided at-theatre punch for "Homicidal" at the Fine Arts Theatre in Denton, Tex.

The pressbook "Coward's Certificates," which present a money-back guarantee to patrons of the chiller, were passed out at one of the "Coward's Corners" set up out front 11 days in advance by Geneva Wood, manager. A speaker behind the corner played the recording of screams, a distributor accessory, in loud volume and aroused people walking by.

A blonde manikin borrowed from a local store was placed on a bed just inside the lobby. She wore a black slip and was covered with a bloody sheet. A butcher knife protruded from her stomach. A yellow light spotted the blood-curdling scene,

which was up six days prior and current.

On opening day, Manager Wood had a "nurse" on duty all day with aspirin and smelling salts, advising patrons she was there in case anyone fainted. A drama student from the local university was employed to "faint" occasionally in front after emerging from the show.

The "nurse" was used again on the Saturday after opening. This time she also walked around the square with proper film credits on her cap. During the film's "fright break" gimmick she walked through the auditorium advising that she had aspirin and smelling salts for the "lily-livered and faint-hearted." During the busiest part of the afternoon, a "planted" girl screamed and fainted, and was carried out by an usher and assistant manager to be revived by the nurse. The audience reaction was terrific.

(Continued from preceding page)
most votes . . . "The Grass Is Greener" Treasurer Tree."

Other signs plugged the bank services. Similar signs also were up at the theatre for three weeks.

Had an artificial flower garden made up using our white picket fence around it in the enclosure in front of the theatre where the real garden is in summer. Twelve circular signs (about 24-inch diameter) gave the title of the picture, play dates and stars. The green grass in the garden was obtained from a local mortician. The day after the blizzard the local radio station picked this up as a news item, stating: "Flowers in January at the Community Theatre." For the opening of the picture, we secured another large grass

COMMUNITY MORRISTOWN

HOW WOULD YOU LIKE TO MAKE IT POSSIBLE TO GIVE YOUR FAVORITE ORGANIZATION \$100. AND HERE'S HOW...

VOTE FOR YOUR FAVORITE ORGANIZATION THE ONE WHO RECEIVES THE MOST VOTES WILL BE AWARDED \$100. IN CASH FROM THE TRUST COMPANY OF MORRIS COUNTY IN CONJUNCTION WITH THE GRASS IS GREENER MONEY TREE

There's a Time and Place for all of your banking at
Trust Company
Morris County

NAME OF ORGANIZATION _____
YOUR NAME _____
CITY _____

"THE GRASS IS GREENER"

NOW PLAYING AT COMMUNITY MORRISTOWN
STARTS WEDNESDAY JAN 25

CARY GRANT DEBORAH KERR "THE GRASS IS GREENER" ROBERT MONTGOMERY JEAN SIMMONS

Ten thousand large heralds were distributed.

mat which we placed on the walk at the entrance of the boxoffice. This created a lot of favorable comment.

Three weeks prior to the opening, the trailer for this picture was placed in the middle of the news, during which time all house lights were changed to green to conform with the theme. The green theme was used during the showing of the film.

Time Races by Chariots Promote 'Ben-Hur'

Wide newspaper, radio and word-of-mouth coverage was given to "Ben-Hur" in its engagement at four Kansas City drive-ins—the Lakeside, Leawood, Hillcrest and 63rd Street—as the result of a chariot race promotion held at each of the theatres.

The race, held inside the drive-ins, was a one-chariot affair with the driver trying to beat his own time. The charioteer and an assistant wore "Ben-Hur" costumes complete with armor and plumed helmets, with the assistant "role" played by a radio station disk jockey.

This stunt, used on four successive days, was duplicated in drive-ins in the Denver and Colorado Springs areas, MGM field representatives report.

In Beckley, W. Va., the manager of the Lyric Theatre staged a "Bible Knowledge" quiz over the local radio station. Also there, in a co-operative deal with the local milk company, "Ben-Hur" heralds were

distributed by the route drivers.

In Huntington, W. Va., a huge "Ben-Hur" cake was placed on display in front of the Orpheum Theatre, and every patron seeing "Ben-Hur" for the second time was invited to share the cake. The management reported many repeaters, and the size of the cake diminished rapidly.

For the engagement at the Cambridge Cruise-In in Cambridge, Ohio, a special "Ben-Hur" display was set up in a prominent downtown store window, with a giant standee surrounded by reproductions of the Ben Stahl paintings of scenes from "Ben-Hur," Roman togas and props, a feature which proved so successful as an attention-getter that it was duplicated in the Columbus, Ohio, area.

In Owensboro, Ky., the Cardinal Drive-In put a special "Ben-Hur" bus at the disposal of a group of teaching nuns who attended a performance, a gesture which was given appreciative notice by press and radio.

Big 500 in Indianapolis Figures in Film Contest

The annual 500-mile race at Indianapolis, the largest event of its kind in the world, was worked into a theatre promotion by Maurice DeSwert and his coworkers at the Indiana Theatre, which was playing "Cinerama Holiday." The seating capacity of the Indiana, remodeled a couple of years ago into a combination film house and convention center, was reduced from 3,000 to 1,095 for its conversion to Cinerama.

A contest was set up in cooperation with television station WLW-I and the Scandinavian Airlines in which entrants were asked to predict the average speed of the winning car in the 500. The lucky winner received a seven-day expense-paid vacation for two in Europe.

Thousands of entries were received by WLW-I. The Indiana and its Cinerama picture received an average of half a dozen one-minute television plugs each day for 30 days, plus special weekend plugs.

Discount Chain Tieup Sells 'Ladies Man'

A new concept in point-of-sale promotion, featuring guaranteed theatre ticket sales insurance, was initiated by Paramount Pictures in Chicago in behalf of "The Ladies Man" at the Oriental Theatre. Arranged with 14 Community Discount department stores, the citywide promotion had the chain purchasing \$2,500 worth of children's admission tickets for the "Ladies Man" engagement at the Oriental. Given away free in a special radio-TV contest, these tickets stimulated additional box-office sales among adults accompanying the children to the theatre.

MANY RADIO SPOTS

A second facet of the promotion involved the purchase by Community Discount of multiple radio spots on Chicago's top-rated stations. Jerry Lewis personally recorded the announcements, which were broadcast more than 120 times during the two-week period prior to the film's opening.

A tie-in with Community Discount's weekly hour-long television show was a third element in the promotion. Extensive credits for the film comedy were integrated with a "Craze Day" merchandising program, one of Community Discount's biggest campaigns of recent years.

The special "Ladies Man" promotion was concluded with the placement by Community Discount of four full-page ads with picture credits in Chicago metropolitan and suburban newspapers. Distribution of special posters, elaborate in-store and window displays and the giveaway of 10,000 "Ladies Man" crazy-slogan buttons also highlighted the promotion throughout the 14-store chain.

IN OTHER CITIES, TOO

On the basis of its excellent success in Chicago, the "Ladies Man" promotion is being introduced by Paramount in other cities for enterprising exhibitors and merchants to emulate.

Roving Camera Snaps 'Ladies Man' Patrons

Manager Ed Linder of the Gopher Theatre in downtown Minneapolis reports a roving camera ballyhoo was exceptionally effective in behalf of "The Ladies Man." The ballyhoo requires two men, one with camera followed by another carrying a sign, which read:

"If your picture is displayed in the Century Camera Shop (address), you will WIN A FREE PASS TO SEE JERRY LEWIS in 'THE LADIES MAN' at the Gopher Theatre."

The Century is Minneapolis' largest camera and supply store on downtown Seventh street. The roving ballyhoo team took snapshots downtown, at shopping centers and in all parts of the city. Century displayed a 40x60 on which various snapshots taken by the team were pasted. Copy:

"If your photo is displayed here . . . See the store manager to get your free pass to see . . . etc."

In return Linder had a 40x60 in the

The "open letter" full page ad reproduced here was run by RKO Theatres in New York for the opening of "The Ladies Man" in all circuit theatres in the metropolitan area. In the ad, managers of 27 RKO houses endorsed the comedy as "perfect family entertainment."

Gopher lobby two weeks in advance and during the run. It read:

"ARE YOU LUCKY? Watch for the Candid Camera Man, Starting Wednesday (date) . . . SEE IF YOUR PICTURE IS ON DISPLAY AT THE CENTURY CAMERA SHOP at 26 South Seventh St. You can win a free pass to the Gopher Theatre to see . . . (etc) . . . For the finest in camera and camera equipment visit the Century Camera Shop."

Mounted three and six-sheets were up several weeks ahead in the lobby. Linder thinks on-and-off colored lights dress up these displays and gives them more sales punch.

Radio station WLOL and ten downtown music stores got together in a gimmick involving the Jerry Lewis novelty buttons. The latter were handed out at ten stores which carried proper displays. Spotters from the theatre gave out guest tickets at certain spots to everyone wearing the buttons. The comeon was advertised on the radio.

For the Elvis Presley film, "Wild in the Country," Linder had displays just about everywhere he could get around to—200 window cards from Fepco, on the Gopher News Co. fleet, in major music stores, book stores, bus depots, etc.

Radio was specially effective. WDGY reported tremendous response to a pass gimmick in which listeners were asked to name any four Presley hit records and receive guest tickets to "Wild in the Country." Plugs were broadcast each hour between 7 and 9 p.m. three days prior by deejay Dick Driscoll.

The announcing crew of WLOL put out a "Name the Stars" contest and gave 20 passes to the winners. Again the station people reported an enthusiastic response.

One music store offered a guest ticket to "Wild in the Country" to each purchaser of a guitar.

EXTRA!

JERRY LEWIS IN PERSON

ON STAGE AT THESE RKO THEATRES

TODAY		TOMORROW	
8th ST. 11:30 a.m.	MT. VERNON 4:30 p.m.	MADISON 12 noon	STRAND 5:00 p.m.
REGENCY 12:15 p.m.	CASTLE HILL 7:15 p.m.	BUSHWICK 12:30 p.m.	ALDEN 7:30 p.m.
HAMILTON 12:45 p.m.	CHERRY 7:45 p.m.	GREENWICH 1:15 p.m.	RICHMOND HILL 8:00 p.m.
COLISEUM 1:15 p.m.	FORDHAM 8:30 p.m.	PROSPECT 2:00 p.m.	FLUSHING 8:45 p.m.
MARBLE HILL 1:45 p.m.	FRANKLIN 9:00 p.m.	KENMORE 2:30 p.m.	58th STREET 9:45 p.m.
YONKERS 2:15 p.m.	ROYAL 9:30 p.m.	DIYER 3:15 p.m.	ALHAMBRA 10:30 p.m.
WHITE PLAINS 3:15 p.m.	86th STREET 10:15 p.m.	TILYU 4:00 p.m.	
NEW ROCHELLE 4:00 p.m.			

DOORS OPEN 10:45 A.M.

STARTS TODAY

AN OPEN LETTER

to a 'Ladies Man'

Jerry Lewis

WE, the managers of all the RKO Theatres in New York use this means to express our pleasure in being able to bring to all our patrons from 5 to 95 your latest picture 'The Ladies Man'. Our job is primarily to present entertainment to our patrons young and old. Therefore, JERRY LEWIS, we want to thank you for bringing laughter, the greatest tonic known to man to the hearts of all.

We affix our signatures in testimonial to our admiration of your talent and personality that have brought joy to the public through the years.

Ed Linder
Pat Stanley
John H. ...
...



Jerry Lewis
as **The Ladies Man**

HELEN TRAUBEL
PAT STANLEY
BUZZY LITTE
HAPPY JAMES

Produced and Directed by JERRY LEWIS and J. ROSS BLOOM
© 1961 RKO
All Rights Reserved

Technicolor

SANDS Love Goldfish Bowl FARMAN

Biggest Laugh Stories On Air for 'Ladies Man'

For "Ladies Man" at the Paramount Theatre in Buffalo, Manager Ed Miller arranged a contest with radio station WEBR through which prizes were offered to persons who wrote into the station telling about the biggest laugh they ever had in a Jerry Lewis picture. The Kenmore Furniture Co., dealer for Kroehler American Trend furniture, cooperated by offering handsome furniture prizes to the top two winners. Miller awarded guest tickets to the 25 runnersup. Bill Calder WEBR's newest disk jockey, handled the contest. The furniture company was given a display on the Paramount mezzanine.

Blue Dell, Pittsburgh, Is Mecca for Old Cars

The Western Pennsylvania Classic Car Club conducted a "show meeting" at Associated's Blue Dell Drive-In at Pittsburgh on a recent Sunday. Forty-eight trophies were awarded, including the highly prized McDevitt trophy, which last year attracted contestants from 11 states. Entered were antique, veteran, horseless carriage, Tri-State antique, model A restores and sports cars. Entries came from as far away as Colorado, Texas and California.

Each year the Blue Dell event is a banner day for auto enthusiasts and camera fans.

Reduced Prices for Twin Bill

At Portland, Me., Fred Stone of E. M. Loew's Fine Arts advertised "reduced prices" for a double-bill consisting of "The Great Impostor" and "Stranger in My Arms." He charged 50 cents for adults and 25 cents for children.



Not since their heydays back in the 1920s have Ford Model T cars received such public attention as they have been receiving through "The Absent-Minded Professor," both on the screen and in street promotion. Nearly everywhere the film is being shown, the old reliable machine, one year model or another, is being decorated with proper signs and tours the streets for "The Professor." Here is a 1921 model, that shows its years, which Charlie Knickerbocker of the Colvin Theatre at Washington, Mo., borrowed from a Skip Otto to help publicize the film.

Tammy Trot Promotes Film, Astaire Studios

Fred Astaire Studios has dedicated the Tammy Trot, a swinging dance inspired by "Tammy Tell Me True," to Sandra Dee, the star of the film, and has prepared its studios across the country to promote the new step coincident with local openings of the picture.

Both the U-I pressbook and a special advertising and promotion kit from the Astaire headquarters in New York give the details of the tieup. The kit contains ad mats for use by local Astaire studios with the film playdates, and other promotional material. Studio managers are asked to contact the local theatre managers on the playdates.

Among the suggestions is one calling for the studio to present a dance team on the theatre stage, and on TV, if possible, giving an exhibition of the Tammy Trot. The studios also will give to the theatre 100 or more free introductory lesson certificates each. It is suggested that theatre managers give Astaire dance students special rates on an opening or preview night.

Towel Gag Gets Play

Many theatres used the cute gag—offering the first 25 women to attend opening of "All in a Night's Work" a duplicate of the costume worn by Shirley MacLaine in the film. A towel! Which most managers promoted on a merchant tie-in, and with a photographer on hand, got several unique breaks in local newspapers.

Musicals Twice a Week

A promotion at the Blair Theatre, Hollidaysburg, Pa., to stimulate business during the summer consists of Wednesday and Friday night musicals between shows with Earle Kennedy at the Baldwin organ, courtesy of the Ford Music store there. Kennedy is a well-known organist.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

ADVERTISING IS AN ART. It is the art of providing acceptable advice. Ads present products; they advise readers. Know your product; even good speakers find it most difficult to introduce persons they don't know. Neither can you sell pictures you know very little about. Then see that your ads provide acceptable advice. See to it that they present your programs in a way that makes them sound good to the greatest number of readers. In this way, you can create a demand within the reader's mind to see your pictures. Only then will you get favorable results.

THERE ARE ENDLESS ways to improve one's advertising abilities. No ad man, or theatre man, can ever hope to be perfect, to know it all. One excellent way is to observe how other ad men succeed in selling other items. When a new hair spray, soap, automobile, mop, camera or what-not comes on the market and turns out to be a bell-ringer, study carefully how it is being presented. Note what advice the ads are offering. Study the language other ad men have used to make this product sound so good. Then "steal" from them by adapting the same general format to a motion picture campaign that lends itself to this particular approach.

ONE OF THE MOST successful ad writers we ever knew was a small-town department store owner. He used his wife as a "hook." His copy always started out with something about his wife. For example, an ad would begin like this: "Last evening, at the theatre, my wife snagged her silk hose and was she embarrassed by a big runner! Which reminds us, perhaps you need a new pair of fine silk hose, or that important extra pair!" Then he would roll along with details that made the hose sound so good, proved them to be such a splendid value, urged they be bought right now. It was uncanny the results this man could obtain with this approach. His ads were the most productive of any our newspaper carried.

ANOTHER AD MAN we remember who got tremendous results used a column for his stage. He wrote a column a day and it always appeared in column one, page two. He used a heading like professional columnists of those days. He called it THE BUMBLE BEE and wrote under a byline, "By Ima Fibbin." He would search every periodical for jokes then rewrite them on prominent local people. Then he would tie in copy about his merchandise. For example, he would write: "Suppose you've heard about Krog Babb's recent trip to California. Krog came by yesterday to pick up another bottle of that wonderful Vitalis hair tonic. (Lots of well-groomed men prefer this brand. We have it!) Anyway, ole Krog started out for California and got as far as Dayton. When he passed the corner of Third and Main, his eyes focused on a beautiful female. She turned north and so did Krog. She turned east and so did Krog. Then she got lost in a

crowd. When Krog came to, he was entering the Lincoln tunnel! Kid him about his trip to California by way of New York!"

NO ONE RESENTED this type of exposure in this column. It was read, discussed and joked about by everybody. With 21 inches of space a day, this man built up one of the largest and most successful merchandising establishments we've ever seen. A man who started with a pushcart built a grocery store chain that today involves over 9,000 supermarkets. His gimmick was to "turn food prices upside down." He did, too. In his big page ads every price was big, black and upside down!



ONE ADVERTISER we had great admiration for sold cemetery lots. They're hard to sell. He ran a small 1x2 ad daily. All it said was: "A new, fresh barrel of peanut clusters is due in tonight. Off comes the lid in the morning. Stop in. Help yourself!" Hundreds visited his little office daily, just to enjoy the free candy. He gave away a \$20 barrelful every day. He sold more cemetery lots than all the other salesmen in the area combined. He believed deeply that sugar draws flies!

THERE'S A THEATREMAN today who is stealing from this oldtimer's book. This theatre serves Coca-Cola and coffee, free. It has no concession stand and brags about the fact. This theatre is making more money and pays its film rentals faster than any we've been around in the past ten years. "SRO" is almost a nightly occurrence. Sugar draws flies! If you think pictures are difficult to sell, how would you like to attempt to write a successful funeral directors' ad copy? One of the most successful undertaking operations in the U. S. uses billboards to sell price. "From the time you phone us until we send you a bill—complete funerals for as low as \$87," their ads bark. Yet another big and successful mortuary operation sells nothing but class. Through special arrangements with the telephone company, to get them you dial 1234 56-7890. They advertise this number with copy: "When a Loved One's 'number is up'—just dial 1234 56-7890. Take your time, and this provides you ample time should you wish to change your mind!"

Small Gag Herald Is Fun, And Free for 'Carry On'

Ray Rendelman, manager at the Dix Drive-In at Bordentown, N. J., for the Ellis circuit, made up a small gag herald for "Carry On, Nurse," which was good for a lot of laughs, and it cost him nothing since he sold the back to a local restaurant.

A 3¼x4¼-inch folder on yellow stock carried only these words in bold type on front, DID YOU KNOW YOUR WIFE IS EXPECTING. The second page added, YOU TO TAKE HER TO SEE, and on the third page was: "You'll Laugh Yourself Sick over CARRY ON NURSE . . . Plus Esther Williams in THE BIG SHOW at the Dix Drive-In, etc."

An interpretive analysis of *loy* and *trade* reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regolscope; T Techniramo. Symbol  denotes BOXOFFICE Blue Ribbon Award;  color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

†† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	BV			2-27-61	++	+	+	+	+	+	+	13+
2546	Alakazam the Great (85) Cartoon Feature	AIP			7-17-61	+	++	+	++				6+
2516	All Hands on Deck (98)	@											
	Farce-Comedy	20th-Fox			4-17-61	=	=	±	±	+ ±	+		6+4-
2514	All in a Night's Work (94) Comedy	Para			3-27-61	++	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The Adventure Melodrama	(82) Atlantis			3-13-61	±							1+1-
2524	Angel Baby (98) Drama	AA			5-15-61	++		±	++	+	±	+	8+2-
2489	Angrý Silence, The (95) Dr....	Valiant			12-26-60	++	++	++	++	++	++	++	14+
2496	Another Sky (83) Melodr....	Harrison			1-23-61	+					+	±	3+1-
2518	Atlantis, The Lost Continent (91) Science-Fiction	MGM			4-24-61	++	+	±	+	++	+	+	9+1-
2541	Atlas (84) Spec. VistaScope..	Filmgroup			7- 3-61	+							1+
-B-													
2545	Battle at Bloody Beach, The (80) © War Drama	20th-Fox			7-17-61	+	±	±	+	+	±		6+3-
2517	Behind the Mask (85) Dr....	Showcorp			4-24-61	+							1+
2382	Ben-Hur (212) Camera 65 Biblical Drama	MGM			11-30-59	++	++	++	++	++	++	++	14+
2517	Bernadette de Lourdes (91) Religious Drama	Janus			4-24-61	±			+				2+1-
2526	Beyond All Limits (100) Dr....	Omat			5-15-61	++							2+
2531	Beware of Children (80) Com....	AIP			6- 5-61	+	+		+		±		4+1-
2528	Big Show, The (113) © Dr...20th-Fox				5-22-61	++	+	±	+	++	+	++	10+1-
2520	Bimbo the Great (87) Circus Dr...WB				5- 1-61	+	±	±	±	±	±	±	5+5-
2504	Black Sunday (84) Horror Dr....AIP				2-20-61	+	+	+	++	++	+	+	9+
2516	Blast of Silence (77) Drama	U-I			4-17-61	+	±	±	++	±	±		7+3-
2496	Blueprint for Robbery (88) Cr.....	Para			1-23-61	+	++	+	+	+	+	±	8+1-
2543	Brainwashed (102) Dr.	AA			7-10-61	±	++	++	+	+			7+1-
2534	By Love Possessed (115) Drama....UA				6-12-61	+	±	±	++	+	+	+	8+2-
-C-													
2485	Caitiki, The Immortal Monster (76) Sc.-F'n	AA			12- 5-60	±	+			±	-	-	3+4-
2512	Canadians, The (85) © Dr...20th-Fox				3-20-61	±	±	-	+	+	±		6+4-
2494	Carry On, Constable (86) Com...Gov'n'r				1-16-61	+		+	+				3+
2495	Carthage in Flames (111) Spectacle Drama	Col			1-23-61	±	±	±	+	±	±	±	7+6-
2488	Cimarron (140) © Dr.....MGM				12-19-60	++	++	++	++	++	++	++	13+
2482	Cinderella (88) Comedy ....Para				11-28-60	++	±	+	++	+	±	+	9+2-
2497	Circle of Deception (100) Dr. 20th-Fox				1-30-61	+	++	±		++	+	+	7+1-
2491	Code of Silence (75) Melodrama	Sterling World-SR			1- 9-61	+							1+
2544	Come September (112) © Com...U-I				7-10-61	++	+	++	++	++			9+
2487	Crazy for Love (80) Com.....Ellis				12-19-60	±							1+1-
2494	Cry for Happy (110) © Com....Col				1-16-61	+	+	+	++	++	±	+	9+1-
2521	Cry Freedom (90) Dr.....Parallel				5- 8-61	±		+	+				3+1-
2521	Curse of the Werewolf, The (91) Horror Drama	U-I			5- 8-61	++		++			+	+	8+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2538	Follow a Star (102)	Comedy	....	Zenith	6-19-61	±	—			+	±	3+3—
2483	Four Desperate Men (105)	Melo...	Cont'l		12- 5-60	++						2+
2498	Foxhole in Cairo (68)	Dr.....	Para		1-30-61	+	++	—	+	±	±	7+4—
2495	French Mistress, A (91)	Com....	F-A-W		1-23-61	±	+	+	+	+		5+1—
2507	Frontier Uprising (68)	W'n	.....	UA	3- 6-61	+	+	±	±	±		6+3—
—G—												
2523	Gambler Wore a Gun, The (67)	W'n..	UA		5-15-61	±	±			±		4+4—
2531	Get Outta Town (65)	My...	Sterling Wild		6- 5-61	±						1+1—
2533	Gidget Goes Hawaiian (102)	C/M..	Col		6-12-61	+	—	+	+	++	++	8+1—
2495	Go Naked in the World (103)	© Drama	.....	MGM	1-23-61	+	++	+	++	±	±	9+2—
2491	Goddess of Love, The (68)	© Spectacle	.....	20th-Fox	1- 9-61	+	—			±		2+2—
2500	Gold of the Seven Saints (88)	Outdoor Drama	.....	WB	2- 6-61	±	++	+	+	++	+	9+1—
2490	Goliath and the Dragon (90)	© Costume Spectacle	.....	AIP	12-26-60	+	+	—	+	±	±	5+4—
2544	Goodbye Again (120)	Dr.....	UA		7-10-61	+	+	++	++	±	±	10+1—
3498	Gorgo (78)	© Adv. Dr.	.....	MGM	1-30-61	++	±	+	+	+	++	9+2—
2486	Grass Is Greener, The (105)	© Comedy	.....	U-I	12-12-60	+	++	+	++	—	+	9+1—
2481	Great Impostor, The (112)	Dr.....	U-I		11-28-60	++	++	+	++	++	++	12+—
2540	Green Helmet, The (88)	Ac.....	MGM		6-26-61	+	—	+		+	±	4+2—
2542	Girl in Room 13, The (79)	.....	Astor		7- 3-61	+						1+
2529	Gun Fight (68)	Western	.....	UA	5-29-61	±	±	+	+	—		4+3—
2533	Guns of Navarone, The (157)	© War Adventure	.....	Col	6-12-61	++	++	++	++	++	++	14+—
—H—												
2515	Hand, The (61)	Melodrama	.....	AIP	4-17-61	+						1+
2488	Hand in Hand (75)	Dr.....	Col		12-19-60	+	++	++	++	++	++	13+—
2487	Herod the Great (93)	© Costume Spectacle	.....	AA	12-19-60	+		±	+	±	±	6+3—
2478	Heroes Die Young (76)	Melodrama	AA		11-14-60	+	±	±			±	4+3—
2486	High School Caesar (72)	Melo. Filmgroup			12-12-60	+						1+
2513	Hippodrome (96)	Action, (English-dubbed)	.....	Cont'l	3-27-61	+	+		+	+		4+
2535	Hitler's Executioners (78)	Documentary	.....	Vitalite	6-12-61	±		++				3+1—
2499	Home Is the Hero (83)	Dr.	Showcorp		2- 6-61	++	+			+	+	5+
2539	Homicidal (87)	Mys.	Col		6-26-61	+	++	+	+	++	+	9+
2546	Honeymoon Machine (88)	© Comedy	.....	MGM	7-17-61	++	+	+	++	++	++	10+
2506	Hoodlum Priest, The (101)	Dr.....	UA		2-27-61	++	++	+	++	+		10+
2530	House of Fright (80)	C Ho.....	AIP		5-29-61	+	±	±	+	±		5+3—
—I—												
2467	It Happened in Broad Daylight (97)	Dr. (Eng.-dubbed)	....	Cont'l	10-10-60	+	++		++	+	+	7+
2503	It Takes a Thief (94)	Melo...Valiant			2-20-61	+						1+
—J—												
2481	Jazz Boat (96)	© Dr/Music	.....	Col	11-28-60	+	±	±	+			4+2—
2479	Journey to the Lost City (90)	© Adv. Drama	.....	AIP	11-21-60	+	±	—	+	±	±	6+5—
—K—												
2471	Kill Me Tomorrow (80)	Melodr....	Tudor		10-24-60	+						1+
2540	King of the Roaring 20's (106)	Cr. Drama	.....	AA	6-26-61	+		±	++	+	+	6+1—
2536	King in Shadow (78)	Historical Dr.....	Exclusive		6-12-61	+						1+
2507	Konga (90)	Horror Drama	.....	AIP	3- 6-61	++	+	±	+	++		7+1—
—L—												
2533	Ladies Man, The (106)	Com.....	Para		6-12-61	++	±	+	+	++	+	9+2—
2532	Last Sunset, The (112)	W'n.....	U-I		6- 5-61	++	±	±	+	+	+	9+2—
2529	Last Time I Saw Archie, The (98)	Comedy	.....	UA	5-29-61	+	+	±	++	+	+	7+1—
2505	League of Gentlemen, The (113)	Comedy-Drama	.....	Kingsley	2-27-61	++	++	++		++	+	11+
2482	Left, Right and Center (90)	Comedy	.....	Bentley	11-28-60	++	±	++	+		++	9+1—
2493	Little Angel (90)	Com-Dr....	Murray		1-16-61	±	±		+		±	4+3—
2537	Little Shepherd of Kingdom Come, The (108)	© Dr.....	20th-Fox		6-19-61	±					±	2+2—
2465	Little Shop of Horrors, The (70)	Horror Comedy	.....	Filmgroup	10- 3-60	+		+				2+
2502	Long Rope, The (61)	© W'n..	20th-Fox		2-13-61	+	++	±	±	+	+	7+1—
2513	Look in Any Window (87)	Dr.....	AA		3-27-61	+	—	—	±	±	—	4+6—
2534	Love in a Goldfish Bowl (87)	Comedy/Songs	.....	MGM	6-12-61	+	±	±	+	—	±	6+4—
—M—												
2524	Mad Dog Coll (86)	Ac Dr.....	Col		5-15-61	+	+	±	+	±	±	7+3—
2489	Magdalena (76)	Melodrama	.....	SR	12-26-60	±						1+1—

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

†† Very Good: † Good: ± Fair: - Poor: = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	+	—				±	—	2+3	
2516	Shadow (87)	Drama	Lion Int'l	4-17-61	+	+	+	+	+	+	+	9+	
2521	Shadow of the Cat, The (79)	Horror Drama	U-I	5-8-61	+		±	+		+	±	5+2	
2475	Shakedown, The (91)	Action	U-I	11-7-60	+			+			—	3+1	
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	+							1+	
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	±	+	+	±	±	±	+	10+1	
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±						—	1+2	
2539	Silent Call, The (63)	C Dr.	20th-Fox	6-26-61	±		+		+	+		4+1	
2528	Snake Woman, The (68)	Horror	UA	5-22-61	±	±	—	±	±	—	±	5+7	
2502	Sniper's Ridge (61)	© Dr.	20th-Fox	2-13-61	—	+	+					5+4	
2530	Snow White and the Three Stooges (93)	© Fant'y	20th-Fox	5-29-61	±	±	—	±	+	+	+	8+2	
2485	Spring Affair (69)	Comedy	SR	12-12-60	±		+	±	+			4+2	
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±		±			—		1+4	
2525	Steel Claw, The (96)	Ac.	WB	5-15-61	±	+	—	+	±	±		5+4	
2536	Stop Me Before I Kill! (93)	Suspense Dr.	Col	6-12-61	+	+	+		±	+	+	6+1	
2476	Sundowners, The (133)	Dr.	WB	11-7-60	±	±	±	±	±	±	±	14+	
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	±	+	±	±	±	±	±	12+1	
2488	Sword and the Dragon (83)	Folklore Spectacle	Valiant	12-19-60	+						+	2+	
2494	Sword of Sherwood Forest (80)	© Adventure Drama	Col	1-16-61	+	±	+	+	±	±	±	8+3	
—T—													
2539	Tammy Tell Me True (97)	Com. Dr.	U-I	6-26-61	+	±	+	±	+	±		8+1	
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	+			±		±	+	4+2	
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	+	±	+		+	±		5+2	
2543	Thief of Baghdad (90)	© Ad. Fantasy	MGM	7-10-61	+	+	±	+	±			5+2	
2534	Three Blondes in His Life (73)	Mystery	Cinema Assoc	6-12-61	±		—		±			2+3	
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col	12-12-60	+	+	±	±	±	±	±	11+	
2542	Time Bomb (92)	Suspense Dr.	AA	7-3-61	+				±			2+1	
2498	Tomboy and the Champ (92)	Comedy-Drama	U-I	1-30-61	+	±		+		+		4+1	
2481	Tormented (75)	Horror Drama	AA	11-28-60	+			+	+			3+	
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±							1+1	
2510	Trapp Family, The (106)	Comedy-Drama	20th-Fox	3-13-61	+	+	±	±	±	±	±	7+3	
2541	Trouble in the Sky (76)	Action-Dr.	U-I	7-3-61	±							1+1	
2493	Tunes of Glory (106)	Dr.	Lopert	1-16-61	±	±	±	±	±	±	±	13+	
2544	20,000 Eyes (61)	© Dr.	20th-Fox	7-10-61	+		±	+	±			5+2	
2525	Two Loves (100)	© Drama	MGM	5-15-61	±	±	±	±	±	±	±	11+	
2538	Two Rode Together (109)	Dr.	Col	6-19-61	±	+	±	±	±	±	±	10+2	
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	+	±	±	±	±	±	±	9+	
—U—													
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	+	±	+	+	±	±	±	7+3	
2492	Unfaithfuls, The (89)	Melodrama	AA	1-9-61	+					—	±	2+2	
2545	Upstairs and Downstairs (100)	Comedy	20th-Fox	7-17-61	±	±	+			+	+	7+	
—V—													
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	+	±	+	+	±	±	±	10+	
2540	Voyage to the Bottom of the Sea (105)	© Ad.	20th-Fox	6-26-61	+	+	+	±	±	±	±	8+1	
—W—													
2483	Wackiest Ship in the Army, The (99)	© Comedy	Col	12-5-60	+	±	±	±	±	±	±	11+1	
2527	Warrior Empress, The (89)	© Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	7+5	
2515	Watch Your Stern (88)	Com.	Magna	4-3-61	+	±	±	±				6+1	
2484	Where the Boys Are (99)	© Com.	MGM	12-5-60	±	±	±	±	±	±	±	13+	
2532	When the Clock Strikes (72)	Mystery	UA	6-5-61	±	—	±	+	±	—		4+5	
2500	White Warrior (86)	© Adv. Dr. (Eng. dubbed)	WB	2-6-61	+	±	—	+	±	±	±	7+4	
2537	Wild in the Country (114)	© Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	±	7+4	
2475	Wild Rapture (68)	Documentary	Exclusive-SR	11-7-60	+							1+	
2508	Wings of Chance (76)	© Outdoor Drama	U-I	3-6-61	±	—			+	+		3+2	
2487	Wizard of Baghdad (92)	© Costume Comedy	20th-Fox	12-19-60	+	±	±	+	+	+	+	7+2	
2480	World of Suzie Wong, The (129)	Drama	Para	11-28-60	±	±	±	±	±	±	±	12+	
—XYZ—													
2518	Young Love (80)	Drama	Exclusive	4-24-61	±							1+	
2497	Young One, The (96)	Dr.	Valiant	1-30-61	+	+	±	±	±	±	±	9+3	
2517	Young Savages, The (103)	Dr.	UA	4-24-61	±	±	+	±	±	±	±	11+	

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V Vistovision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol □ denotes BOXOFFICE Blue Ribbon Award; color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type Rel. No.	AMERICAN INT'L	Type Rel. No.	COLUMBIA	Type Rel. No.	M-G-M	Type Rel. No.	PARAMOUNT	Type Rel. No.
<p>③Herod the Great (95) Ad..6016 Edmund Purdom, Sylvia Lopez</p>				<p>③The 3 Worlds of Gulliver (100) SuperDynamation..Ad..517 Kerwin Mathews, Jo Morrow</p> <p>Please Turn Over (86)....C..518 Ted Ray, Jean Kent</p> <p>Jazz Boat (95) ©CD/M..519 Anthony Newley, Anne Aubrey</p>		<p>③Where the Boys Are (99) ©C..110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis</p>		<p>③CinderFella (91) ....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Albergretti</p>	DECEMBER
<p>Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka</p>				<p>③The Wackiest Ship in the Army (99) ©C..521 Jack Lemmon, Ricky Nelson</p> <p>③Sword of Sherwood Forest (80) .....Ad..522 Richard Greene, Peter Cushing</p>		<p>③Go Naked in the World (103) ©D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten</p>		<p>Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley</p> <p>Foxhole in Cairo (68) ....D..6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven</p>	JANUARY
		<p>Portrait of a Sinner (96) .....D..507 Nadja Tiller, Tony Britton, William Bendix</p> <p>Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson</p>		<p>Hand in Hand (75) ....D..523 John Gregson, Sybil Thorndike</p> <p>Passport to China (75)....Ac..527 Richard Basehart, Lisa Gastoni</p> <p>③Carthage in Flames (93) ① .....Ad..528 Anne Heywood, Jose Suarez</p>		<p>③Gorgo (76) .....Ad..105 Bill Travers, Vincent Winter</p>		<p>③World of Suzie Wong (126) .....D..6008 William Holden, Nancy kwan, Sylvia Syms</p> <p>③The Savage Innocents (89) ① .....D..6004 Anthony Quinn, Yoko Tani, Anna May Wong</p>	FEBRUARY
<p>Dondi (100) .....C..6102 David Janssen, Patti Page, David Kory</p> <p>Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner</p>		<p>The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt</p> <p>③Konga (90) ©Ho..603 Michael Gough, Jess Conrad, Margo Johns</p>		<p>③Cry for Happy (110) © CD..529 G. Ford, Milko Taka, D. O'Connor</p> <p>Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn</p> <p>③Pepe (157) ©C/M..520 Cantinflas, D. Dalley, Shirley Jones</p>		<p>③Cimarron (147) ©D..108 Glenn Ford, Maria Schell</p> <p>The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet</p>			MARCH
<p>Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot</p>		<p>Beware of Children (80) ..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood</p>		<p>A Raisin in the Sun (125) ..D..533 Sidney Poitier, Claudia McNeil</p> <p>The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee</p>				<p>③All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson</p>	APRIL
<p>Angel Baby (98) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens</p> <p>③David and Goliath (93) ©Bib D...6106 Orson Welles, Ivo Payer, Pierre Cressoy</p>		<p>③House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams</p> <p>Operation Camel (65) ....C..605 Nora Hayden, Louise Renard</p>		<p>Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward</p> <p>Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse</p> <p>Stop Me Before I Kill (105) ©D..535 Claude Dauphine, Diane Cilento</p> <p>Mein Kampf (121).....Doc..538 ③Warrior Empress (89) ©Ad..524 Kerwin Mathews, Tina Louise</p>		<p>③Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall</p> <p>③Two Loves (100) © ...D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins</p>		<p>③One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer</p>	MAY
<p>King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney</p> <p>Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom</p>		<p>③Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster</p>		<p>Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin</p> <p>Most Dangerous Man Alive (82) .....Ac..541 Ron Randall, Debra Paget, Elaine Stewart</p>		<p>③Ring of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin</p> <p>The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nanety Walters</p>		<p>③Love in a Goldfish Bowl (88) ©C/M..6018 Tommy Sands, Fabian, Jan Sterling</p>	JUNE
<p>Armored Command (99) ..Ac..6109 Howard Keel, Tina Louise</p>		<p>③Alakazam the Great (85) An..608 Cartoon feature, with voices of Frankie Avalon and others</p>		<p>JULY-AUGUST</p> <p>③Gidget Goes Hawaiian (102) ©C..601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett</p> <p>③The Guns of Navarone (157) ©D..603 Gregory Peck, David Niven</p> <p>③Two Rode Together (108) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal</p>		<p>③Morgan the Pirate (97) ©Ad..120 Steve Reeves, Valerie Lagrange</p> <p>③The Honeymoon Machine (88) ©C..122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton</p> <p>③Magic Boy (83) .....An..107 Feature-length cartoon</p> <p>③The Secret of Monte Cristo (80) ©Ad..121 Rory Calhoun, Patricia Bredin</p>		<p>JUNE-JULY-AUG.</p> <p>③The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds</p> <p>③The Ladies Man (106) ..C..6015 Jerry Lewis, Helen Traubel</p> <p>③On the Double (92) ① C..6016 Danny Kaye, Dana Wynter</p>	JULY
		<p>③The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders</p>				<p>③Ada (108) ©D..124 Susan Hayward, Dean Martin, Ralph Meeker</p> <p>③Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll</p>			AUGUST
<p>Twenty Plus Two (100) ..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Morehead</p>				<p>③Loss of Innocence (100) ..D.. (was "Greengage Summer") Kenneth More, Daniele Darrieux Susannah York</p> <p>Scream of Fear (..)D.. Susan Strasberg, Ronald Lewis</p> <p>Queen of the Pirates (..) S .....Sp.. Giana Marie Canale, M. Serato</p> <p>Belle Summers (..)D.. Polly Bergen</p>		<p>③A Thunder of Drums (..) ©OD.. Richard Boone, George Hamilton, Luana Patten</p>		<p>③Blood and Roses (74) ..D..6101 Mel Ferrer, Amette Vadim, Elsa Martinelli</p> <p>Restless (..)D..6102 Jeffrey Hunter, Stella Stevens, David Janssen</p>	SEPTEMBER

FEATURE CHART

The key to letters and combinations
Drama; (An) Animated-Action; (C)
with Music; (Doc) Documentary; (D)
Historical Drama; (M) Musical; (My)

thereof indicating story type: (Ad) Adventure Drama; (Ac) Action
Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama
Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi)
Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	Type	Rel. No.	UNITED ARTISTS	Type	Rel. No.	UNIVERSAL-INT'L	Type	Rel. No.	WARNER BROS.	Type	Rel. No.	COMING
DECEMBER	Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) ©W..056 Elvis Presley, Barbara Eden Esther and the King (109) ©D..057 Joan Collins, Richard Egan Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni			Police Dog Story (61).....Doc..6029 James Brown, Merry Anders The Facts of Life (104).....C..6104 Bob Hope, Lucille Ball			The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren			The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns			ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan El Cid ⑦ .....D.. Charlton Heston, Sophia Loren
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale			Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman			The Grass Is Greener (105) ⑦ .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons			A Fever in the Blood (117) .....D..008 Elmer Zimballist Jr., Angie Dickinson			AMERICAN-INT'L Reptilicus .....SF.. Bodil Miller Journey to the 7th Planet..SF.. John Agar, Greta Thyssen Black Mutiny ⑦ .....Ad.. Don Megowan, Silvana Pampanini Mysterious Island .....Ac.. Leopold Salcedo, Diane Jergens
FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner			The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78).....6106 Ron Foster, Milko Taka			The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan			Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepi)			COLUMBIA The Devil at 4 O'clock ©..D.. Spencer Tracy, Frank Sinatra Mysterious Island .....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Barabbas ⑦ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Land'ady.....C.. Jack Lemmon, Kim Novak, Fred Astaire
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements			The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68).....W..6103 Jim Davis, Nancy Hadley			Wings of Chance (76).....OD..6111 James Brown, Frances Rafferty			The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll			MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havill- land, George Hamilton, Yvette Mimieux King of Kings ⑦ .....Bib D.. Jeffrey Hunter, Siobhan McKenna
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse			The Minotaur (92) ©Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90).....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback			Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111).....D..6109 Richard Widmark, Sonja Ziemann			The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton			PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Hatari! .....Ad.. John Wayne, Red Buttons Hell is for Heroes .....D.. Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart My Geisha .....C.. Shirley MacLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson
MAY	Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson			The Young Savages (103).....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders Gun Fight (62) .....W..6113 James Brown, Joan Staley			Posse From Hell (89).....W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster			The Steel Claw (96).....Ac..012 George Montgomery, Charlto Luna			
JUNE	Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld Snow White and the Three Stooges (107) ©C..130 Carol Heiss, Stooges			Snake Woman (68) .....Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries			Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten			The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke Bimbo the Great (87).....Ad..014 Charles Holm, Mary Ann Shields			
JULY	Misty (92) ©OD..131 David Ladd, Arthur O'Connell Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon			By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimballist Jr., The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders			Trouble in the Sky (76).....Ac..6118 Michael Craig, Elizabeth Seal Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin			Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens			
AUGUST	Francis of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman Marines, Let's Go (..) © C..137 David Hudson, Tom Tryon, Linda Hurlbut			The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr Goodbye Again (120) .....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65).....Ac..6121 Gregg Palmer, June Kenney			Blast of Silence (77).....D..6120 Allen Baron, Molly McCarthy			Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz			
SEPTEMBER	You Have to Run Fast (73) .....Ac..6122 Craig Hill, Elaine Edwards Three on a Spree (..).....C..6123 Jack Watling, Carole Lesley						Come September (112) ©C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin			World by Night (103) ⑦ .....Doc..151 A tour of world-famed night spots			WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Gregory Peck, Polly Bergen The Outsider .....D.. Tony Curtis, Jas. Francis

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

① Ten Who Dared (92) Ad.. Nov 60
John Beal, Brian Keith
② Swiss Family Robinson
(128) Panavision ..Ad..Dec 60
Dorothy McGuire, John Mills,
James MacArthur, Tommy Kirk
③ One Hundred and One
Dalmatians (80) ...An..Mar 61
④ The Absent-Minded Professor
(97)C..May 61
Fred MacMurray, Nancy Olson,
Keenan Wynn, Tommy Kirk
⑤ The Parent Trap (123) C..Jul 61
Maureen O'Hara, Brian Keith,
Hayley Mills
⑥ Nikki, Wild Dog of the
North (73)Ad..Jul 61
Jean Coutu, Nikki (dog star)

CONTINENTAL

It Happened in Broad
Daylight (97)D..Sep 60
Helen Lubman, Michel Simon
The Entertainer (97)D..Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces
(98)D..Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C..Dec 60
Terry-Thomas, Athene Seyler
⑦ Hippodrome (96) ..Ac..Mar 61
(Eng-dubbed) Gerhard Reldmann,
Margit Nank
Saturday Night and Sunday
Morning (90)D..Apr 61
Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83)D..Jan 61
Victoria Grayson, Tayeh
FILMS-AROUND-THE-WORLD
A French Mistress (91) C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63)D..Jun 60
Jack Nicholson, Georgianna Carter
⑧ Last Woman on Earth
(71)D..Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors
(70)HoC..Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D..Nov 60
John Ashley, Gary Vinson
Date Bait (71)D..Nov 60
Gary Clark, Mario Ryan
⑨ Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf,
Barbara Morris

GOVERNOR

Carry On, Nurse (89)C..
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLY-UNION

The League of Gentlemen

(113)CD..Feb 61

Jack Hawkins, Nigel Patrick
K. GORDON MURRAY
⑩ Santa Claus (94)F..Nov 60
Narrated by Ken Smith
⑪ Little Angel (90) ..CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ..C..Nov 60
Melina Mercouri, Jules Dassin
⑫ Tunes of Glory (106) D..Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

⑬ The Deadly Companions
(90) PanavisionW..Jul 61
Maureen O'Hara, Brian Keith,
Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
(71)Ho..Jan 61
Gianna Maria Canale, Carlo
D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'R

The Half Pint (73)C..Oct 60
Pat Goldin, Tommy Blackman
⑭ The Last Rebel (83) ..Ac..Dec 60
Carlos Thompson, Ariadna Welter
Code of Silence (75) ..Cr..Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
(72)Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street
(93)Ad..Mar 61
Peter Wyngarde, Donald Sinden
⑮ Nature Girl and the Slave
(70)Ad..May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

⑯ Sword and the Dragon
(83)Ad..Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95) ..D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103) D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85)Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94) ..D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners
(78)Doc..Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74)9-19-60
(Kingsley) ..Elsa Daniel

FRANCE

Breathless (89)3-6-61
(F-A-W) ..Jean Seberg, Jean-
Paul Belmondo
⑰ Big for an Eye, An
(93)10-5-60
(Manhattan) ..Curt Jurgens
Love Game, The (85)2-13-61
(F-A-W) ..Jean-Pierre Cassel,
Genevieve Chiny, Jean-Louis Maury
Modigliani of Montparnasse
(110)3-6-61
(Cont'l) ..Gerard Philipe, Lilli
Palmer, Anouk Aimee, L. Padovani
No Morals (77)11-14-60
(Mishkin) ..Jeanne Moreau
Ostrich Has Two Eggs, The
(89)11-21-60
(Janus) ..Pierre Fresnay, Simone
Renant
Port of Desire (85)2-5-60
(Kingsley-Union) ..H. Neff
Rules of the Game (104) 4-17-61
(Janus) ..Jean Renolr, Pauline
Lubost
Rue de Paris (90)12-12-60
(Lopert) ..Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
(President) ..Hardy Kruger, E.
Muhrer
Glass Tower, The (104) ..10-3-60
(Ellis) ..Lilli Palmer
Rest Is Silence, The (106) 10-3-60
(F-A-W) ..Hardy Kruger, P. Van
Eyck
Three-Penny Opera, The
(113)11-21-60
(Brandon) ..Lotte Lenya, Rudolph
Forster

GREECE

Counterfeit Coin (120) ..10-3-60
(Atlantis) ..K. Logothetides

Moussitsa (75)6-5-61
(Greek Pictures) A. Vouyouklaki
288 Stournara St. (90) ..2-27-61
(Atlantic) ..Orestis Makris,
Sophia Vembo

ITALY

Big Deal on Madonna St.,
The (91)1-30-61
(UMPO) ..V. Gassman, Toto
Holiday Island (105)11-14-60
(Brandon) ..Vittorio de Sica
La Dolce Vita (175)4-24-61
(Astor) ..Marcello Mastroianni,
Anita Ekberg, Anouk Aimee, Alain
Cuny
L'Avventura (145)6-5-61
(Janus) ..Monica Vitti, Gabriele
Ferzetti, Lea Massari
Two Women (105)6-19-61
(Embassy) ..Sophia Loren,
Jean-Paul Belmondo
Wild Love (86)5-1-61
(Ellis) ..Franco Interlenghi

JAPAN

⑱ Rikisha Man, The (105) 5-8-61
(Cory) ..Toshiro Mifune
Road to Eternity (181) ..2-27-61
(Beverly) ..Tatsuya Nakadai

SWEDEN

Dreams (86)8-8-60
(Janus) ..E. Dahlbeck, H. Anders-
son
Unmarried Mothers (79) ..3-13-61
(President) ..E. Eklberg, B. Logart
Virgin Spring, The (88) ..12-12-60
(Janus) ..Max von Sydow,
Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) ..1-31-61
(Kingsley) ..Vladimir Ivashov,
Shanna Prokhorenko (also Eng-
dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No.

Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

5424 French Fried Frolic (16 1/2)Feb 61
5434 Hectic Honeymoon (17)Jan 61
5425 Should Husbands Marry? (17)Apr 61
5435 Aim. Fire, Scout (16)Mar 61
5426 He Flew the Shrew (16 1/2)May 61
5436 Man or Mouse (18)Jun 61

CANDID MICROPHONE (Reissues)

5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61
5555 No. 5, Ser. 2 (11)Mar 61
5556 No. 6, Ser. 2 (10 1/2)Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10)May 61

COLOR FAVORITES (Technicolor Reissues)

5604 Way of All Pests (7 1/2)Nov 60
5605 Four Wheels, No Brakes (6 1/2)Nov 60
5606 Skeleton Frolic (7 1/2)Dec 60
5667 Babie Boogie (6)Jan 61
5608 Pickled Puss (6 1/2)Jan 61
5609 Christopher Crumpet's Playmate (6 1/2)Feb 61
5610 Swiss Tease (6)Mar 61
5611 The Rise of Dutton Lang (6 1/2)Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2) May 61
5614 Topsy Turkey (6 1/2)Jun 61
5615 Punchy de Leon (6 1/2)Jul 61

FILM NOVELTIES (Reissues)

5851 Canine Crimebusters (10)Oct 60
5852 Push Back the Edge (10)Dec 60
5853 Community Sings No. 1, Ser. 13 (10)Mar 61
5854 Yukon Canada (10)Apr 61
LOOPY de LOOP (Color Cartoons)
5702 Here Kiddie Kiddie (6 1/2)Dec 61
5703 Countdown Clown (6 1/2) Jan 61
5704 Happy Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky Day (6 1/2)May 61
5707 Fee Fie Foes (6 1/2)Jun 61
5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES (Technicolor)

5754 Magoo Makes News (6) (Both © and standard) ..Dec 60
5755 Hotsy Footsey (7)Feb 61
5756 Magoo's Canine Mutiny (Both © and standard) ..Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)Jul 61

SPECIAL COLOR FEATUERTTES

5441 Wonderful Hong Kong (19 1/2)Jan 61
5442 Splendors of Paris (19)May 61
5443 Wonderful Greece (19) Jun 61

SERIALS (15 Chapter-Reissues)

4160 King of the CongoJun 60
5120 Son of GeronimoNov 60
5140 The Great Adventures of Captain KiddMar 61

STOOGIE COMEDIES (Reissues)

5401 Income Tax Sappy (16 1/2)Sep 60
5402 Pardon My Backfire (16)Oct 60
5403 Musty Musketeers (16) Nov 60
5404 Pals and Gals (16)Jan 61
5405 Knutsy Knights (17 1/2)Feb 61
5406 Shot in the Frontier (16)Apr 61
5407 Scotched in Scotland (15 1/2)May 61
5408 Fling in the Ring (16)Jul 61

THRILLS OF MUSIC (Reissues)

5951 Ray Anthony & His Orchestra (10 1/2)Oct 60
5952 Shorty Sherlock & His Orchestra (8 1/2)Dec 60
5953 Skitch Henderson & His Orchestra (10)Feb 61
5954 Boyd Raeburn & His Orchestra (11)May 61

WORLD OF SPORTS

5801 Rastlin' Champs (10) Dec 60
5802 Hit Shooters (9 1/2)Feb 61
5803 Water-Sports Champs (10)Apr 61

Prod. No.

Rel. Date

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues)

All 1.75-1 Ratio
W261 Pet Peeve (7)Sep 60
W262 Mice Follies (7)Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7)Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7)Sep 60
W272 Mouse for Sale (7)Sep 60
W273 Cat Fishin' (8)Sep 60
W274 Part Time Pal (8)Sep 60
W275 Cat Concerto (7)Sep 60
W276 Dr. Jekyll and Mr. Mouse (7)Sep 60
Tex Avery's
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT CARTOON CHAMPIONS Herman and Katnip

S20-1 Rail Rodents (7)Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for Two (7)Sep 60
S20-4 Mouse Trapeze (7)Sep 60
Novelties
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or Butts (6)Sep 60
S20-7 Candy Cabaret (7)Sep 60
S20-8 The Oily Bird (7)Sep 60

COLOR SPECIALS (2 Reels)

B20-1 Carnival in Quebec (16)Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic)Sep 60
B20-3 Lifeline to Hong Kong (17) AnamorphicApr 61

MODERN MADCAPS (Technicolor)

M20-1 Galaxia (7)Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustache (6)Jan 61
M20-5 The Kid From Mars (6)Mar 61
M20-6 The Mighty Termites (6)Jun 61

NOVELTOON (Technicolor)

P20-1 Northern Mites (6)Nov 60
P20-2 Miceniks (6)Dec 60
P20-3 The Lion's Busy (6)Mar 61
P20-4 Goodie the Gremlin (6)Apr 61
P20-5 Alvin's Solo Flight (7) Apr 61
P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED (Anamorphic-Color—1 Reel)

D20-1 Kings of the Keys (9)Sep 60
D20-2 Big "A" (9)Sep 60
D20-3 A Sport Is Born (10)Nov 60
D20-4 Ten Pin Tour (9)Apr 61
D20-5 Speedway (10)May 61

THE CAT (Color Cartoons)

C20-1 Top Cat (8)Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel (12 1/2)Jul 61

TRAVELRAMA (Anamorphic-Color—1 Reel)

T20-1 Porpoise Posse (10)Mar 61

20th CENTURY-FOX MOVIE TONE CINEMASCOPES (Color)

7101 Australian Water Sports (9)Jan 61
7102 Assignment Mexico (10) Feb 61
7103 Algonquin Holiday (9)Mar 61
7104 Adventure in Rhythm (9)Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10)Jun 61

SPECIALS

7054 Tiger in the Tea (10) C'Scope. De Luxe colorJul 60
7055 Call of the Holy Land (19) 2D (B&W)Nov 60
TERRYTOON 2-D's All Ratios—Color
5121 The Mysterious Package (6)Jan 61
5122 Cat Alarm (6)Feb 61
5123 Drum Roll (7)Mar 61
5124 Ra'roaded to Fame (7)May 61
5125 The First Fast Mail (6)May 61

Prod. No.

Rel. Date

TERRYTOONS (Color-CinemaScope)

5101 Night Life in Tokyo (6)Feb 61
5102 So-So Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6)Jun 61

UNIVERSAL-INT'L COLOR PARADE

4171 Valley of the Mekong (9)Nov 60
4172 The Lion City (9)Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9)Mar 61
4176 Puerto Rican Playland (8)Apr 61
WALTER LANTZ CARTUNES (Technicolor—Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
4111 Southern Fried Hospitality (Woody Woodpecker)Nov 60
4112 Fowled Up Falcon (Woody Woodpecker)Dec 60
4113 Poop Deck Pirate (Woody Woodpecker)Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 EggknapperFeb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker)Mar 61
4118 Papoose on the Loose, Apr 61
4119 Clash and CarryApr 61

WALTER LANTZ REISSUES (Color Cartunes—Can be projected in the Anamorphic process, 2.35-1)

4131 Helter Shelter (6)Nov 60
4132 Witch Crafty (6)Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)Feb 61
4135 Squashootin' Square (6)Mar 61
4136 Bronco Busters (6)Apr 61
SPECIAL
4104 Football Highlights of 1960 (10)Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS. BLUE RIBBON HIT PARADE

Technicolor Reissues—7 min.
8301 Room and BirdSep 60
8302 Crooked QuackOct 60
8303 His Hare-raising Tale Oct 60
8304 Gift WrappedNov 60
8305 Little Beau PepeDec 60
8306 Tweet Tweet Twenty, Dec 60
8307 Bunny HuggedJan 61
8308 Wearing of the Grin, Feb 61
8309 Beep DeepMar 61
8310 Rabbit FireApr 61
8311 Feed the KittyApr 61
8312 The Lion's BusyMay 61
8313 Thumb FunJun 61
8314 Corn PlasteredJul 61
8315 Kiddin' the KittyAug 61
8316 Ballot Box BunnyAug 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8721 From Hare to HeirSep 60
8722 Lighter Than HareDec 60
8723 The Abominable Snow RabbitMay 61
8724 Compressed HareJul 61

MERRIE MELODIES LOONEY TOONS (Technicolor—7 min.)

8701 The Dixie FryerSep 60
8702 Hopalong CasualtyOct 60
8703 Trip for TatOct 60
8704 Doggone PeopleNov 60
8705 High NoteDec 60
8706 Cannery WoeJan 61
8707 Zip 'n SnortJan 61
8708 Hoppy DazeFeb 61
8709 Mouse on 57th St.Feb 61
8710 Strangled EggsMar 61
8711 Birds of a FeatherApr 61
8712 D'Fighting! OnesApr 61
8713 Lickety-SplatJun 61
8714 A Scent of the MatterhornJun 61
8715 Rebel Without ClawsJul 61
8716 The Pied Piper of GuadalupeAug 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reel)

8001 Enchanted Is. (20)Oct 60
8002 The Man From New Orleans (20)Mar 61
8003 Winter Wonders (18)Jul 61
(One Reel)
8501 Riviera Days (10)Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10)Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)Jun 61
8506 Hawaiian Sports (9)Aug 61

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YOUR REPORT OF THE PICTURE YOU
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TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
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Title..... Company.....

Comment

Days of Week Played.....

Weather

Title..... Company.....

Comment

Days of Week Played.....

Weather

Title..... Company.....

Comment

Days of Week Played.....

Weather

Title..... Company.....

Comment

Days of Week Played.....

Weather

Exhibitor

Theatre..... Population.....

City..... State.....

FOREIGN LANGUAGE FEATURE REVIEWS

The Cow and I F Ratio: 1.85-1 Comedy

Zenith Int'l 98 Minutes Rel. June '61

France's engaging, horse-faced comedian, Fernandel, who became well known in the U. S. through Bob Hope's "Paris Holiday" and a stream of France-language imports, is the chief selling angle and the only reason for this ambling, mildly amusing, little World War II comedy. Fernandel is costarred with Marguerite, a cow, and, in consequence there is so little sex in the film that it becomes one of the rare French pictures suited for family audiences. Directed by Henri Verneuil, who adapted it with Henry Jeanson, and Jean Manse from a true story by Jacques Antoine, the film has some suspense as a homesick prisoner-of-war on a German farm escapes to his native France by leading a cow through the German lines, thus being taken for a simple laborer. Fernandel's misadventures during the trip get laughs and the most comic moment comes when the cow is led on a pontoon bridge and refuses to budge to let Nazi troops cross the river. Inge Schoener and Ellen Schwiers contribute slight feminine charm but no romance. Average audiences who like Fernandel will enjoy the film, as well as the Paul Durand harmonica theme music, recently recorded by Kapp Records.

Fernandel, Albert Remy, Rene Harvard,
Inge Schoener, Bernard Musson.

The Grouch F Ratio: 1.85-1 Comedy Drama

Greek Motion Pictures 107 Minutes Rel.—

The familiar fable of the sourpuss whose hardened exterior is softened by enforced care of a tiny infant provides the rollicking premise for this latest George Tzavellas comedy-drama, peopled out by Orestis Makris, as the title delineator; Mimi Fotopoulos, the wronged mother reunited with the errant father (Dinos Iliopoulos) after the baby's been given temporary haven by cafe owner Makris. While market response will come in large measure from the Greek population (it has Greek dialog, adequate English titles), there should be enough of the general public conditioned to Tzavellas' name to be in a receptive mood. Moreover, Manos Hadzidakis, who holds an Oscar for his "Never on Sunday" score, has performed like chores. Tzavellas was responsible for both story and direction and he's provided some fine moments, indeed.

Orestis Makris, Mimi Fotopoulos, Dinos Iliopoulos, Georgia Vassiliadeu.

Lisa, Tosca of Athens F Ratio: 1.85-1 Romantic Comedy

Hellenic Films 84 Minutes Rel. July '61

Love conquers all, says the main premise of this Greek import (English titles), and Zenia Kalogeropouloy, a most determined young woman, proves such can happen, even in far-off Athens—and despite obvious initial disapproval by her folks. She balks at a loveless marriage, goes off into the countryside, meets the man of her dreams, Kostas Kakavas, and then persuades the varied family echelons of command that she's entitled, too, to some pleasurable moments in the sun. Playoffs anticipatedly will be best in theatres catering to Greek-speaking audiences, although there is home expectation of interest in the art the-

atre field. The Gianris Maris screenplay has been ably directed by Sokratis Kapsaskis, and Delta Films produced, the U. S. release handled by Hellenic Films.

Zenia Kalogeropouloy, Kostas Kakavas,
Kostas Hatzihristos, D. Papagianopoulos.

Mumu

A Ratio: 1.85-1 Folk Legend

Artkino 42 Minutes Rel. Apr. '61

Turgenev's simple story of the deaf and dumb peasant compelled to follow the caprices of a parsimonious, bored, useless and uninteresting mistress, has been ably adapted to the screen by a Mosfilm troupe, headed by directors Anatoli Bobrovsky and Yevgeni Teterin and writer Christian Khersonsky. A mute giant, Afanasi Kochetkov, finds a little stray dog (Mumu) and pours his love and affection into care for the animal. But the man's tiny, secure world is abruptly shattered by realization that mistress Yelena Polevitskaya has designated a cobbler drunkard (Leonid Kmit) for husband to household servant Nina Grebshkova and, moreover, that the mistress has ordered the death, by drowning, of the dog. He leaves the unhappy household bound for the tiny village of his boyhood, there ostensibly to find some peace and contentment. Russian dialog is supplemented by English titles in this Artkino release.

Afanasi Kochetkov, Nina Grebshkova,
Yelena Polevitskaya, Leonid Kmit.

Naked in the Night

A Ratio: 1.85-1 Melodrama

Gotham Film
Releasing Corp. 83 Minutes Rel.—

Past industry performance has indicated there is a waiting audience of sorts for this type of sexual adventure, but it's questionable indeed if the general-run situations will be able to schedule same, in light of excessive bawdy sequences. A regenerated "call-girl" (Eva Bartok) falls in love with a most proper young engineer (Alexander Kerst), then reveals her profession in a burst of romantic sentiment only to have him turn away. They resume their acquaintance, much subdued. Miss Bartok, of course, has appeared in a number of U. S. attractions, and the film's premise is one that can beckon sociologists for press remarks. Dialog is in German and English titles accompany.

Eva Bartok, Sabina Sesselman,
Alexander Kerst.

Unknown Woman A Ratio: 1.85-1 Drama

Greek Motion Pictures 104 Minutes Rel.—

Dutifully harking back to the age-old refrain of how simple it is to deceive one's self, given proper motivation but slim reward, this Greek import (English titles) is significant in that it stars the distinguished Mme. Kyveli, First Lady of the National Theatre of Greece, here tearfully enacting a woman whose blitheful, seemingly unwariness spins out her own destruction, much to the obvious concern and consternation of her alarmed family. George Pappas, Alekos Alexandrakis, and dancer Boubouca aid Mme. Kyveli. Orestis Laskos, who also directed, based his probing screenplay on the Alexandre Bisson novel, "Madame X," and then proceeded to direct his principals with meticulousness. Finos production is released stateside by Greek Motion Pictures, Inc.

Mme. Kyveli, Vana Filippidou, George Pappas, Alekos Alexandrakis, Boubouca.

BOXOFFICE BookinGuide :: July 31, 1961

PLUS SERVICE

Listed herewith, alphabetically by companies, are all of the feature pictures reviewed in BOXOFFICE from January 1 through June 30, 1961. This is designed as a further convenience for Picture Guide users, the page numbers being the key to reviews kept therein. Between quarters, Review Digest pages serve as a cumulative P. G. index for feature pictures.

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Strong Trouper spotlight, excellent condition, \$625. Rhodes, Box 3386, Savannah, Georgia.

GENERAL EQUIPMENT—NEW

SIGN UP WITH THESE MASONITE Marquee Letters, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters, or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

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Complete booth equipment, chairs, etc., to furnish 400-seat house. Write Boxoffice, 9327.

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DRIVE-IN OPPORTUNITY: E-7 projectors, heavy pedestals, RCA soundheads, Altec amplification, lenses, Ashcraft hydroarcs w/water circulation, new 200W amplification, all for \$2,995. S.O.S., 602 W. 52nd, New York 19.

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65c. Best R/C Mfg. Company, 3211 St. John, Kansas City 23, Mo.

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

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Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9338.

Indoor for Immediate Lease: Northeastern U. S. 8,000 to 50,000. Experienced, aggressive, imaginative, educated young man wants to settle. All replies acknowledged. Boxoffice, 9326.

Wanted: Theatre to lease, with option to buy. 29 years experience. Now employed as General Manager, Frels Theatres, Inc., 8 years in this position. My employers know about this ad. J. D. Oliver, 407 W. Wisteria, Victoria, Texas.

TIRED OF IT ALL? Have Know How—over 20 years experience all phases. Will lease with option to buy conventional, drive-ins or both, Colorado, Oklahoma, Nebraska, California, Oregon, Washington, West Canada or Florida. Consider lease with percentage of gross if potential good. Send complete information. No family operations. Boxoffice, 9333.

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For Sale or Lease: 300-car drive-in, only drive-in serving Pulaski and Dublin, Virginia area. Other interest. Earl B. Faw, Pulaski Drive-In, Dublin, Virginia.

Sale or Lease: Three excellent drive-ins. Package or individual, you can have 1, 2, 3. Fairview, St. Marys, Pa.; Huntingdon, Huntingdon, Pa.; White Way, Warren, Pa. Health. Anderson, Mt. Jewett, Pa. Phone 4881 or 3511.

**Want Ads Work Fast!
Get Results at Once!
BOXOFFICE**

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

For Sale: Central San Joaquin Valley near air base. 700 seat house doing good business, priced below value. Contact A. D. Ruff, P.O. Box 426, Huron, California. Phone WH 5-2125.

Theatre in Northwest lower Michigan, resort area. Seats 350, fully equipped and air-conditioned. Attached annex rented year around. Full price, \$25,000. James Clouse, Bear Lake, Michigan.

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For Sale: 532-car drive-in theatre, county seat, nearest competition 23 miles. Retiring, full particulars on request. Twenty-five thousand down required. Sunset Theatre, Lapeer, Michigan.

For Sale: 200-car drive-in theatre located in central Florida. Population 8,500, nearest competition 25 miles. Good equipment, CinemaScope, Ballantyne sound. Room to expand, a money maker. \$27,000. Contact A. W. Durham, P.O. Box 36, Arcadia, Florida. WA 8-5199 or WA 9-4255.

West Texas money maker, 350 seats, good equipment, building with Penthouse. Fine cotton crop every year, new oil field. Best season coming. Mexican, American product. Fine place to re-locate, Chillicothe, Texas. Bargain. Send answers to Boxoffice, 9334.

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For Sale: Two hundred seat theatre, county seat, Central Indiana. Sacrifice, wish to retire, will finance. P. O. Box 237, Flora, Indiana or Flora Theatre phone.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers, Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

SAVE ON SEATS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

Theatre Exhibitors: Are you going to remodel? We can save you money. We can rebuild your own chairs or we can supply you with many thousands of late type chairs, the most durable and comfortable chairs that can be made today. Contact us before buying. Nick Diack, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N.Y. LA 8-3696.

3,369 Bodiform, International, Plywood chairs. Lone Star Seating, Box 1734, Dallas.

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BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warm, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

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Wanted: 16mm sound films. Phillips, Box 263, Bolton, Georgia.

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THEATRE

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TOWN

STATE

NAME

POSITION

A BLOCK-BUSTIN' SUCCESS EVERYWHERE!

NEW!
Hard-Hitting
RADIO
MATERIAL
ON BOTH PICTURES!

NEW!
TRAILER
IN COLOR
ON 'PERSUASION'!

NEW! LOBBIES
and POSTERS
ON BOTH PICTURES
PLUS 'COMBO'!

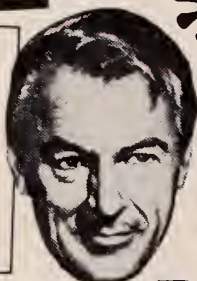
NEW!
MERCHANT
CO-OP
ART
ON BOTH PICTURES!

NEW! Fresh
NEWSPAPER
ADS
ON BOTH PICTURES
PLUS 'COMBO' ADS!

MOTION
PICTURE
INVESTORS

Motion Picture Investors, Inc. presents

BOXOFFICE CHEMISTRY
FOR A SUPERB
COMBINATION!



GARY COOPER · DOROTHY McGUIRE
ANTHONY PERKINS · MARJORIE MAIN

EXCITING STAR OF "PSYCHO"

IN **WILLIAM WYLER'S** PRODUCTION OF

FRIENDLY PERSUASION

COLOR by DE LUXE

On The Same Program With...

JOEL McCREA · VERA MILES · LLOYD BRIDGES
WALLACE FORD · EDGAR BUCHANAN

WICHITA

IN CINEMASCOPE AND TECHNICOLOR

Comedy Glows And Bullets
Roar... As Two Fine Motion
Pictures Thunder
Down The
Hall Of Fame!

NEW!
'GIMMICK'
HANDOUT
CARDS
ON 'PERSUASION'!

IS ON THE MOVE!

Mr. Exhibitor:
Book 'Em Today...It's Just
Like Money In The Bank!

SAMANTHA
THE GOOSE!

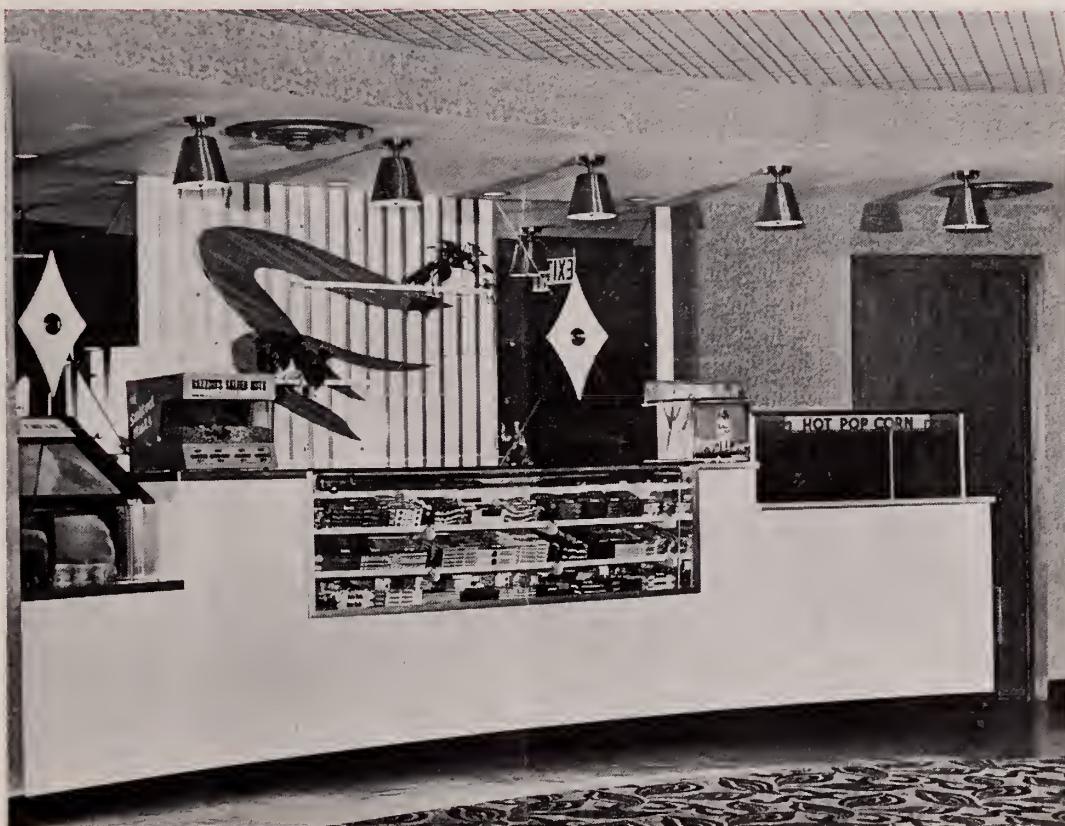
Allied Artists Pictures · Motion Picture Investors Re-releases

AUGUST 7, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

21
Fred A. Buerki
Wisconsin Union
Madison, Wisc.



This is the handsomely appointed refreshment bar in the new \$700,000 Fox Theatre built in Levittown, N. J., by Melvin H. Fox, Philadelphia and New Jersey exhibitor and owner of two dozen theatres. The bright, light bar stands out effectively against the lavender vinyl walls, and mirrored panels on either side of a fluted section make an interesting backbar treatment. The Fox seats 1,200.

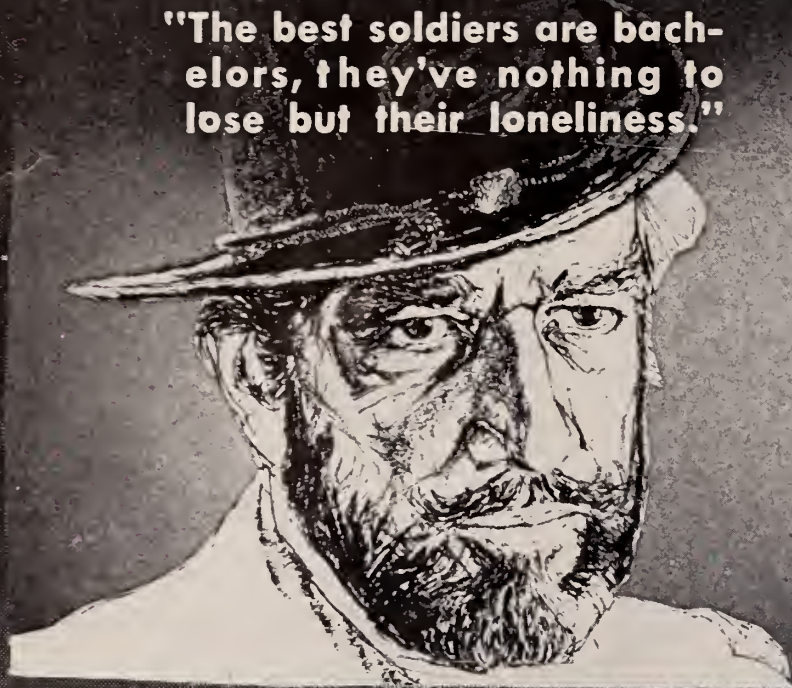
IN THIS ISSUE:
**THE
MODERN
THEATRE
SECTION**

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NORTH CENTRAL EDITION

THIS WAS THE NAKED

"The best soldiers are bachelors, they've nothing to lose but their loneliness."



"When a girl finds out her body can trap her decency — she hates herself."



In this rousing romance-adventure "A THUNDER OF DRUMS," Metro-Goldwyn-Mayer brings to your screen all the ingredients of a top-grossing attraction . . . A new best-selling novel from the pen of James Warner Bellah whose famed Saturday Evening Post stories have thrilled millions of readers . . . An exciting and talented cast of stars headed by Richard Boone, popular star of television's "Have Gun, Will Travel" . . . and the screen debut of Duane Eddy, top recording star, playing two ballads which he composed for this film.



METRO-GOLDWYN-MAYER presents

Richard BOONE

**BOOK IT EARLY! SOON
YOU WILL HEAR THE
THUNDER OF GROSSES
AT YOUR BOXOFFICE!**

FRONTIER!

A world of men without women, raw, rough, ruthless . . . **and then she came** . . . promised to one, loving another, flaunting herself, taunting their hunger until the blood pounded in their hearts like a Thunder of Drums.

"They say a man goes crazy out here, thinking of women — wanting them."

"I don't like officers much. I don't have to, but I've got to trust them."

George HAMILTON · Luana PATTEN · Arthur O'CONNELL

in A ROBERT J. ENDERS PRODUCTION



A THUNDER OF DRUMS

Co-Starring

CHARLES BRONSON · RICHARD CHAMBERLAIN

Written by

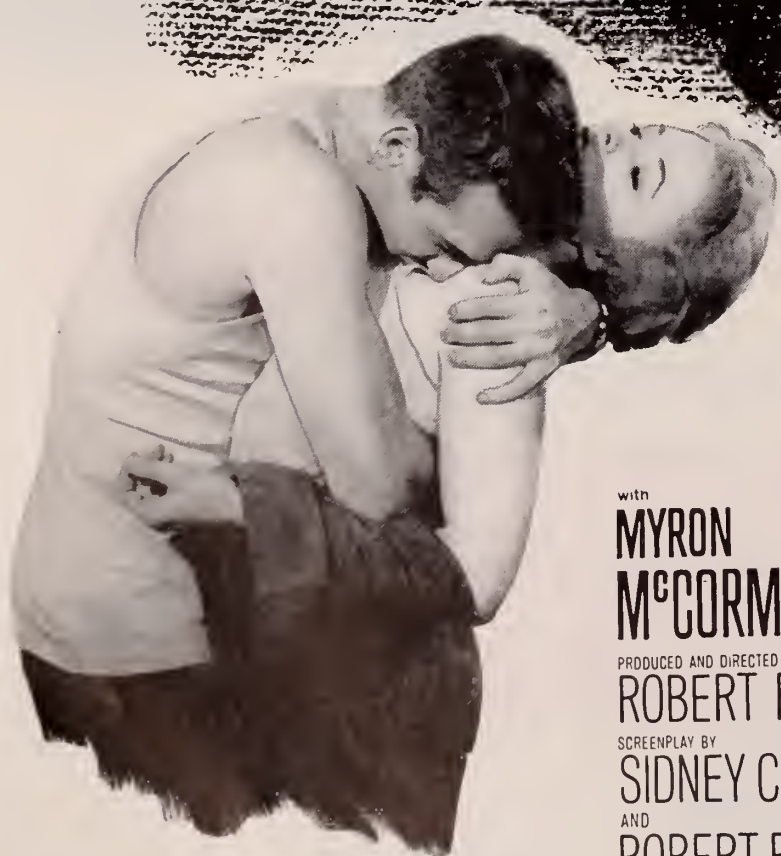
Directed by

JAMES WARNER BELLAH · JOSEPH NEWMAN

In CinemaScope and **METROCOLOR**

And Introducing
DUANE EDDY
Top Recording Star

It delves
without
compromise
into the
hungers
that lie
deep
within
us all!



with
**MYRON
McCORMICK**
PRODUCED AND DIRECTED BY
ROBERT ROSSEN
SCREENPLAY BY
SIDNEY CARROLL
AND
ROBERT ROSSEN
CINEMASCOPE

20
Century-Fox
presents
PAUL NEWMAN
in ROBERT ROSSEN'S
THE HUSTLER
co-starring PIPER LAURIE · GEORGE C. SCOTT
and **JACKIE GLASSON**
AS "MINNESOTA FATS"



It will electrify your theatre this fall!

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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Vol. 79 No. 16

PROJECTS FOR PROGRESS

THE INDUSTRY definitely is getting set to make the 1961-62 season one of the best in recent years. To accomplish this, it will implement promotional activity on a nationwide scale, carried out in depth at the local level. This intensification of the effort will be approached from several directions. 1) There will be the COMPO plan of cooperation between distributors and exhibitors on product and promotion tie-ins, area by area; and 2) the Edward L. Hyman plan of orderly release that will work in similar fashion; both of these are to start in September and carry through mid-December. Additionally, Theatre Owners of America plans to supplement these efforts by means of advertising-publicity seminars at its convention in New Orleans in October.

As is well known, Mr. Hyman has worked long and hard to sell producer-distributors on the orderly release of quality product, particularly with the view of making such product available during so-called "orphan periods." One such period for which there has been a serious lack of quality product is the September-December quarter. But, after a series of meetings with major company sales heads, Mr. Hyman reported that they had "promised a flow of saleable product throughout September-December, with many of them giving assurances that they would continue their cooperation on this drive well into 1962."

Cognizant that product marketing and merchandising must work hand-in-hand together, that merely the release or availability of good product will not, in itself, do the job, Mr. Hyman gave the film executives this promise: "We will get strenuously behind the release of any picture that stands a chance, and that we and other exhibitors of America will make this effort in any section in which they want to initially release the film." Moreover, to make this widely effective, the campaigns used will be made available to all other engagements of each picture. With the distributors further cooperating by providing the facilities and manpower of their advertising departments on an expanded scale, top results should be attained. It all augurs well, indeed!

It is encouraging to note that the COMPO campaign, which now is set to get underway, was announced only in May—a little more than two months ago. This evidence of quick action to meet a long-felt need gives added assurance that COMPO and all of its components really "mean business."

Another sign of awakening to a need is the proposal made by the Association of Motion Picture Producers that a "Hollywood Festival

of Films" be held in August of 1962 to which press representatives from approximately 60 major cities will be invited. This is to be modeled after the highly successful such event that Warner Bros. recently conducted on their own, garnering widespread favorable publicity for their studio and several of their top pictures.

This would serve as an excellent base on which to carry forward the effort to make September-December 1962 another banner period. In fact, it, doubtless, would extend well beyond that. The combination of the two projects would give a sort of one-two punch that would score triumphantly for motion pictures, individually and collectively, and for the industry generally.

The AMPP plan requires the cooperation of exhibitors and also of distributors, which is but another instance showing that teamwork is an important, if not actually an essential, factor in any project designed to be of industry-wide benefit. Although the date of the proposed "Festival" is a year away, it merits beginning work on at once.

★ ★

Still another promotional project is the plan to create interest in and develop new screen personalities. For this purpose the groups representing production and exhibition which met in Beverly Hills last month have proposed the making of one or a series of short subjects to be shown in theatres to familiarize the public with potential stars to be seen in forthcoming pictures. But much more needs to be done to bring new personalities to the fore.

Here, again, cooperation on the part of producers, distributors and exhibitors is called for. The former have to provide more and more opportunities for young people to appear in pictures; the distributors must do their share to make these newcomers known to exhibitors, as well as to the public; and the exhibitors, in turn, must not only be willing to play the pictures in which newcomers are featured but, also, put forth extra effort in promoting them.

★ ★

There is a common purpose in all of the aforementioned projects, namely, to increase attendance and to improve the status and stature of the motion picture and its industry. Each plan can, in measure, achieve this objective on its own. But, all together, the results can be greatly enhanced. Obviously, that also applies to the teaming of producers, distributors and exhibitors and to the extent to which each element and each individual thereof will participate in these progressive undertakings.

Ben Shlyen

Arkansas Ruling on Pay TV To Speed Telemeter Plans

NEW YORK—Action by the Arkansas Public Service Commission ordering the Southwestern Bell Telephone Co. to provide the necessary service to Midwest Video Corp. for the operation of Telemeter pay TV system in Little Rock has cleared a "major roadblock" and Telemeter will move into the American market as speedily as possible. That was the statement last week by Louis A. Novins, Telemeter president, following the PSC decision.

"The Arkansas decision," Novins said, "confirms our position on every issue of law which the petition of Midwest Video sought to clarify. On the basis of the record of the hearing, and the clear language of the decision, we have been advised that any appeal to the courts which may be contemplated by the exhibitor intervenors can only strengthen our basic legal position."

Novins said it should be apparent that pay TV cannot be seriously impeded by the opponents and, if anything, their testimony at the hearings served to "expose the irrelevant nature of their intervention." He stated that it was time "average exhibitors woke up and stopped being suckers for the 'big boys' with television and other interests." He said he was certain that when pay TV got established, the major circuits would be among the first to adopt the medium. Novins added that "some of those who have been contributing to anti-pay TV committees are already making deals with us."

The PSC rendered a unanimous decision which, it was believed, established a precedent for other affiliates of the Bell Telephone system and ruled that Southwestern Bell was the proper utility to provide the cables for the service. The PSC also found pay TV in the public interest and dismissed the petition of the intervening theatre owners.

In denying the petition of the exhibitors, the PSC said: "Any new invention is likely to lead to economic change. This commission cannot deny the people of Arkansas the benefit of a new entertainment medium merely because other segments of the industry may be inconvenienced thereby."

COMPO Marketing Plan Okayed by Sales Chiefs

NEW YORK—The general sales managers of the major companies and the legal departments thereof have approved the merchandising and marketing plan as proposed by the executive committeemen of the Council of Motion Picture Organizations. This was revealed July 27 by Robert Ferguson, chairman of a subcommittee of the advertising and publicity directors committee of the Motion Picture Ass'n of America, at a meeting of the full committee at MPAA headquarters.

The areas in which the saturation programs will be launched will be mapped out shortly so that the enterprise can be started about September 15. The plan calls for the pooling of merchandising ideas to promote specific important pictures.

U.S. Theatre Receipts Up \$226 Million in 2 Years

WASHINGTON—U. S. Motion picture theatres had gross receipts of \$1,394,000,000 in 1960, an increase of \$226,000,000 in a two-year period, the Department of Commerce reported this week. In 1958, gross receipts totaled \$1,168,000 and in 1959 they climbed to \$1,278,000.

The industry as a whole contributed \$831,000,000 of the \$417,054,000,000 total national income in 1960, an increase of \$1,000,000 over the 1959 figure and a healthy jump from the \$775,000,000 total reported in 1958.

Total compensation paid to employees in the industry and the number of persons employed, however, were down. Compensation totaled \$748,000,000 compared to \$754,000,000 in 1959. It was higher, nevertheless, than the 1958 mark of \$724,000,000, the low figure in the last five years.

The 163,000 full-time theatre employees represented a drop of 5,000 under 1959, 9,000 below 1958 and 34,000 less than in 1956. In 1960, there were 175,000 persons employed in the production of motion pictures, a drop of 4,000 under the 1959 figure and 31,000 less than the number employed in 1956.

Martin Circuit Acquires 11-Theatre SE Circuit

ATLANTA—The Martin Circuit, already one of the largest in the country, this week added another 11 indoor and drive-in properties by acquiring Independent Theatres, Inc. of Chattanooga and Atlanta. The transaction was announced by Moses Lebovitz, president of Independent Theatres, and E. D. and Roy Martin, owners of the Martin chain.

With the acquisition, the Martin circuit increased its theatre holdings to 175 properties. Earlier in the year, the circuit purchased 45 theatres in the Crescent Circuit of Nashville. The new additions include the State, Capital, Brainerd and Liberty indoor theatres and the Red Bank, Highway 58, Broad Street, 23rd Street drive-ins and the Skyway Drive-In, now under construction, in Chattanooga, and the Rialto and Central theatres in Atlanta.

Both Independent Theatres and Martin Theatres are pioneer theatre organizations in the south and southeast. Independent was established in 1912 by the late Abe Solomon, the same year the late Roy E. Martin founded his circuit. C. L. Patrick is a principal with the Martin brothers in that circuit, while officers of Independent in addition to Lebovitz include Jay Solomon, Robert Lebovitz and Robert Moscow.

Presidents of Six New TOA Units on Convention Staff

NEW YORK—The presidents of the six exhibitor associations which have joined Theatre Owners of America during the 1960-61 period have been named honorary chairmen of TOA's 14th annual convention and tradeshow, which will be held in the Roosevelt Hotel, New Orleans, October 8-12.

Albert M. Pickus, TOA president, said the men were honored so as to give recognition to the new units which would be represented for the first time at a national convention.

The honorary chairmen are George M. Aurelius, president of Arizona Theatre Owners Ass'n; Robert Davis, president of Texas Drive-In Theatre Owners Ass'n; L. C. Montgomery, president of Louisiana Theatre Owners Ass'n; Richard Orear, president of United Theatre Owners of the Heart of America; Ed P. Ortte, president of Mississippi Theatre Owners Ass'n, and Roy Richardson, president of Virginia Motion Picture Theatre Owners Ass'n.

These men will supplement the convention staff which consists of four chairmen; namely, Kermit Carr of New Orleans, A. Lloyd Royal of Meriden, Miss., Don Stafford of New Orleans and T. G. Solomon of McComb, Miss.

A ladies committee will be appointed shortly to organize an entertainment program for the wives of the conventioners.

The trade show will be staged in conjunction with the National Ass'n of Concessionaires.

Showmanship Session May Open TOA Convention

NEW YORK—Theatre Owners of America has called upon members of companies of the Motion Picture Ass'n of America for the cooperation in opening the annual TOA convention in New Orleans with a mammoth showmanship meeting. The proposal was made to the MPAA advertising and publicity directors committee at a meeting here Thursday by Joseph Alterman, administrative secretary of TOA, and Albert Floersheimer, director of public relations.

The opening gun session at the convention, which is scheduled for October 8-11 in the Roosevelt Hotel, would consist of the presentation of techniques of showmanship. Whether it will be a joint effort by all companies or a company-by-company project was not determined but interest was shown by the committee members. The plan will be presented to the members' respective companies.

The TOA men also suggested that on the second day of the convention that an advertising session be held at which key circuit men and independent exhibitors present joint campaigns on a particular picture. This was taken under advisement.

It was also announced that one of the principal addresses will be delivered by Laurence A. Tisch, chairman of the board of Loew's, Inc. Loew's Theatres joined TOA last year just prior to the Los Angeles convention. This will be Tisch's first appearance at a TOA conclave as a member and also will be the first time that he will address a national exhibitor convention. He will speak at one of the four main luncheon sessions. Tisch is one of the younger top executives in the theatre industry, having become associated with Loew's only a few years ago as one of the nation's leading hotel owners.

NT&T Third Quarter Net Up 7% Over Last Year

BEVERLY HILLS, CALIF.—An increased gross income of 7 per cent was disclosed by National Theatres & Television, Inc., for the third quarter ended June 27, 1961, with total income moving up to \$10,722,509 from \$10,028,325 for the corresponding period a year ago.

President Eugene V. Klein reported to stockholders that the company's net income rose to \$114,306, or 4 cents a share, in contrast with a net loss of \$2,235,293 or 79 cents a share, in the 1960 quarter. Net gains from theatre dispositions in the respective 13-week periods were \$76,553 this year and \$69,773 in the 1960 period, he said.

"Results of the company's third quarter operations further confirm the restoration of the business to a profit-making status," Klein added, emphasizing the progress made between 1960 and current profits from operations.

While \$1,521,396 of last year's loss was a special provision for a decline in value of NT&T's investments in National Telefilm Associates, the remainder of the loss came through regular operations in the amount of \$713,897.

For the first 39 weeks, the company had a net income of \$736,470, or 26 cents a share, compared with a net loss of \$3,071,274, or \$1.09 a share in the similar span of the 1960 fiscal year. NT&T had 2,816,247 common shares outstanding at the end of both periods.

Academy Elects Freed First Vice-President

HOLLYWOOD—The board of governors of the Academy of Motion Picture Arts and Sciences this week elected Arthur Freed first vice-president, and voted to again stage its 34th Awards presentation in the Santa Monica Civic Auditorium.

Freed succeeds Wendell Corey who last week moved up to the Academy presidency following the death of Valentine Davies.

The Academy by-laws call for the second vice-president—in this case Jacob H. Karp—to become first vice-president in the event that the president dies and first vice-president automatically succeeds him. Karp, Paramount studio executive, however, declined the spot, electing to remain second vice-president.

The decision to stage the "Oscar" show in the Santa Monica Auditorium for the second successive year was made after a report was heard on the relative merits of available facilities in the Los Angeles area.

The show, slated for Monday, April 9, 1962, will be televised and broadcast nationally over the ABC network.

Award to 'Hand-in-Hand'

VENICE—Helen Winston's "Hand in Hand," released by Columbia Pictures, has been awarded first prize in the cultural division of the 1961 Venice International Film Festival, it was announced here. This special category comprises feature films deemed most suitable for children. "Hand in Hand" won numerous honors in the United States, including the National Conference of Christians and Jews' Annual Brotherhood Award and the Parent's Magazine Gold Medal.

Robert W. Selig Is Appointed Head Of Theatre Operations for NT & T

LOS ANGELES—Robert W. Selig has been named general manager of theatre operations for National Theatres & Television by president Eugene V. Klein.



Robert W. Selig

Selig, since 1958 president of NT&T's Fox Inter-Mountain Theatres in Denver and additionally since 1960 president of Fox Midwest Theatres in Kansas City, will move here to assume charge of the circuit's 220 theatres and drive-ins in 17 states.

Selig joined Fox Inter-Mountain Theatres in January 1939, starting as a theatre manager, and was successively advanced to

promotion manager, district manager, division manager and president. Prior to his National Theatres association he had been with the advertising-sales department of 20th-Fox Film Corp. and formerly western division manager of Gaumont-British Pictures Corp.

Selig also is a vice-president of the Theatre Owners of America and has served 11 years as president of the University of Denver board of trustees as well as on the board of directors of the Better Business Bureau of Denver.

Selig will report directly to president Klein, and indications were that his appointment limits the authority of executive vice-president Sheldon Smerling, who will have no jurisdiction in the field of theatre operations. Selig fills the post vacated a few months ago by the retirement of M. Spencer Leve.

Schine Circuit Reopens 15th Theatre In Multimillion Remodeling Program

KENT, OHIO—The Kent Theatre has been reopened after a thorough renovation and remodeling, representing the 15th Schine circuit unit to be completed in a multimillion dollar modernization program.

"Additional theatre renovation will continue as the need arises," said Donald G. Schine, vice-president of the Schine circuit. "Our intention has been, and always

will be, to anticipate the ever-changing demands of the industry and our patrons. With the increasing competition for the entertainment dollar, it is a matter of necessity, and even survival, to offer the prospective patron not only the best in screen fare but the utmost in comfort and service."

The Kent now is equipped with new Simplex projection and stereophonic sound system for which a new booth has been provided. The theatre has been completely air conditioned with the installation of an all-weather unit. Leopard skin carpeting by Mohawk is used extensively throughout the lobby and auditorium, new drapes have been hung and the side walls acoustically treated. The theatre has been completely resealed on a plan providing more space between rows.

In the outer lobby, one complete wall is luminous while the opposite wall is equipped with a large shadow box displaying future attractions. New glass doors have been installed at the entrance, the marquee updated to utilize the latest in indirect lighting and a new concession area has been installed.

Ray Steuber of Derr & Steuber, Akron, was the architect for the renovation.

Other Schine theatres which have been renovated are the Paramount and Eckel, Syracuse, N.Y.; New Riviera and Monroe, Rochester, N.Y.; Wooster, Wooster, Ohio; Strand, Lexington, Ky.; Strand, Delaware, Ohio; Massena, Massena, N.Y.; Dorset, Cambridge, Md.; Palace, Lockport, N.Y.; Manring, Middleboro, Ky.; Fox, Corning, N.Y.; Elmwood, Penn Yan, N.Y., and Granada, Buffalo, N.Y. The Eckel, Monroe, New Riviera, The Lexington, Strand and Granada are equipped to show both 35mm and 70mm films. The Eckel and Granada also can project Cinerama pictures.

IATSE Board in Favor Of Joining COMPO

OTTAWA—The International Alliance of Theatrical Stage Employees general executive board, in session here last week, has voted acceptance of an invitation for the union to join the Council of Motion Picture Organizations.

"COMPO's objectives," declared IATSE president Richard F. Walsh, "are high among our objectives also. For years, our members in all parts of the country have been seeking to boost movie attendance by word of mouth, auto bumper stickers, floats in Labor Day parades, sales of tickets to kiddies' matinees and sponsorship of union theatre parties. Our locals have worked with exhibitor groups in opposing blue laws, censorship, admission taxes and the extension of daylight saving time. Through affiliation with COMPO, we feel that such activities can be coordinated and intensified. We are grateful to COMPO's executive committee for extending us an invitation to join."

The invitation specified that the IATSE would be represented on the executive committee.

Record Half-Year Net Reported by AB-PT

NEW YORK—American Broadcasting-Paramount Theatres achieved a record level of net operating profits during the first six months of this year. Leonard Goldenson, president, reported Wednesday (2) that the estimated net operating earnings for the period amounted to \$5,694,000, while net profits including capital gains rose to \$11,843,000. Comparable figures last year were \$5,653,000 and \$6,981,000, respectively.

For the second quarter, net operating profits were \$2,269,000, compared with \$2,317,000 in 1960, and net profits, including capital gains, were \$4,504,000, compared with \$3,601,000 last year. Second quarter capital gains principally were from the sale of half of the company's stock holdings of Microwave, Associates, Inc., and were reduced by a provision of \$2,000,000 for a reserve against foreign investments.

Goldenson said the company's theatre business in the first six months was ahead of the same period last year, reflecting the improved quality of motion pictures shown during that period. The ABC broadcasting division also was ahead of last year.

Sees Bigger Role for Films In Int'l Understanding

SEATTLE—The role that the motion picture has played in spreading international understanding cannot be overestimated, and what has been accomplished so far is only the beginning of what it will achieve in the future, Eric A. Johnston declared at the convention of Toastmasters International here last week.

The president of the Motion Picture Ass'n of America said theatres of the world sell "some 250,000,000 admissions" every week.

Glen Alden Half-Year Net Reported at \$1,173,000

NEW YORK—A consolidated net profit of \$1,173,000 on revenues of \$43,386,000 was reported by the Glen Alden Corp. for the first six months of 1961. Glen Alden is the parent company of RKO Theatres. The company has diversified products such as coal, steel and aluminum parts and leather.

In the first six months of last year, Alden reported a net loss of \$1,364,000 on sales and revenues of \$44,728,000.

Saul Shiffrin Named V-P Of the Art Theatre Guild

NEW YORK—Saul Shiffrin has joined the Art Theatre Guild as vice-president and film buyer for the circuit of 16 art theatres operated by the organization across the country. Shiffrin will make his headquarters in New York in new offices being prepared in the Hotel Wellington.

The Art Theatre Guild operates theatres in Ohio, Kentucky, Illinois, Missouri, Colorado, Arizona and Tennessee.

Activity Hums at Warners; 37 Pictures in Progress

HOLLYWOOD—A record peak in motion picture activity for recent years is building up at Warner Bros. where 37 theatrical films are in progress, it was announced this week by William T. Orr, vice-president in charge of production.

The activity covers every phase of studio operation from scripts to editing of completed films and preparation of advertising and publicity campaigns on features ready for release.

Subjects of screenplays run from musicals and comedy to dramas and action adventures, with productions based on hit stage plays, popular books predominating but also including original stories written directly for the screen, Orr said.

James O. Hoover Named Ass't V-P for Martin

COLUMBUS, GA.—James O. Hoover has been named assistant vice-president and placed on the board of directors of Martin Theatres, Inc., it was announced recently by officials of the company.



James O. Hoover

Hoover joined the Martin Organization, which operates in Georgia, Alabama, Florida, Tennessee and Kentucky, in 1946 immediately after being separated from the Army with the rank of captain. During World War II he served with the 36th Infantry Division in the Italian campaign. He is secretary-elect of the Columbus Rotary Club, returned recently from Tokyo, where he was a delegate to the International Rotary convention. Also a past president of the Columbus and South Columbus Boys Club YMCA, chairman of the official board of Saint Paul Methodist Church and in 1953 Columbus' Young Man of the Year.

Headquarters in Columbus, Martin Theatres operates, in addition to the movie houses, two television stations—WTVM in Columbus and WTVC in Chattanooga, Tenn.

Decca Earns \$1,315,063 In First Half of 1961

NEW YORK—Consolidated net earnings of Decca Records, including results of operations of Universal Pictures, its subsidiary, amounted to \$1,315,063 for the six months ended June 30. This was equal to \$1.02 per share on the 1,285,701 outstanding shares of capital stock in the hands of the public.

William Infald Elected NJ Allied President

KIAMESHA LAKE, N. Y.—The new president of Allied Theatre Owners of New Jersey is William Infald, exhibitor of Nutley and Islin, N. J. He was elected here Tuesday (1) at the annual convention of the unit in the Concord Hotel.

Sam Engleman of Irvington was elected vice-president for the northern area of the state and John Harwan of Mount Ephraim was elected vice-president for the southern part. Louis Solkoff of Newark was elected secretary and Howard Herman of Hawthorne was named treasurer. Irving Dolinger was re-elected chairman of the board and the unit's representative on the national Allied board.

Sidney Stern, the retiring president, was elected an honorary member of the board. Two New York exhibitors were elected to the board of the New Jersey organization. They were Allen Levy of Newburgh and Albert Suchman of New York City. Richard Turteltaub of Paterson was elected as a third new director.

Milton London of Detroit, executive director of Allied States Ass'n, addressed the convention and said that the Allied units were growing in strength and in membership and that he had received many requests from exhibitors who were interested in establishing new units where Allied now was not represented.

Republic-America Merger May Be Voted Wednesday

NEW YORK—The proposed merger of Republic Corp. (formerly Republic Pictures) and America Corp. may be ratified Wednesday (9) when the Republic board of directors is scheduled to hold a meeting in New York.

Victor Carter, president of Republic, recently sold more than 265,000 shares of his Republic stock to America Corp. Three America directors recently were elected to the Republic board. Pathe Laboratories, subsidiary of America, has taken over the laboratory work formerly handled by Consolidated Film Industries in New York. CFI is owned by Republic. Thus, a merger of the two companies appears to be a logical step.

The merger, if effected, will take several months to complete. The deal will have to be approved by stockholders and the Securities and Exchange Commission after the board votes it.

There are no plans for Republic to re-enter the motion picture business as a production company.

Kennedy Leaves Circuit To Operate Own Theatre

CHICAGO—Duncan R. Kennedy has resigned as vice-president of Great States Theatres, a subsidiary of the Balaban & Katz Corp. Kennedy will be going into business for himself, having acquired the Starview Drive-In Theatre in Elgin, Ill., from the Reckus family, who has been operating it for the past 13 years.

David B. Wallerstein, president of Great States and B&K, announced that Kennedy's duties will be absorbed by the executive staffs of both organizations.

First Steps Take for 20th To Return to the MPAA

HOLLYWOOD — A memorandum outlining suggestions for improvements in the film industry and its operations may be the basis for an agreement under which 20th Century-Fox may return to the Motion Picture Ass'n of America. Spyros Skouras, 20th-Fox president, presented the suggestions to Eric Johnston, MPAA president, at a meeting between the two here Tuesday (2) with the request that they be submitted to the MPAA board of directors.

If the MPAA can agree in principle to a study of the suggestions, with a general desire to implement them, Skouras will recommend to his board that 20th Century-Fox rejoin the MPAA, the Motion Picture Export Ass'n and the Ass'n of Motion Picture Producers.

Johnston will present the recommendations to his board shortly, after which Skouras will discuss the matter with his board. The suggestions will not be made public until acted upon by both boards. The MPAA president said he was hopeful that the issues could be adjusted to the satisfaction of all concerned.

Levy Says Solons Should Study Censorship Rulings

NEW YORK — Legislative authorities who seek to enact censorship laws should acquaint themselves with previous decisions before plunging into unconstitutional fields, Herman Levy, general counsel for Theatre Owners of America, stated in his comments on the outlawing of the Pennsylvania censorship code.

Levy said it was unfortunate that authorities who enact laws had learned nothing from pertinent court decisions and continued to try to accomplish what courts had held could not be accomplished in the manners tried.

The TOA counsel described the industry victory in the Pennsylvania case as another step forward in the fight of the industry to obtain what it was rightfully entitled to, and that was freedom of attack by unconstitutional censorship laws and the full benefit of the guarantees of freedom as they were enjoyed by all other media of communication.

'Golden Arm' and 'Moon' Finally Get Code Seals

HOLLYWOOD—Otto Preminger's "Man With the Golden Arm" and "The Moon Is Blue," both denied Motion Picture Production Code seals when they were first released, now have been cleared following United Artists request for a review of the original rulings. The films will be reissued this fall in tandem, with new advertising campaigns.

Amendments to the Code, which formerly banned references to narcotics, okayed "Golden Arm," made in 1955, and other relaxed Code rulings make "Moon," produced in 1953, acceptable now.

Keystone Censorship Void For Third Time in 5 Years

PHILADELPHIA—A 4-3 decision of the Pennsylvania State Supreme Court last week struck down motion picture censorship for the third time in five years in the Keystone state. Chief Justice Charles Alvin Jones, writing the majority opinion, asserted that the state's latest try to regulate films "plainly violated both our state and federal constitutions." The decision upheld a unanimous ruling by the Dauphin County court. The outlawed code, which was not put into effect pending the high court decision, was passed by the legislature in 1959 with only one dissenting vote. It replaced a code written in 1915 and knocked down by the state supreme court in 1956.

Justice Jones wrote that the 1959 statute violated a section of the Pennsylvania constitution dealing with the individual's right of free expression. Pre-censorship was permitted under the code because it would restrain the initial showing of a film for 48 hours upon notice from a three-man review board; also Jones wrote, any criminal prosecution which might develop after the board banned a film as obscene, would deprive the individual to a public trial by an impartial jury.

OTHER JUDGES ON CASE

Joining with the chief justice were Justices Benjamin R. Jones, Herbert B. Cohen and Curtis Bok. Dissenters were Michael A. Musmanno, Michael J. Eagen and John C. Bell jr.

Fees required to register films to be shown in the state under the now invalid law marked a "Plain attempt to tax the exercise of free speech," the opinion said. The tribunal's majority held that the censor board, or panel, would not be called upon to rule whether or not the film in question was in fact obscene, but whether or not the defendant violated the state code. Jones said that a person cannot be punished constitutionally for uttering alleged obscene matter except on the finding of an impartial jury. Such a result, he said "cannot be achieved by the artful device" of granting administrative officials the

power to disapprove the matter and impose a criminal penalty for the violation of their ban. He pointed out that the only qualification for membership to the censor board is that the appointees be Pennsylvania residents. "No minimum requirement of academic education or sociological training is necessary; indeed, it is possible under this statute to have uneducated or even illiterate persons ruling on whether or not motion pictures of published and easily obtainable literary works are obscene," Jones said the review board would be required to rule on a broad standard for the entire state. The jurist held that "this is patently specious," pointing out that the moral standards of the average resident of a metropolitan area are not the same as those of the average rural county resident. Motion picture distributors and exhibitors had argued that the 1959 law was unconstitutional and conditions of the censor setup would impose severe financial hardships.

EXPRESSES DISSENTING VIEW

Jurist Musmanno, writing one of two separate dissenting opinions, said "the appealing prospect presents itself that films of the most degrading character, films revealing scenes of outright degeneracy, may be projected without legal hindrance in Pennsylvania." He noted that the court "has now destroyed three statutes on the subject of motion picture sanitation." He said the people "may well wonder what must be done to protect Pennsylvania from the evil of lascivious pornographic, obscene and prurient motion pictures."

The original appeal against the code was filed by 20th-Fox, William Goldman Theatres, Inc., and the Pennsylvania Ass'n of Amusement Industries.

Film Importers Hail Penn. Killing of Censorship Code

NEW YORK—The Pennsylvania Supreme Court's action in declaring the state censorship code unconstitutional was hailed by Michael F. Mayer, executive director of the Independent Film Importers & Distributors of America, as a "landmark" in the fight for a free screen. In a formal statement, Mayer said:

"The Pennsylvania Supreme Court has struck down the motion picture censorship law of 1959 as a violation of both the state and federal constitutions. In particular, the court has held that this type of legislation is a prior restraint of free speech and a limitation on the right to a jury trial.

"The members of IFIDA are thrilled that the court has upheld the vital principle of a free screen in the face of irresponsible attacks on the nature of our medium. We call on the legislatures and municipal governing bodies of all of America's states and cities to consider the wisdom of Judge Charles Alvin Jones' magnificent opinion. We congratulate the eminent counsel and the organizations and corporations that sponsored this magnificent fight. The State of Pennsylvania and the United States are better for it."

Pennsylvania to Appeal Censorship Ruling

Harrisburg, Pa. — Gov. David L. Lawrence has ordered the State Department of Justice to appeal the State Supreme Court ruling which declared the 1959 motion picture censorship code unconstitutional.

Lawrence said the appeal would be filed with the U. S. Supreme Court. He said he had ordered the appeal after discussing the state court verdict with Attorney General Anne X. Alpern.

When mayor of Pittsburgh, Lawrence was the political whip that brought about the "tax anything" law of upwards of fifteen years ago which permitted political subdivisions to enact and collect 10 per cent amusement taxes which helped to put out of business hundreds of theatres in the Keystone state.

Big Promotion Campaign Outlined By UA for 'Teenage Millionaire'

NEW YORK—United Artists is putting a tremendous promotion and exploitation campaign behind its Ludlow Productions release, "Teenage Millionaire," a title which UA executives claim has "two magic words" which will attract all young people, according to Gabe Sumner, assistant to Fred Goldberg, executive director of advertising, publicity and exploitation.

More than 300 theatres in the south and southwest will participate in the saturation openings of the picture—which stars the singing, recording artist, Jimmy Clanton—following with the world premiere at Loew's State, New Orleans, August 17, James R. Velde, UA vice-president in charge of domestic sales, announced. Clanton, a native of Baton Rouge, will make personal appearances and launch a "Teenage Millionaire Contest," which later will be held in every town in conjunction with local newspapers, TV-radio and department stores.

Because of the presence in the film of Clanton and other singers popular with the younger set—including Chubby Checker, Jackie Wilson, Dion, Bill Black's Combo, Vicki Spencer and Marv Johnson, who sing a total of 18 musical numbers—"Teenage Millionaire" is a "natural for exploitation" during the summer period, UA officials declared. The general release date is August and other saturation dates have been set for the late August-Labor Day weekend.

Another unusual feature of "Teenage Millionaire" is the use of Musicolor for the song numbers, this being the use of Eastman Color stock on the picture's black-and-white negative to complement the moods," according to Seymour Poe, representative for Ludlow Productions. Howard B. Kretsek produced the picture and Lawrence F. Doheny directed.

The picture's three built-in promotion pegs—teenagers, wealth and music—are being extensively utilized for tieups with fan clubs, banks, record dealers, as well as newspapers, radio and TV. A giveaway record of Clanton singing the title song is a major facet of the merchandising campaign, with every teenager who buys a ticket to the film receiving one of the discs, the initial order for the recording being 1,000,000 copies. Another exploitation gimmick is the "Teenage Millionaire Contest," to be held in New Orleans and in every town, with the girl and boy winners getting to live as a millionaire for a day.

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Joe Levine Enters TV To Film Two Series

NEW YORK—Joseph E. Levine, who is producing "The Last Days of Sodom and Gomorrah" in Europe and will start his first Hollywood production, "Boys Night Out," in Hollywood in October, has now joined forces with Martin Ransohoff's Filmways Co. to produce two motion pictures in Europe which will serve as pilots for projected network television series.

The two projects, a "Hercules" adventure and TV series, and an adventure film and TV series titled "Capri," will both be filmed entirely in Europe and in color. "Capri" will start filming in mid-October with the "Hercules" film to start approximately a month later. The pilot films, which will be feature length, will be ready for theatrical distribution in the spring and will be shown to TV networks, which can then negotiate for an hour-long series for fall of 1962 showings.

These two series mark the entry of Levine into the area of television, but Filmways has been producing TV shows and commercials for the past decade. Levine and Ransohoff first teamed for "Boys Night Out," which will be the latter's first motion picture effort and will be financed by Levine. MGM will release the picture, which will star Kim Novak. Miss Novak and Ransohoff recently signed a partnership deal for two other features to be made for Kimco Pictures.

Otto Preminger to Film 'The Cardinal' for Col.

NEW YORK—Otto Preminger has acquired the motion picture rights to "The Cardinal," the best-selling novel by the late Henry Morton Robinson, and will produce and direct the picture for Columbia release, following his next project, "Advise and Consent," which he will start filming for United Artists release in September.

Preminger will start filming "The Cardinal" in Boston and Rome early in 1962. It will be made in color and 70mm and will be released by Columbia as the second in a four-picture arrangement with Preminger. Preminger's last Columbia release was "Anatomy of a Murder," released in 1959. His previously announced Columbia picture, "Bunny Lake Is Missing," will be made following the completion of "The Cardinal" later in 1962.

Also attending the press conference at Preminger's New York office were Paul N. Lazarus Jr. and Robert S. Ferguson of Columbia.

MGM's Labor Day Release

NEW YORK—MGM's "Ada," starring Susan Hayward and Dean Martin, which will open at the Capitol Theatre, New York, early in August, following the current "By Love Possessed," will be one of two MGM pictures set for key city Labor Day bookings. The other MGM picture is "Honeymoon Machine," which began its national release in late July. Both pictures were produced by Lawrence Weingarten.

American Legion to Honor Jack Warner in Denver

LOS ANGELES—At its 43rd national convention in Denver next month, the American Legion will present its Fourth Estate Awards for 1961 to Jack L. Warner, president of Warner Bros. Pictures, and to Jack R. Howard, president of Scripps - Howard Newspapers.



Jack L. Warner

Warner is cited for "his contributions to the motion picture art by pioneering the first successful correlation of sound to the motion picture camera and for his continual successful use of the motion picture medium in the battle against tyranny in every form."

AIP to Provide Second 'Operation Big Screen'

NEW YORK—American International Pictures will provide the second "Operation Big Screen" trailer to inform the public that motion pictures, to be fully enjoyed, must be seen in a motion picture theatre. A special one-minute trailer on AIP's "The Pit and the Pendulum" will be serviced without charge and prints will be in the exchanges by August 10.

The "Operation Big Screen" program was launched by TOA in May with scenes from Columbia's "The Guns of Navarone" as the initial trailer. Last month, Warner Bros. prepared a special short titled "Three Faces of the Future" to introduce its new male stars, which was endorsed by TOA although it did not stress the big screen angle.

Albert Pickus, TOA president, said other film companies were working on trailers with the big screen message and he was hopeful that through TOA assistance exhibitors would be able to get as many as a dozen of these special trailers during the year.

AIP's trailer opens in a small screen ratio and enlarges to full CinemaScope width to show the scope, color, definition and magnitude of screen entertainment. Pickus urged all exhibitors to use the trailer as quickly as possible.

Mochrie Sets 5 Regional 'King of Kings' Meetings

NEW YORK—Robert Mochrie, general sales manager of MGM, will conduct five regional sales and promotion meetings in preparation for the 26 premiere engagements of "The King of Kings." The meetings will be attended by division and branch managers, publicity and group sales representatives.

The first will be held in Chicago on August 15, to be followed by others in Dallas, August 17; Washington, August 22; Boston, August 24, and Detroit, August 29.

Sales policies will be outlined at the meetings by Mochrie and Morris Lefko, in charge of "King of Kings" sales. Promotional campaigns will be detailed by Ralph Wheelwright, coordinator, and Emery Austin, exploitation chief.

The picture will have its world premieres in New York on October 11 and in Los Angeles the following night.

Opinion Leaders Rate TV Fare Mediocre

NEW YORK—Television may be slipping as a competitor to motion pictures. At least, a recent survey conducted by the National Audience Board, Inc., revealed that TV programming and commercials received only mediocre grades from community opinion leaders across the country. In addition, the survey showed that the opinion makers felt there had been few significant improvements since 1959.

The respondents indicated that they felt that television drama, children's and variety shows had dropped in quality in the last two years. The decline in drama's rating was emphasized in the individual responses; twice as many respondents rated drama as "poor" today as compared to two years ago, 6.2 per cent against 3.1 per cent. Only 39 per cent rated it "good" today as compared to 43.8 per cent for two years ago.

Contrary to what might be expected, strong public concern over violence in TV was not borne out by the survey findings in the mystery-detective-adventure category, in which 17.4 per cent rated these programs "excellent" today. Only 6.2 per cent said they would have rated them "excellent" in 1959.

However, mystery - detective - adventure scored the second highest of all categories in the mystery-detective-adventure category of the respondents rating these shows "poor" today, and 29.2 per cent stating they would have rated them "poor" two years ago.

Westerns received the highest number of "poor" responses—both for the programming today and that of two years ago, of the respondents, 36.1 per cent checked that category as "poor" for the current westerns; 35.9 per cent for 1959 vintage.

Up to \$4,000,000 Budget To Promote 3 UA Films

LOS ANGELES—An advertising, publicity and exploitation budget of between \$3,500,000 and \$4,000,000 has been set by United Artists on "Judgment at Nuremberg," "West Side Story" and "Soldiers 3," according to vice-president Max Youngstein, who disclosed the news following conferences with producers here and in New York.

While here from his New York headquarters, Youngstein huddled with producer-director William Wyler on "Children's Hour" and Harold Mirisch, producer of "West Side Story."

Other UA home office executives here with Youngstein for the series of conferences included board chairman Robert Benjamin, vice-president Arnold Picker, domestic sales head Jim Velde; David Picker, assistant to president Arthur Krim; Gene Picker, Fred Goldberg, Gabe Sumner and David Chase-man.

Interworld Gets Film

NEW YORK—Interworld Distributors has acquired the U. S. distribution rights to "La Corde Raide," French film starring Annie Girardot, currently in "Rocco and His Brothers," for release in the late fall of 1961, according to Maurice E. Kesten, executive vice-president.

First in the Nation

Drive-In Theatres and Amusement Park Stimulate Business for Each Other

70 of 176 U. S. Releases Of Foreign Origin

NEW YORK—Seventy of the 176 pictures released by ten companies from last November through August 1961 were of foreign origin or, in some instances, made by American companies on foreign soil. Of the 42 forthcoming pictures to which release dates have not been assigned, 15 are from abroad. These do not include the lineups of independent distributors dealing in foreign pictures, which would add 63 more foreign films to the list, for a total of 148.

When it is considered that ten years ago less than 100 pictures were imported by both major and independent companies in a single year, most of which were slanted for the art theatres, the "foreign invasion" appears to be creeping up on the American production industry and, in time, may equal it or surpass it. And from all indications, U. S. companies will increase their imports in the coming years. While the top pictures still come out of Hollywood, the quantity is diminishing.

Twenty-six pictures made in England by British producers or by American companies shooting in Britain represent the largest number from a single country currently in release. Italy has supplied 13 pictures and Germany has contributed six. The balance came from France, Greece, Japan, Australia, Spain, Philippine Islands and various other countries.

Columbia has the largest number of foreign pictures in release and coming, with 18; 20th-Fox, 11; American International, nine; MGM, eight; Paramount, Allied Artists, United Artists and Universal, seven each, and Warner Bros., six. Buena Vista has one, made in Canada.

John E. Currie Celebrates 25th Year With NTS

TARRYTOWN, N. Y.—John E. Currie, vice-president of National Theatre Supply Co., is celebrating his 25th year with the company. Currie was elected vice-president in 1952 and serves as manager of the north central district of NTS.



John E. Currie

Joining the company's training school in 1936 upon his graduation from the University of Pittsburgh, Currie served his apprenticeship in the Pittsburgh, New York, Detroit and Chicago branches prior to being appointed manager of the Pittsburgh office in 1940. In 1946, when the company formed its drive-in theatre department, Currie was selected to manage it.

Twenty-four employees now wear the NTS gold watch, a symbol of at least 25 years of service.

BOSTON—In a novel experiment, first in the nation, a drive-in theatre circuit and an amusement park are working together to stimulate business for each other.

Pleasure Island, the \$4,000,000 theme park in Wakefield, and Rifkin Drive-In theatres are finding their respective efforts mutually beneficial, officials of each reported. The Rifkin drive-ins are showing a one-reeler, "A Visit to Pleasure Island," in ten drive-ins, and Pleasure has a huge sign at its gates, the last thing visitors see as they leave, reading:

"Hope you had a pleasant day at Pleasure Island. For nighttime entertainment, why not visit any one of the Rifkin Drive-In Theatres?" Then follows a list of the Rifkin drive-ins and their locations. As Pleasure Island is open only during the day and the drive-ins operate only at night, it is a perfect marriage. Where conventional hardtop theatres consider amusement parks as competition, the drive-ins do not.

The novel plan was the brainstorm of Norm Prescott, executive vice-president of Pleasure Island and a film producer who has two animated features in production in Europe. Prescott worked out the deal, produced and directed the film, which will have played some 210 drive-ins in New England by the season's end.

Each drive-in gets 25 passes to Pleasure Island and these are awarded to customers on the basis of ticket stubs drawn. In addition, Prescott is giving the drive-ins the top circus act at the park. "Mr. Sweep," the park clown, who has two television shows on WNAC-TV, Channel 7, Boston, and a big audience of children, also goes to the drive-ins for personal appearances.

"More and more noncompetitive businesses in the entertainment field should work together in reciprocal promotions to help each other, and this is a typical example of that theory," Prescott said. "I have been appalled at the lack of imagination shown between noncompetitive showbusiness interests. We're all in show-business and we certainly should work for the benefit of everybody concerned. This is a two-way promotion: the drive-ins send customers to us during the day from the viewing of our film at night, and we send customers to the drive-ins by advertising them on our park public address systems and with one-sheets.

"A Visit to Pleasure Island" was directed and produced by Prescott in full color; narrated by John Cannon of television's I've Got a Secret; and written by Fred Ladd, writer of television's Greatest Fights of the Century. It has played the Redstone Drive-In Theatres and 40 Interstate Theatres' drive-ins in New England, already.

Venice Prize for 'Shoes'

NEW YORK—Pintoff Productions' first live-action featurette, "The Shoes," starring Buddy Hackett, has been awarded third prize in the experimental and avant-garde category at the Venice Film Festival. The picture was written and directed by Ernest Pintoff and made entirely on location in New York City.

Everywhere in the world ... because it's on film

QUES. What do they do when it's carnival time in Trinidad?

ANS. They have the time of their lives. They walk and talk; they prance and dance; they munch and lunch; they go to the movies—see the same shows you see—laugh and cry just as you did.

For people are people everywhere—act like people, wherever they are.

That's why the picture *made on film* goes on and on until a world of people has been moved, stirred, cheered by it!

Yes, films tell and sell, are—when you come right down to it—just about our best good-will ambassadors. That's why the investment of time, talent and fine materials is so important; why the Eastman Technical Service for Motion Picture Film is constantly on the alert to help the industry in solving questions of production, processing and projection.

Branches at strategic centers. Inquiries invited.

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Midwest Division
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Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

For the purchase of film, W. J. GERMAN, INC.

Agents for the sale and distribution of Eastman Professional Motion Picture Films,
Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.





Faced With a Shortage of Pictures?

'Make' Your Own Product, Young Exhibitor Advises

Alan Iselin Does It by Booking Repeats, Picking Up Features Previously Bypassed And Giving Them 'New Wave' Campaigns

By AL STEEN

Much has been written about the "new wave" of young producers and directors, but on the other side of the industry fence a new wave of young exhibitors is blossoming and burying some of the wornout methods of showmanship and theatre operation.



Alan Iselin

One member of this new crop is Alan Iselin, who operates the Hellman Theatre in Albany, N. Y. and the Turnpike, Auto-vision and Super 50 drive-ins in that area. Iselin apparently is not hamstrung by established practices of promotion and advertising. At the ripe old age of 35, he has been in exhibition for 11 years and, to some oldtimers in his business, he might be looked upon as a radical—not politically but otherwise, especially in relation to drive-in operation.

To merely put up a sign announcing the current or coming attraction and to buy a few inches of newspaper advertising is heresy in Iselin's way of doing things. He takes half-page ads and shapes campaigns around every picture.

"How dependent do you feel a drive-in operator should be on a distributor's ad-pub campaign?" he was asked.

Iselin was quick to reply. "I feel completely 'un-dependent,'" he said. He went on to state that a campaign must be shaped to create boxoffice emphasis on a particular situation and to fit one type of appeal. He singled out Allied Artists' "Dondi" as an example. The picture has strong children appeal and most kids know about it, he said. However, to attract the older folks,

he reshaped the campaign and ballyhooed it as a GI comedy. He got both the adults and the children to the combination show of "Dondi" and "David and Goliath" and grossed \$10,000 on the week at the Turnpike and Autovision, more than double a normal week's take.

When asked how exhibitors should react to what is generally termed the product shortage, Iselin said exhibitors could make their own product. By that he meant that theatres can find repeats profitable or play pictures they might have passed up previously for one reason or another. He said he had done that and, with a little extra effort, had come out with a healthy gross on both repeats and unplayed older product. In his opinion, "there is no shortage."

When Iselin books a picture first run at his drive-ins, he makes a thorough study of every angle of the attraction. If possible, he will see the picture first and generally does. Then he examines every piece of available press material and decides on the slant he wants to adopt. After that, he makes up his own paper. He cuts up the pressbook ads and rearranges them to fit his locality and clientele.

GETS PRESSBOOKS EARLY

Some exhibitors wait until they have booked a picture before asking for a pressbook. Iselin, guided by trade press ads, picks up pressbooks as soon as they are available on all upcoming pictures and often decides on whether he will buy the picture from what the pressbook offers. He was high in his praise of the inclusion of pressbooks in Boxoffice and said there "should be more of them."

Iselin takes the position that an exhibitor must spend money to make money and does not stint in his advertising. The combination of Allied Artists' "Angel Baby" and "Look in Any Window" was not advertised in small conventional newspaper ads. It was this combo on which he used one of his half-page ads when it played his Turnpike and Autovision drive-ins. The gross on that program was \$11,205 and for a combination car capacity of 1,305, that's a lot of money.

Iselin regards exploitation important when playing a first-run picture in drive-ins. He will devise all types of gimmicks to attract attention, but on second-run pictures he has found straight advertising as being more effective. He also believes that drive-ins should have a mixture of first and second run pictures, but he is very selective when it comes to booking a second run.

Iselin hit the trade press headlines a few

years ago when he double billed "The Ten Commandments" with "The Robe." It was a risky venture but it paid off. The result was, however, that Paramount prepared a new contract which prohibited the double billing of "The Ten Commandments."

The COMPO merchandising and marketing plan, which will be launched in September, is regarded by Iselin as an excellent idea. He said he believed that such an exchange of promotion material would be of benefit to all, that it also would give exhibitors, especially the smaller ones, an opportunity to be heard.

'PICTURES MUST BE SOLD'

Iselin contends that "you can't just play a picture—you've got to sell it." He said he tried to merchandise his programs from the very inception of the booking and that each picture received individual attention and handling. His offbeat methods have won the praise of distributors who seem to know in advance that their pictures will return substantial grosses.

Expansion plans are on his horizon. Iselin currently is negotiating for the acquisition of two drive-ins in the north-east—he declined to name them at this time. He sees a continued bright future for exhibition but admits that "some elements may die," due to economic conditions or lack of showmanship.

Born in Camden, N. J., Iselin started his business career with his family in the manufacturing of women's dresses, but he finds the picture business much more exciting.

Loew's Theatres to Hold National Conference

NEW YORK—A summit meeting of all Loew's Theatres managers throughout the nation, division managers, home office department heads and executives is scheduled to be held in New York September 5-7 at the Summit, the first of several new hotels being constructed by Loew's. On the agenda will be plans for merchandising the circuit's fall and winter attractions, discussions of bookings, maintenance, operational problems and kindred subjects.

Spearheading the meetings will be Laurence A. Tisch, board chairman and chief executive officer; Preston Robert Tisch, president of Loew's Hotels and chairman of the executive committee; John F. Murphy, executive vice-president; Charles Kurtzman, general manager, and Ernie Emerling, advertising-publicity head. Distributor sales and advertising heads will discuss their new product at the concluding session.

'Festival of Films' Plan Proposed by the AMPP

NEW YORK—The Association of Motion Pictures Producers has proposed a "Festival of Films" in Hollywood in 1962 in which all companies would participate. The plan was suggested to the Motion Picture Ass'n of America here.

The event would be patterned after the recent Warner Bros. jubilee in Hollywood to which newspapermen from all parts of the country were taken for the purpose of seeing new Warner films. The AMPP would widen the scope of such a plan to include all companies. Press representatives from about 60 cities would be sent to Hollywood.

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Air view of Will Rogers Hospital, combined with sketches showing location of the three new buildings now being erected. These will house the resident staff to make room in the main building for the NEW RESEARCH LABORATORIES.

•Recovery All patients have pleasant, private rooms where they can be alone when they wish... while lounges on the main floor and third floor are congenial meeting places.



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IF ENGAGED IN ANY PART OF ENTERTAINMENT INDUSTRY, MOTION PICTURES • STAGE • RADIO • TELEVISION • MUSIC • DANCING • RECORDING • LABORATORIES • NIGHT CLUBS • THEATRE or STUDIO SERVICE, SALES, or MAINTENANCE. ALL MEMBERS OF ENTERTAINMENT UNIONS AND GUILDS

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Now Making Our
**GREATEST
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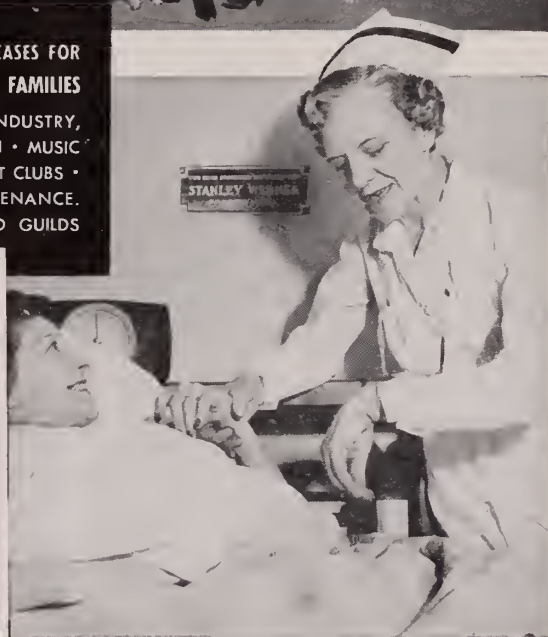
•Rehabilitation Patients discharged from Will Rogers sometimes return to their regular jobs after their healing. This is largely due to the rehabilitation program which keeps their minds alert. Occupational therapy is given much emphasis.



EXPERIENCED DIETICIANS DIRECT TWO KITCHENS... To serve good food is the prime responsibility of experienced dieticians and trained chefs in the two kitchens at Will Rogers.



•Research Experienced and capable technicians of Will Rogers have proven Research to be a key to effective control and prevention of disease. Our research laboratories are now being geared for even greater accomplishment through the major enlargement program now in process.



•Remedy Our combination of skillful medical treatment and compassionate nursing care, coupled with research and surgery, if needed, produces cures of serious chest ills in half the time, on the average, needed but ten short years ago.



MAIN DINING ROOM, and another on the third floor are pleasing environments for the enjoyment of wholesome meals. Not cafeterias. Service is always in good form.



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Supported and Advanced through YOUR Participation in the AUDIENCE COLLECTIONS and CHRISTMAS SALUTE—We need you now!

Hollywood Report

By IVAN SPEAR

Filmmakers List Even Dozen Features Charted for Cameras During August

Production at the various Hollywood film factories remained on an unusually even keel, with announcement that an even dozen motion pictures are slated to roll for the month of August—the exact number declared as possible starters in the previous month. Unusual, too, is the fact that none of this month's projected vehicles are holdovers from July; those celluloid offerings which are tabbed as ready to go but for last-minute reasons are carried over for later starts. Leading the studios in number of films on the August drawing boards are the Independents, Columbia, Buena Vista and Universal-International, each with two, followed by one each for Allied Artists, MGM, Warner Bros and United Artists. By studio listed below are the films indicated to go.

ALLIED ARTISTS

"Turn in the Road." A drama concerning a man who tries to find himself and finally succeeds when he returns to the small town in which he was raised. Producer-director, King Vidor. No stars set.

BUENA VISTA

"Bon Voyage." What happens when a typical American family decides to take a vacation in Europe and becomes involved in a series of hilarious adventures. Stars Fred MacMurray, Jane Wyman, Deborah Walley, Michael Callan, Tommy Kirk. Producer, Walt Disney. Director, James Neilson.

"The Castaways." To be lensed in England, based on the Jules Verne story, "Captain Grant's Children," about a lost steamship company captain whose family travels to South America and around the world in an effort to find him when they learn he has lost his ship due to mutiny. Stars Maurice Chevalier, Hayley Mills, George Sanders, Michael Anderson jr. Producer, Walt Disney. Director, James Neilson.

COLUMBIA

"Operation Terror." A Geoffrey-Kate Production, this yarn of suspense and intrigue is located in San Francisco. Stars Glenn Ford, Lee Remick. Producer-director, Blake Edwards.

"The Mutineers." In CinemaScope and color, the film will be shot in England by G. W. Films, Ltd. Stars Alec Guinness, Dirk Bogarde. Producer, John Brabourne. Director, Lewis Gilbert.

INDEPENDENTS

"The Boy Soldier." This is a Colorado Films effort, with no storyline or cast set as yet. Producer, Hank Post. Director, Jay O. Lawrence.

"The Caretakers." A Hall Bartlett Production, Bartlett will both produce and direct the film. No cast set.

METRO-GOLDWYN-MAYER

"How the West Was Won." History of

the winning of the West, this is an MGM-Cinerama production treating with the railroad empires built during the pioneer days of our country. Stars include Henry Fonda, Richard Widmark and George Peppard in this fourth episode. Producer, Bernard Smith. Director, George Marshall.

UNITED ARTISTS

"Purple Is the Color." Slated to shoot in Japan, this is a Mark VII Production. Treats with narcotic traffic in the Orient. No stars set. Producer-director Jack Webb.

UNIVERSAL-INTERNATIONAL

"The Ugly American." Based on the best-selling novel, the story deals with American diplomatic circles in Thailand, and their efforts—bad or good—to improve American relationships there. Stars Marlon Brando. Producer-director, George Englund.

"Freud." Biographical film of the life of Sigmund Freud, the father of psychology. Stars Montgomery Clift, Susannah York. Producer-director, John Huston.

WARNER BROS.

"The Chapman Report." Treats with a doctor and his staff who invade a suburban area of Southern California to gather information on the marital lives of a group of "typical" American women. Stars Shelley Winters (incomplete). Producer, Richard Zanuck. Director, George Cukor. A Darryl F. Zanuck Production.

Levine and Aldrich to Join In Making Two Films

Embassy Pictures, topped by Joseph Levine, and Associates & Aldrich, headed by Robert Aldrich, will jointly undertake production of two major feature-length motion pictures. Properties will be announced in the near future, according to Levine and Aldrich.

Aldrich, now in Rome, will complete principal photography on "Sodom and Gomorrah," which he has been directing for Embassy, the end of this month, following which he returns to this country to edit the film.

'The Story of Edith Piaf' Purchased by Warners

While filmmakers were busy with the above-slated production, literary properties also were being purchased for future screen fare. Warner Bros. acquired for lensing "The Story of Edith Piaf," which Frank P. Rosenberg will produce . . . Walt Disney acquired rights to seven novels by British author Russell Thorndike over a period of 38 years, all revolving around the character of "Dr. Syn." An eighth Thorndike tome, on which he collaborated with William Buchanan, "Christopher Syn," also was included in the Disney purchase . . . Steve

Cochran optioned film rights to "Bitter Apples," by British writer Ramsay Williams, for production under his independent banner, Robert Alexander Productions . . . Robert Lippert bought "The House on the Hill," an original by Milo Frank, for production under the 20th-Fox flag . . . An original screenplay, "Burden of Proof," by James Slattery, was purchased by director Harry Keller . . . Tony Anthony and Allen Klein of Trask Productions purchased Luis Spota's "The Wounds of Hunger" from Richard Widmark's Heath Productions company.

Several Writers Receive Assignments in Week

Ray Stark has assigned Robert Holt to script "The Laughing Cavalier," from the novel by Baroness Orczy, for Seven Arts . . . Newcomer David Swift will direct "The Interns," expose of the medical professions, it was revealed by producer Robert Cohn. Filming is slated to begin on the Richard Frede novel at Columbia on September 25. Swift's most recent film is the current Disney comedy, "The Parent Trap" . . . Les Martinson has been set by Warner Bros. to helm "Black Gold," a drama of the Oklahoma oil boom in 1924, for producer Jim Barnett. Bob and Wanda Duncan penned the screenplay based on a story by Harry Wittington . . . Writer William Bowers has been inked by WB to work on the screenplay of "Critic's Choice," to star Bob Hope . . . Ernest Lehmann returns to MGM to write the screenplay of the new Irving Wallace novel, "The Prize," which Pandro S. Berman will produce . . . Charlton Heston goes back to Paramount to star in Melville Shavelson's comedy, "The Easter Dinner." Shavelson will write and direct his own production, based on the Donald Downes best seller . . . Oscar-winning cinematographer Lionel Lindon and director John Frankenheimer are teamed for the third straight time on MGM's "All Fall Down." The assignment marks Lindon's first on the Culver City lot.

William Hunter Organizes Producers International

Independent film distributor William Hunter has formed Producers International Pictures, Inc., with a plan to increase product through territorial franchise distributors.

Hunter, vice-president and management head of the organization, has embarked on a two-month tour of various European production centers to survey available product which he will review for American boxoffice potential. Before leaving, he expressed hope of returning with at least eight films which he will prepare for American release, with ad campaigns for both trade and lay papers.

Robert Enders to Produce 'Snow Man' at MGM

As his second assignment at MGM, "Snow Man" will be produced by Robert J. Enders. His first feature film is "A Thunder of Drums," set for a mid-September release.

Screenwriter Max Wilk will develop the story of "Snow Man," which was inspired by the real-life history of a grey gelding named Snow Man who became the National Horse Show Open Jumper Champion and "Horse of the Year."

LETTERS

(Letters must be signed. Names withheld on request)

For Promoting Patriotic Spirit

TO BOXOFFICE:

On the evening of Tuesday, July 18, we held the West Virginia premiere showing of "Exodus" at which time we invited our governor, Wally Barron, together with city and county officials.

Feeling the occasion merited special attention we put on the screen prior to "Exodus" our Star Spangled Banner song reel in Technicolor and this was so well received we decided to continue the procedure during the remainder of the engagement.

On the following evening, with an even larger house, we were amazed that no one stood up. On the next evening, we spotlighted a singer on our stage and the response was 100 per cent.

Since then, our national anthem has met with varying reaction not comparable with the results one sees at baseball games, boxing bouts and, for that matter, wrestling bouts.

Now, in view of President Kennedy's recent address and the urgency of our situation, I am frankly wondering just what our theatre industry can do to assist the national effort in the undoubted long-term struggle which lies ahead.

Certainly, we must reappraise communism, as our own government is doing, and take those steps which shall insure that our future be uncontaminated in any form.

During World War II, as chairman of the West Virginia War Activities Committee, we worked closely with our government with respect to the promotion and sale of War Bonds with immense success.

We would now appear to be at the stage of "an ounce of prevention," which nationally precedes the "It's later than you think" era and, I feel, our industry should now give thought and lay the groundwork for the future to both complement and implement our governmental efforts in the preservation and promotion of democracy.

Everybody should be in the act!

JOHN A. GOODNO

President,
Palace Amusement Co.,
Huntington, W. Va.

Case of the Dog and the Bone

TO BOXOFFICE:

The major film companies remind me of the dog that dropped the bone he already had for that of the larger reflection on the water. We all know the story—he lost all.

True, some small independents that may have only one picture to sell to TV have nothing to lose to do so. However, how in the world do the big major distributors justify cutting their own theatre revenues in half or more on their current releases by all the newer films being shown every day at all hours on free TV? Their greed for a fast TV dollar has made them lose all sense of reasoning. Incidentally, I honestly believe that pay TV would hurt our theatres less than the present system of free TV.

C. V. MARTINA

President,
Martina Theatres,
Albion, N. Y.



HEART AWARDS PRESENTED TO THREE—The Variety Club of Southern California, Tent No. 25, presented its coveted Heart Award to film producer Walter Lantz, Gene Autry and Bob Reynolds last week in recognition of the trio's outstanding work in the fight against juvenile delinquency. Chief Barker M. J. E. McCarthy, left, is shown presenting a plaque to Lantz as Ezra Stern, International Variety representative, honors Autry, center, and Reynolds. Presentations were made at a testimonial luncheon at Tent 25 headquarters on Los Angeles Film-row. Following the luncheon it was "Variety Night With the Angels," the latter ball club owned by Autry and Reynolds. More than 500 young members of the Variety Boys Club, led by club director Louis Diaz, were interested spectators as the guests of the Angels' management.

Pepsi Half Year Net Up; New Division Is Formed

NEW YORK—Pepsi-Cola Co. earnings for the first six months of 1961 exceeded records for any initial half-year in the company's history. Consolidated net earnings after reserve for federal and foreign income taxes, and after reserve for foreign activities amounted to \$6,805,000 or \$1.05 a share, Herbert L. Barnet, president, reported. This compares with \$6,670,000 or \$1.03 a share for the same period in 1960. Sales during June exceeded records for any previous June in the company's history.

Barnet also announced the formation of a special company division—the Teem division—to implement marketing of Teem, the company's lemon-lime drink and other new beverage products. Robert M. Worden, 36, a ten-year Pepsi veteran, has been elected vice-president of the company, and placed in charge of the new products unit.

Patio, the company's line of fruit-flavored drinks, introduced last year, also will be marketed by the new division. At present there are seven Patio flavors—orange, grape, root beer, ginger ale, club soda, strawberry, and strawberry cream.

Directors Nominate Films For Quarterly Awards

HOLLYWOOD—Five pictures have been revealed as the second quarter selections by the Directors Guild of America for the guild's "outstanding directorial achievement" award.

Nominated films and their directors are: "A Raisin in the Sun," Daniel Petrie; "Fanny," Joshua Logan; "The Guns of Navarone," J. Lee Thompson; "Romanoff and Juliet," Peter Ustinov; "One-Eyed Jacks," Marlon Brando.

Nominated earlier this year were "The Absent-Minded Professor," "Hand in Hand," "The Misfits," and "The Great Impostor." Others will be nominated later and the final winner will be announced next year at the guild's annual dinner.

20-Second Trailer Ready On Preminger's 'Advise'

NEW YORK—Otto Preminger, who will start filming "Advise and Consent" in Washington, D. C., September 5, has designed a special 20-second color trailer that announces to moviegoers that the picture will start production in Washington, Hollywood and New York. All theatres playing Preminger's "Exodus" will show the color trailer for "Advise," the first time a trailer has been used so far in advance of the release date. Both pictures are distributed by United Artists.

The trailer is available to all theatres free through National Screen Service.

Preminger, who left for Hollywood July 23 for pre-production work on "Advise and Consent," has signed Gene Tierney for the role of Dolly Harrison, her first film appearance in six years. Miss Tierney first attracted attention in Preminger's "Laura," for 20th Century-Fox in 1941. Also signed by Preminger are Franchot Tone, off the screen for several years, to play the President of the United States, and Burgess Meredith to play Herbert Gelman, joining the previously-signed stars, Walter Pidgeon, Henry Fonda, Charles Laughton and Don Murray. Lyle Wheeler has been signed as art director and production designer and Hope Bryce will be costume coordinator.

Samuel Sigman As Aide To Josephs of Astor

NEW YORK—Samuel S. Sigman, formerly sales manager and New York representative of the Selznick Releasing Org., has been named assistant to George Josephs, vice-president in charge of sales for Astor Pictures. The new post was created to facilitate the national distribution of Astor's "La Dolce Vita," "Rocco and His Brothers" and the forthcoming Astor releases.

Sigman had also held sales posts with Paramount and with Edward Small.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Big Deal, The (UMPO)					75						95		90	115	185						112
Bimbo the Great (WB)	100		105				100	95		100		100		70	100		85		100		96
By Love Possessed (UA)	150	150	120	175		115	80	125	175	200	180		125	175	110	145		125	150	100	141
Curse of the Werewolf (U-I)	120	105	90			100				135	85	200	115	100	75						113
Fabulous World of Jules Verne (WB)	100	120	105				110	95		125		100		70	105		85		115		103
Fanny (WB)	220	250	140	255	250		125	155	150		350		200	200		225		150		150	201
Francis of Assisi (20th-Fox)		150	125	250							100								200		165
Gidget Goes Hawaiian (Col)	120	130	95			100	100	120	125	270	120	130	125	200	85					200	132
Guns of Navarone, The (Col)		300		300	350					375	350					200			250		304
Homicidal (Col)	110		125			150		125		180	90			200			125		175	175	146
La Dolce Vita (Astor)	220	450	160	200				600			300					200				200	291
Ladies Man, The (Para)		110	125	195	95	150		115	125	150	80	300	175	100	130			125	200	150	145
Last Sunset, The (U-I)	160		115	215	75	100	140			200	60		125	100		175	110	125	130	130	131
League of Gentlemen, The (Kingsley)	140	275	125	190				100	115	150	210	100	200	135	165	195			350		175
Love in a Goldfish Bowl (Para)								100		75	80		90		85		95		80	100	88
Master of the World (AIP)			85								150	75	200	190							140
Misty (20th-Fox)			75			90				125	65	100				150					101
Nikki, Wild Dog of the North (BV)				190			300				110								130	200	186
Naked Edge, The (UA)	180	200				175	120		175	250	105			210	100	195		125		120	163
On the Double (Para)	130	260	110	170	80	100		115					125	80	85	175					130
Parent Trap, The (BV)	140	160	175	190	200	250	225	140	200	400	450	200	200	150		145	300	145	150	200	212
Parrish (WB)	140	175	135		95	200	130	120		225	90	200	120	300	115	165		125	150	100	152
Pleasure of His Company, The (Para)	120	120		160	90	100	125		200	300	210	160	125	120	110	175	135	125	170		150
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300	220	110	185	140		150		197
Sanctuary (20th-Fox)	120	150		190	90	90	260	80		135	100	300	110	100	105	185	90			110	138
Sat. Night & Sun. Morning (Cont'l)		260		155		120		120	110		220			225	160	200			300		187
Secret Partner, The (MGM)	130		90	165		100	100		100		50	80	85	125	80			100		70	98
Secret Ways, The (U-I)	100		85		80	100							90	80	120	135	80		80		95
Serengeti (AA)					90			100		100				100	90						96
Seven Ways From Sundown (U-I)				100			100	100			100		100	80	95						96
Shadow of the Cat, The (U-I)	100		90			100				100	85	100	100	100	75						94
Steel Claw, The (WB)								100			90							100	100	70	92
Sword of Sherwood Forest (Col)				100			100	100				100		80		80		100			94
Tammy Tell Me True (U-I)	140		100	250		90	125			300		200		110					100		157
Terror of the Tongs, The (Col)				125			100								100			100	100		105
Trapp Family, The (20th-Fox)		110	110	200	90	85					125	100	300	120	95		120				132
Two Loves (MGM)	125	115	90	150	90	125		100	110		50	100	85	190	80	140			100		110
Two-Way Stretch (Showcorp)	130	175		175	125		175		115				135	125		200					151

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. La Dolce Vita (Astor)

Detroit600
Seattle200

2. Guns of Navarone, The (Col)

Kansas City375

3. Parent Trap, The (BV)

Omaha300

4. Tammy Tell Me True (U-I)

Kansas City300
Memphis200

5. Goodbye Again

Los Angeles210

6. Naked Edge, The (UA)

Minneapolis210
Boston200

7. Fanny (WB)

Milwaukee200

8. Gidget Goes Hawaiian (Col)

Minneapolis200

9. Ladies Man, The

San Francisco200

10. Master of the World (AIP)

Milwaukee200

11. Nikki, Wild Dog of the North (BV)

Seattle200

'Dolce Vita' and 'Edge' Click in Milwaukee

MILWAUKEE—Three Wisconsin Amusement Corp. houses led the parade for the week: "La Dolce Vita" at the Strand (300); "The Naked Edge" at the Wisconsin (275) and "Seven Wonders of the World" at the Palace (250). Business looked good throughout this area for the week at the neighborhoods.

(Average Is 100)

Downer—The League of Gentlemen (Kingsley), 2nd wk.	150
Palace—Seven Wonders of the World (Cinerama), 14th wk.	250
Riverside—Nikki, Wild Dog of the North (BV)	145
Strand—Lo Dolce Vita (Astor)	300
Times—A Roisin in the Sun (Col), 4th wk.	175
Uptown—Voyage to the Bottom of the Sea (20th-Fox)	160
Tower—Misty (20th-Fox)	125
Towne—The Pleasure of His Company (Para), 3rd wk.	100
Warner—Fanny (WB), 2nd wk.	200
Wisconsin—The Naked Edge (UA)	275

Omaha Patrons Give Support To Fine First-Run Lineup

OMAHA—Four holdovers marked the first-run screen offerings here and all did good business. Topping the field was "The Parent Trap" at the State, which tripled average figures. "Exodus" wound up its fifth and final week at the Admiral and every week did double the average take or better. Omahans have seldom had a finer billing of pictures from stem to stern and the fact that all marked up good grosses indicated a healthy condition of the industry locally and a desire of Omaha patrons to see good movies. "Spartacus" at the Dundee, was incorrectly reported at 125 per cent the previous week instead of 275 per cent and it nearly reached that again.

Admiral—Exodus (UA), 5th wk.	250
Cooper—South Seas Adventure (Cinerama)	230
Dundee—Spartacus (U-I), 9th wk.	250
Omaha—Tammy Tell Me True (U-I)	120
Orpheum—The Pleasure of His Company (Para), 2nd wk.	95
State—The Parent Trap (BV), 2nd wk.	300

'La Dolce Vita' Leads Parade Of Mill City Hit Entries

MINNEAPOLIS—New offerings at three theatres added zest to business here last week with tall reported ratings of 200 per cent or more. Best showing was made by "La Dolce Vita," which opened at the Academy, with a rating of 300 per cent. Runners-up were the duo "Shangri-La" and "The Unfaithful" at the Avalon with 225 per cent and "Romanoff and Juliet" at the Suburban World with 200 per cent.

Academy—La Dolce Vita (Astor)	300
Avalon—Shangri-La (Brenner), The Unfaithful (AA)	225
Century—Windjammer (Cinemiracle), reissue, 7th wk.	95
Edina—Voyage to the Bottom of the Sea (20th-Fox)	100
Gopher—Gidget Goes Hawaiian (Col), 2nd wk.	100
Lyric—The Naked Edge (UA), 2nd wk.	120
Mann—Fanny (WB), 5th wk.	100
Orpheum—Tammy Tell Me True (U-I), 2nd wk.	90
State—The Parent Trap (BV), 5th wk.	80
Suburban World—Romanoff and Juliet (U-I)	200
Uptown—Porish (WB), 5th wk.	150
World—Carry On, Constable, 2nd wk.	90

Wisconsin Amusement Corp. Praised For Reopening Janesville Myers

JANESVILLE, WIS.—The recent reopening of the Myers Theatre has been cited by Peg O'Brien, Janesville Gazette feature writer, as "evidence of the indomitable spirit of the Wisconsin Amusement Corp. of Milwaukee, and the company's faith in Janesville as a theatre center."

The reopening of the Myers, which has been closed four years, was accompanied by the fanfare befitting a new de luxe motion picture showplace, with the grand premiere sponsored by the Elks Lodge, owner of the theatre building.

HISTORIC OPERA HOUSE

Miss O'Brien's story covering the premiere follows in part:

The historic opera house, citadel of thepian triumphs that spanned the classics performed by world-famous players, housed rollicking minstrel shows, light opera, musical extravaganzas, concerts, stock companies, vaudeville, silent and talking films, has been closed since October 1957. Television was the villain hissed by the motion picture industry and cheered by the potential audience. And now after a spate of TV, theatre operators are striking back with better pictures shown in most attractive surroundings.

The Myers Theatre has been refurbished and restored to the glory it enjoyed in the heyday of the legitimate stage attractions. For such an auspicious occasion, Manager William Lalor booked "Pepe," the Cinema-Scope spectacular starring the internationally known Mexican star Cantinflas in the title role.

EMPHASIZED UNUSUAL SHOWS

Unusual entertainment has been the hallmark of the Myers since its founder, Peter Myers, built the opera house in 1870 and opened with a concert by the Russian Concert Co. It was an opera house in the grand tradition, its equipment worthy of the greats who graced the stage and the elegantly dressed men and women applauding the seasoned stars.

Seventeen years after the grand opening the theatre was entirely remodeled. One year later, in March 1888, the building was destroyed by fire. Sidney Drew was appearing in "A Legal Wreck" when the disaster struck. Peter Myers had no legal redress for it was rumored he did not carry insurance.

The present building was opened in 1889, the attraction "The Great Metropolis" starring Viola Allen. Peter Myers and his son, Peter L. Myers, operated the theatre for the next 30 years with the exception of the 1892 depression when it was leased.

The Myers was on the metropolitan circuit of most of the road shows which is evidence of its facilities to handle large productions. Sets and costumes were un-

loaded from the railroad stations and most of the day spent in reassembling the equipment at the theatre. A large crew of stagehands and electricians took over the job of setting the stage while down in the pit talented musicians tuned up for the dazzling overture.

Among stars who appeared here were Sothorn and Marlowe, the immortal Shakespearean duo; Anna Held, the French star who "bathed" in milk; Eddie Foy and Raymond Hitchcock, sprightly comedians; Walker Whiteside and Richard Mansfield, matinee idols; the beautiful Grace George; Frank Bacon playing "Lightnin'" and Al Jolson long before 1929, when he broke the sound barrier with "The Jazz Singer."

Equally exciting, if not theatre with a capital T, was the annual engagement of the Winner Bros. stock company. Railroad men took off the week to attend every performance with their families. The plays were simple in theme, such as "The Village Postmaster."

There was nothing involved or subtle about the Winner plays or the players. Right conquered might, the villain was felled, the poor but honest young man won fair lady, and after an evening of rapture everybody traipsed up the aisle in anticipation of coming back the next night for more of the same.


At the Myers we went on the biggest emotional binge of our childhood as Eliza, babe in arms, darted across the unsteady ice with whip-cracking Simon Legree in hot pursuit; faithful old Uncle Tom gave up the ghost and flaxen-haired Little Eva was borne heavenward, perhaps not as adroitly as Mary Martin in "Peter Pan," but she got there, for we saw that little bit of Heaven with our own eyes—all for 10 cents—or it might have been a quarter for that was a long, long time ago.

DES MOINES

Mrs. Sherman Fitch of the Capitol Theatre, Hartley, Iowa, has returned home after spending her vacation at Shermae Lodge, the Fitch summer residence at Park Rapids, Minn. Mr. and Mrs. W. J. Foley, Milwaukee, were summer house guests of Mrs. Fitch.

Heads Foreign Press Ass'n

HOLLYWOOD—Ingrid Clairmont, Scandinavian correspondent, has been unanimously elected president of the Hollywood Foreign Press Ass'n, replacing Savario Lomedico, who resigned due to pressure of his work.



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MILWAUKEE

Difference of opinion regarding films labeled "not recommended for children" have been resolved at a recent meeting here of representatives of distributors, exhibitors and the mayor's motion picture commission. Valentine Wells, executive secretary of the commission, announced that hereafter the designation will be: "mature entertainment" for films the commission felt should be limited to adults. This means that in the future, theatres will carry this caption in their newspaper advertising on such pictures. Wells added that another label, "adults only," will be on pictures that contain matter definitely on the adult side which cannot be cut from the picture.

Burglars have been active again: they could not open a safe at the Egyptian Theatre but did manage to open a desk drawer and got \$38.77. According to police, entry was gained by removing a ventilation grate from an office door . . . A safe at the Poblocki & Sons Co., was forced open: \$400 in cash and \$150 in checks is missing.

The local chapter of the City of Hope National Medical Center, Duarte, Calif., has opened an office at 332 West Wisconsin Ave., in preparation for its eighth annual fund drive September 13, 14. The chapter raised \$53,000 last year and hopes to raise about the same amount this year, according to Mrs. Albert H. Schneiderman, drive chairman. She said the money will be spent to help local leukemia patients and that the hospital is open without charge to patients regardless of race, color or creed.

John Webb, manager of the Santa Monica civic auditorium, Santa Monica, Calif., in his talk at the annual convention here of the International Ass'n of Auditorium Managers, told how he played to the 1961 movie Academy Awards presentation. "I got the \$50,000 show by writing a sales letter," he said. "They were remodeling the theatre where the event is usually

held, so I just let them know what I had to offer. Despite the size and excitement, it was a simple operation," he said.

John McKay, Riverside Theatre manager, can relax a bit now, as Jerry Bierce his assistant is back. Bierce has been serving as vacation relief manager at Waukesha . . . Ray Boyle, managing director of the Fred Miller Theatre, has resigned, with the explanation that under the present setup of a nonprofit organization, his future was too limited. He said he was looking for "a room, a theatre, space in a hotel, or something," adding that he expected to have a troupe of his own on a year-around basis, including road tours. Boyle said there had been no argument involved in his resignation.

Bob Shanahan, sales and public relations director for Wisconsin State Fair, announced that Roy Rogers, who brings his aggregation here for an engagement at the fair, left his San Fernando Valley ranch in California with two sons, Roy Jr. and John, planning to camp out on a leisurely trip to Wisconsin. Shanahan is using some showmanship tactics in ballyhooing the forthcoming fair. He is sending out a quartette of teenage gals all dolled up in western regalia to visit towns and the press for the promotion.

\$125,000 Remodeling Plan For Port Huron Desmond

PORT HURON, MICH.—A redecorating and refurbishing program costing \$125,000 will be carried out at the Desmond Theatre by W. S. Butterfield Theatres, which recently purchased the Desmond after renting it since 1924.

New seats and carpeting will be installed, the stage remodeled and renovations made to the lounges and other areas, according to LeRoy S. Wilson, president of the Port Huron Theatre Co., from which Butterfield purchased the theatre through its subsidiary, Bijou Theatrical Enterprises. The latter company handles real estate operations for the Butterfield circuit.

The Port Huron Theatre Co., which built the Desmond in 1922 and has been renting it since, will be dissolved, Wilson said.

Worship at Akron Aired

AKRON—Gala Drive-In on Route 224 near here, will be the scene of Sunday morning church services, sponsored by the young people of the Methodist Church, with the cooperation of theatre Manager Joseph Krenitz.

Two hooded gunmen robbed the boxoffice of the East Drive-In in suburban Tallmadge of \$135 on a recent Sunday morning. Earl R. Wykoff and Nancy Miller, two employees, were ordered to walk north into a field while the two robbers ransacked the boxoffice.

Big LA Week for 'Giant'

LOS ANGELES — George Stevens' "Giant," Warner Bros. release, ran up a smash \$145,000 plus week in an 18 theatre multiple run.

Paramount's "Escape From Zahrain" is being filmed in California's Mojave desert.

Milwaukee Film Council To Mark Its 35th Year

MILWAUKEE—The Better Films Council of Milwaukee County will celebrate its 35th year at the first meeting of the council's fall term October 2. The meeting will be held in the Wisconsin Telephone Co. auditorium at 722 Broadway.

Mrs. S. V. Abramson, president, will discuss observations she made on filmmaking on a trip in South America. "Communications in the Space Age" will be screened. Mrs. Abramson, who also is communications chairman for the General Federation of Women's Clubs, said the council will program a series of book reviews along with the films based on them.

A special program will be devoted to the "Preview Committee in Action."

The council each year usually awards a citation to the theatre manager who presents the largest number of family pictures through the year, and extends special appreciation to the manager who has been specially helpful to the council.

Besides Mrs. S. V. Abramson, the officers are Mrs. John B. Derksen, vice-president; Mrs. Milton Woodward, recording secretary, and Mrs. Carl A. Meyer, corresponding secretary and program committee chairman.

State Council Studying Connecticut Blue Laws

HARTFORD — An intensive study of Connecticut's so-called blue laws, particularly those relating to commercial activity on Sunday, is to be undertaken by the state legislative council.

During the recently adjourned state legislative session, many proposals designed both to strengthen and weaken the Sunday laws were introduced.

Aside from approval of a measure to extend the Sunday sales bans to Thanksgiving Day and Christmas Day, the legislature, however, took no action on any of the many recommendations. Instead, the whole subject was referred to the council for study and reported to the 1963 session of the state legislature.

At present, the blue laws regarding secular activity on Sunday prohibit most sales and most regular commercial operations. Exempt from the blue laws are sale of food, flowers, candy, tobacco, drugs, newspapers, antiques and gasoline.

State statute permits motion picture theatres to operate on Sundays from 2 to 11 p.m.

Old Family at Detroit Gets 'Tammy' First Run

DETROIT—The experiment with multiple first-runs being tried out by U-I in this territory has produced one novel result—the restoration of the Family Theatre to the historic position it held 50 years ago, as a first-run theatre in downtown Detroit. The Family has generally played a varying subsequent-run policy since construction of the de luxe first-run about 1915, but is back in the first-run class with the current run of "Tammy Tell Me True," and, is actually the only house playing on the multiple first run policy within a number of miles of the downtown district. The house was taken over only a few weeks ago by Joseph Ellul of Hollywood, Fla.

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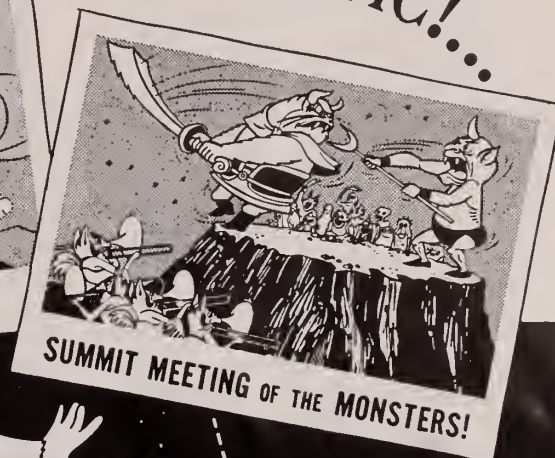
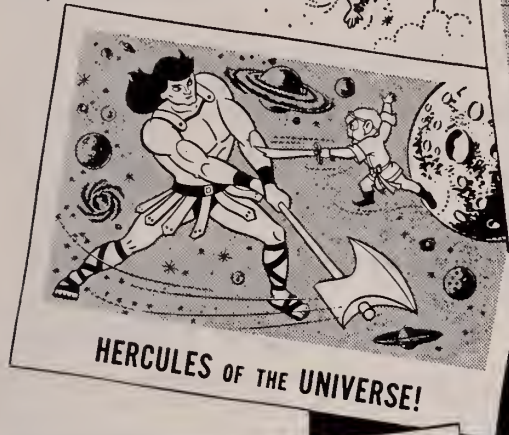
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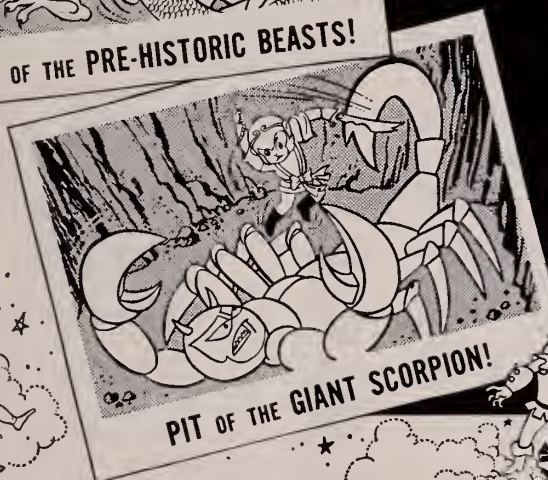
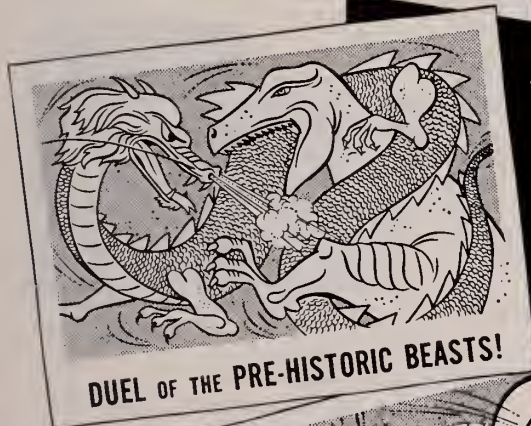
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Charlie Vickers, who has the Maple Theatre at Mapleton, Iowa, had a big hand in the staging of the town's Mapleton Days. One of the features was an auction on Main Street. Merchants put out articles to go on the block, including everything from shoes to pans and radios to television sets. During the auction in front of each store, a bell would ring and the person who had bid last on an article got the merchandise at that price. Vickers offered free movies for the children while the auction was in progress, a fact greatly appreciated by parents who could attend the auction unencumbered by disinterested small fry. Vickers said the program was a tremendous success.

Elmer Svendsen, who has the Roxie Theatre at Alta, Iowa, has leased his theatre at Swea City to the city for community productions . . . Mr. and Mrs. S. J. Backer, exhibitors at Harlan, returned from a trip to Hankinson, N.D., where he formerly operated a theatre which is now under lease . . . Fred Balandyne is contemplating a complete remodeling job for his drive-in theatre at Denison, Iowa.

Howard Kennedy, who has the Bow Theatre and a drive-in at Broken Bow, made a trip to Washington, D.C. He is active in Nebraska Republican party affairs . . . Don Campbell, exhibitor at Central City, went to Phoenix, Ariz., where he has real estate interests . . . Bernard McGee, group sales representative for the Cooper Foundation Theatres in Omaha, is vacationing

at his home in Fremont and doing some painting on his house.

Carl Harriman, exhibitor at Alton, Iowa, reported his son has returned from service with the armed forces in Germany and brought back a Mercedes-Benz . . . The drive-in theatre business at Lake Okoboji has hit a high peak . . . E. A. Thacker Jr. who has the 7-T-7 Drive-In at South Sioux City, and his wife have just returned from a fishing trip in Canada.

Apologies to Joe H. Jacobs, United Artists manager in the same city. In reporting a recent all-day screening at the Center Theatre in Omaha by Columbia (including a fine lunch at noon), gremlins sneaked in and United Artists got the credit. A thousand pardons, "Columbia Joe," the fine program deserved better (and correct) reporting.

Cecil Waller, owner of the King Theatre at Ida Grove, Iowa, has a honey of a new cruiser and trailer and he is giving the boat a good workout at Lake View . . . Mary Frangenberg, cashier at 20th-Fox, visited her home town of Lyons during her vacation . . . Eddie Osipowicz, exhibitor at Correctionville, is on the jump working at his painting contractor business . . . Jack Klingel, city manager for Cooper Foundation Theatres, held a special preview for the press and trade of "The Honeymoon Machine" at the State Theatre during the regular run of "The Parent Trap."

Don Shane, city manager for Tri-State Theatres in Omaha, and Carl Hoffman, manager of the Omaha Theatre, attended the annual Tri-State circuit golf and field day and business meeting in Des Moines Tuesday and Wednesday at the Wakonda Country Club . . . Paul Fine announced his daughter Pamela, a June graduate at Omaha University, has signed to teach a junior high school class at Anaheim, Calif., in the fall. Mr. and Mrs. Fine will accompany her to California this month.

The Paramount exchange at Des Moines last week transferred its accounting department to Chicago. The exchange

plans to move to new quarters in the same area and will carry on all its other operations there as usual.

Ed Cohen, Columbia salesman, reports his two daughters, Joella and Barbara, are taking a trip to Chicago, Miami and Nassau . . . Exhibitors on the Row included Nebraskans Maurice W. Curran, Greeley; Mr. and Mrs. Phil March and son Jack, Wayne; George Marc, Vermillion; Charles Thoene, Lyons; Marvin Jones, Red Cloud; Sid Metcalf, Nebraska City; Howell Roberts, Wahoo; Ed Christensen, Ord; Clarence Frasier and son Paul, Havelock; Bill Zedecker, Osceola, and Iowans Frank Good, Red Oak; S. J. Backer, Harlan; Charles Vickers, Mapleton; John Rentfle, Audubon; Byron Hopkins, Glenwood, Villisca and Council Bluffs.

Cinerama Licensing Favors New Theatres

HOLLYWOOD—On his arrival here from Salt Lake City, Bernard G. Kranze, vice-president and general sales manager for Cinerama, stated that instead of leasing wall-to-wall theatres for exhibition of Cinerama product, the new policy is to license said product to builders of new houses designed for triple-screen projection or to exhibitors in situations where Cinerama travelogs have not been shown.



B. G. Kranze

With five travelogs already sold to National Theatres & Television for its Villa Theatre in Salt Lake, Kranze has completed another deal for three more houses in the circuit located in Wichita, Kas., Phoenix, Ariz., and Portland, Ore.

In line with the new policy, which will obtain for MGM attractions' "How the West Was Won" and "The Brothers Grimm," the Hollywood Cinerama will close September 21 on a wall-to-wall deal and reportedly will reopen next spring with "West." Meanwhile, Stanley Warner takes back the Hollywood Cinerama house September 28 as a first run.

Clarifying a point brought up by exhibitors, Kranze stated that under the new selling policy, Cinerama will supply theatres licensing Cinerama pictures with equipment for screening the films thrown in with the deals on a "loan" basis. Exhibitors, in other words, will pay for installation supplied by Cinerama, according to Kranze.

Schine Names Robert Hale To Van Wert Management

VAN WERT, OHIO—Robert Hale of Kent has been appointed manager of Schine's Van Wert Theatre. He is the successor to Bobby Lipke, who has been transferred to a theatre in Piqua.

Prior to his Van Wert appointment, Hale managed Schine theatres at Kent and Ravenna. He is a graduate of Euclid High School near Cleveland. He plans to move here soon with his wife DeLene and son Harry.

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THERE may be excellence or shoddiness in every line of human endeavor. We must learn to honor excellence (indeed to demand it) in every socially accepted human activity. There may be excellent plumbers and incompetent plumbers, excellent philosophers and incompetent philosophers. The society which scorns excellence in plumbing because plumbing is a humble activity and tolerates shoddiness in philosophy because it is an exalted activity will have neither good plumbing nor good philosophy. Neither its pipes nor its theories will hold water "

A quotation from Dr.
John W. Gardner, dis-
tinguished president of
the Carnegie Corpora-
tion of New York

To me, these words were worth sharing because they express the basic premise of the people of our country who really matter—whether or not they could have put it so well on paper. It is this fundamental American respect for the dignity of the individual which will stand as our nation's strongest bulwark against Communism.

Esther L. Green

NOTE TO EXHIBITORS;

Copy of above on parchment paper (without advertising) suitable for framing will be furnished by Fepco on request.

Mirisches Give 'Story' Test at Minneapolis

MINNEAPOLIS—The nearly completed film version of "East Side Story" was given a test showing at the Mann Theatre here July 29 with the director and producers checking audience reaction.

This city was picked for the sneak preview in order to discover how the picture would be received in a midwestern locale remote from the juvenile gang fights of New York, and in a city where the stage show had not played. In for the preview were Walter and Marvin Mirisch of the Mirisch Co. and producer-director Robert Wise, who directed the film with Jerome Robbins. They reported a very favorable audience reaction judging from the comment cards which were filled out afterwards.

Only minor work now remains to finish the film, according to Wise. Some optical effects will be added, some color correction will be made and about half the soundtrack will be reworked for changes in balance.

The picture will world-premiere in New York in October.

Art Schmidt Appointed

HOLLYWOOD—Arthur T. Schmidt has been appointed as associate producer of Jerry Lewis' forthcoming film comedy, "The Errand Boy," for Paramount release. A veteran film editor, Schmidt has been with the Lewis production company since 1959 and was senior film editor of Lewis' three previous movies.

MINNEAPOLIS

The annual Variety Club golf tournament will be held Friday, September 8, at Oak Ridge Country Club in suburban Hopkins. Fun, beer, food, prizes and games are on the agenda. Tickets are \$10 and include golf, lunch, dinner and prizes. Gil Swenberger of the Ambassador Motor Hotel is chairman of the event. Committee members are Bob Hazelton of Hazelton & Dynes; Don O'Neil, Minnesota Amusement Co.; John Branton, Minnesota Amusement; LeRoy Miller, Universal-International; Harry Levy, formerly of 20th Century-Fox (retired); Bill Wood, Columbia; Forrie Meyers, Paramount and Bob Karatz, Gopher Theatre.

Ed Linder, manager of the Gopher Theatre, and his wife vacationed in Montreal and New York State. In Montreal they visited Lenny Lauer, former relief manager of the Century Cinerama Theatre... L. A. "Ace" Brewer, former manager of the Riviera Theatre, St. Paul, and the Rialto, Minneapolis, was in from Long Beach, Calif., for a visit. He is now associated with a theatre operated by the United Artists circuit in Long Beach.

Outside exhibitors on the Row were Leo Ross, Sauk Rapids; John Glaser, Tracy; Doug Ingalls, Pepin, Wis.; Pete de Fea, Milbank, S. D., and Stan McCulloch, Hibbing... Variety Club of the Northwest will have its first meeting of the new season today (7) at the clubrooms in

the Pick-Nicollet Hotel. Ben Berger, president of Berger Amusement Co., will report on the Cadillac door prize dinner.

Suzanne Gerads, stenographer at Columbia, vacationed at Albany... Jean Paulson, inspector at Columbia, has been confined to Northwestern Hospital... Harold MacElhome, assistant to Sidney Stockton, manager of exchange operations for MGM, was in... Janice Mattson is the new assistant cashier at Columbia, replacing Judith Gotbald, who resigned... Patricia Leopold is the new ledger clerk at Allied Artists, replacing Joan Molitor who resigned to get married.

John Vallin, United Artists auditor, will visit his family on the west coast after he finishes his assignment in Minneapolis... Walt Disney's "Nikki" is set to open at the Gopher Wednesday (9)... Eddie Schwartz of Ad-Art Advertising has resigned as assistant chief barker and board member of the Variety Club... Peter Bloom has been named an assistant manager for Mann theatres in St. Paul.

Dahlstrom & Weinberger redecorated the lobby and foyer of the Paramount Theatre in Des Moines, operated by the Tri-States circuit... Donald Karsky is the new owner of the Family at North Branch... The Eagan at Madison, S. D., has been demolished. The property is owned by E. J. Dirksen... The Hector Theatre at Hector has reopened.

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BOXOFFICE

Always in the Forefront With the News

LINCOLN

Herman Gould, Lincoln and Omaha drive-in theatres owner, and Mrs. Gould have gone to Hawaii by plane where they will vacation until late August.

Charles Eno, manager trainee at Cooper Foundation's Stuart Theatre in Lincoln, has been named manager of the Foundation's Cooper Theatre in Pueblo, Colo. He succeeds John Kiker, who is resigning and returning with Mrs. Kiker to live in Lincoln.

Vince and Lisa Marzok, who have had the job of keeping both the Varsity and State theatres spic and span for many years, have abandoned the brooms and dustcloths for a three-week vacation. They are in and out of Lincoln, taking a series of short trips.

Also leaving on a vacation August 8 are projectionist S. R. Warner and Mrs. Warner. Wooded Wisconsin, where the former was raised, is their destination. Warner recalls the summers of his youth when "we'd portage by canoe from town to town. Today fishing will be the big attraction." Warner will be back in several weeks, resuming his work at Cooper's Nebraska Theatre. Both he and C. M. Woodhead, who operated the projection room at the now-closed Lincoln, are assigned to the Nebraska.

Irwin Dubinsky of Dubinsky Bros. Theatres and his Starview Theatre manager, Ted Grant, are traveling back and forth between Lincoln and Sioux City, Iowa, frequently these days. They are managing temporarily the Dubinsky drive-in and two conventional theatres until a replacement is obtained for City Manager Leo Young. Young accepted a job as city manager of the three Omaha drive-ins owned by Senator Roman Hruska, Herman Gould of Omaha and Russell Brehm of Lincoln. Young also will manage the trio's new Twin Drive-In in suburban Omaha. Gerald Green continues as manager of the 84th and Center Drive-In, but Paul Ellsberry is new as the Airport open air manager.

"It's like old home week" remark the many Lincoln friends of Ivan Hoig, long-time Cooper Foundation theatreman. Ivan is back in Lincoln from Oklahoma City's Cooper Theatres, with a few days to catch up on visiting before he officially begins his new job as manager of Lincoln's Pershing Auditorium.

Son Ed, majoring in art at the University of Nebraska, must come by the interest naturally. His dad, Walter Jancke, was wielding the paint brush again on one of Lincoln's hottest nights of the year—the 26th. This time it was Mrs. Jancke's living room and hallway ceilings.

Fort Robinson's old post theatre building has been converted into a University of Nebraska Trailside Museum. It was officially opened to the public July 3 as another attraction for visitors to the old fort of pioneer days.

Cooper Foundation Theatres headquarters here has announced appointment of Everett Karr as new city manager of the three Oklahoma City Cooper houses. He succeeds Ivan Hoig, who has returned

to Lincoln as Pershing Municipal Auditorium manager. Karr has been Cooper's group salesman in Oklahoma City. Cooper theatres there are the Criterion, Tower and the Cinerama Cooper, where "Search for Paradise" is recording good returns.

George Gaughan, headquarters executive for Cooper Foundation in the Lincoln offices, and his family are vacationing.

Minister Looks Up Jancke To Praise 'Parent Trap'

LINCOLN—"The best picture I ever saw."

One of Lincoln's leading ministers and a civic leader, Dr. C. Vin White of First Presbyterian Church looked up Varsity Theatre Manager Walt Jancke to tell him this, says Walt.

The picture?

Disney's "The Parent Trap," which had played to top crowds for two weeks at the Varsity and moved over to the State Theatre August 1 for what Walt and State Manager Bert Cheever hoped would be another good house.

Walt reflects the enthusiastic reception young and old have given the picture in Lincoln.

"It's like old times," he remarks, "standing out in the lobby and hearing people laugh and know they're all enjoying the picture."

He sees in the public's reception of "The Parent Trap" a return to some of America's better movie days.

"The boxoffice for this one will show this is the kind of picture patrons want," he said.

He sees the success of "The Parent Trap" as a tribute to Disney's foresight and work.

The Varsity opened with Jimmy Stewart in "Two Rode Together" August 1. After the State's "The Parent Trap" run, another Disney production, "Nikki," is scheduled.

Kelly Crawford New Head Of New Mexico Ass'n

ALBUQUERQUE, N. M.—Kelly Crawford of Farmington has succeeded Tom Murphy of Raton as president of the New Mexico Theatre Owners Ass'n, an affiliate of Theatre Owners of America. Crawford was elected at the annual convention at the Cole Hotel here.

Lou Gasparini of the El Ray Theatre of Albuquerque was elected first vice-president and Elmo Courtney of the State Theatre in Clovis was elected secretary-treasurer. Murphy is chairman of the board of directors.

Crawford also will serve as the unit's representative on the TOA board.

Siegel Elected Executive Vice-President of ABC

NEW YORK—Simon B. Siegel, financial vice-president of American Broadcasting-Paramount Theatres, has been elected executive vice-president of American Broadcasting Co. He will continue his post with AB-PT.

Siegel has been with the Paramount organization since 1929. He was named assistant to the controller of the theatre division in 1941 and controller in 1949. Since then he has held top executive posts.

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Construction • Equipment • Concessions • Maintenance

THE

MODERN

AUGUST 7, 1961

THEATRE

SECTION OF BOXOFFICE



Butterflies and flowers form an attractive pattern on the counter facing of this new concessions stand in the Erlen Theatre, Philadelphia. A backbar planter and an unusually designed canopy add further interest to the well-merchandised stand.

featuring

Food and Refreshments

Concession - Equipment - Construction - Maintenance

THE MODERN THEATRE

AUGUST 7, 1961

c o n t e n t s



MILD HUNGER and thirst alone are not enough to propel theatre patrons to the refreshment bar—they need the stimulant of a concessions setup that appeals to their eyes, sense of smell and aesthetic requirements. This means attractiveness, sheer goodness in quality and absolute cleanliness.

First of all, there must be a bar or cafeteria of appealing and efficient design, large enough to serve intermission crowds easily and quickly. It would pay a theatre manager to check on his intermission operation to see if remodeling is in order. Almost invariably, when such remodeling has been needed and effected, sales per person and profits have increased.

Essential to a cheerful inviting appearance and atmosphere is illumination, bright colors and spaciousness in the refreshment area. The rule might well be: "Keep it light, keep it gay!" Planters add a refreshing touch.

While full use should be made of all point-of-purchase material to induce the greatest possible sales, the decorative treatment of the stand or cafeteria should be changed frequently. Mirrors, streamers, pennants, balloons, crepe paper, festoons, etc., all offer myriad ways to achieve new effects; and all seasons, holidays and special, local events should be capitalized on.

While direction is naturally the manager's prerogative, it is a good thing to let the concessions personnel exercise its ingenuity in creating these decorative effects. The attendants can come up with surprisingly good ideas and the participation stimulates their interest and enthusiasm.

Absolute cleanliness, heretofore mentioned, is a requirement and function of the attendants, relating to their own appearance and their scrupulous care of the stand.

"Sheer goodness in quality" speaks for itself.

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ON THE COVER

The new refreshment bar in Philadelphia's Erlen Theatre is located in the direct center between the two entrance doors to the auditorium for maximum impact. The A. M. Ellis Theatre was remodeled during a three-month period without losing a single day or interrupting any performance.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: Carl Mos, 45 Rockefeller Plaza, New York 20 N. Y.; Central Representative: Ewing Hutchinson Organization, 35 East Wacker Drive, Chicago 1, Ill; Western Representative: Wettstein, Nawell & Jonnsan, Inc., 672 Lafayette Park Place, Los Angeles 5, Calif.



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The majestic grand foyer of Fabian's Polace, Albany, N. Y., seems even larger with its new decor of light, modern colors. The wood-paneled walls shown below, although impressive in their day, were treated to a coat of ivory paint which heightens the dramatic effect when contrasted with a blue ceiling and a carpet of solid royal blue. Ornamental touches of gold on the ivory lend additional charm. Material used over the arched doorways is ivory Vicortex. The attractive, semi-circular refreshment stand is highlighted by dawns in the canopy above.



COLOR STYLING KEYS A MODERNIZATION

Architectural Grandeur of 1930 Theatre Retained and Given New Beauty Through Application of Lighter, Brighter Hues in Paint and Fabrics

THE SPACIOUS grandeur of a 1930-built de luxe motion picture theatre has been balanced, for present-day tastes, by a series of refurbishing and redecorating steps executed at a cost of \$250,000 in Fabian's Palace, Albany, N. Y.

Conceived and directed by Fred Haas, chief of construction and maintenance for that circuit, the project encompassed redecorating of the interior—including lobbies, lounges and auditorium—in brighter colors, by the use of paint and fabrics;

installation of roomier orchestra seats and comfortable loge chairs; hanging of a larger screen with new draperies; the addition of modern furniture and lighting fixtures; also the construction of a smaller marquee, with an attractive overhead facade and a decorative new boxoffice.

In the modernizing of the Albany exchange district's largest house, no basic structural changes were made.

However the capacity was reduced from 3,658 to 2,810. The orchestra floor, for-

merly accommodating 2,252, now has 1,499 seats with spring backs, installed on 40-inch centers. Several rows on the main floor have been eliminated.

Also equipped with new seats was the loge, where the capacity was dropped from 360 to 330. In the balcony, a slight lowering of seat total—from 1,046 to 981—was effected.

The orchestra seats are upholstered in red nylon; the loge, in gold nylon. Balcony seats, completely reupholstered and re-



The ivory, blue and gold color scheme carries into the standee area.



The Polace foyer. Walls are blue Vicortex, trim is ivory and gold.

covered, are in tan Naugawave material.

Predominant colors of the redecorating project are ivory, blue and gold—a striking combination.

Carpeting on the grand foyer, stairways and mezzanine is solid royal blue. For the loge crossover and steps, as well as in the downstairs lounge, the patterned carpet is blue, gold and aqua.

The grand foyer—the largest, and one of the most beautiful in an Albany theatre—has been redone, colorwise. The ceiling is painted blue; the huge chandelier, formerly bronze, is now finished in ivory.

An ivory background has been given the grand lobby alcoves, which are draped with gold metallic cloth. The walls are in ivory. The lobby panels are treated with ivory Vicertex—trimmed with ivory and gold paint.

A “gallery” of murals, in niches, was cleaned, restored and relighted.

GINGERBREAD REMOVED

The foyer was stripped of “gingerbread,” moldings under the advertising frames and side-wall brackets were removed. The lobby background is ivory sprayed with gold. An imposing beamed ceiling was treated and varnished. The chandelier was painted white.

Wallpaper of black and gold design has been applied in the outer lobby which is illuminated with a brass, many-armed fixture of modern design. New hardware has been installed, while doors have been painted in keeping with the present decor.

The walls of the grand stairways and mezzanine are covered with royal blue Vicertex.

The mezzanine lobby is painted ivory with touches of coral and the ladies’ powder room is coral. There are new crystal chandeliers in the lounge, and modern lighting fixtures on the mezzanine.

Modern furniture in coral, white, misty blue and beige adorns the mezzanine, upper and lower lounges, and ladies’ room.

The auditorium is painted in sand color and the giant, crystal chandelier there has been cleaned and relamped.

The screen is 27 feet high and 53½ feet wide. This increases the CinemaScope picture—formerly 42 feet wide, it is now 51 feet.

BLUE AND GOLD CURTAINS

The new stage curtain is of blue shadow-stripe, while the new screen curtain is gold-scalloped damask. A new proscenium valance is blue shadow-stripe. Two masking borders are gold hammered satin.

The exterior appearance of the Palace has been altered with the installation of a smaller, three-sided marquee, finished in bronze. A five-sided boxoffice is gold and anodized aluminum, with fluted glass. It is heated and air-conditioned.

Gold porcelain enamel has been used to cover the brick at the sides of the entrance and exit doors. The number of advertising display frames has been reduced to two 30x40s.

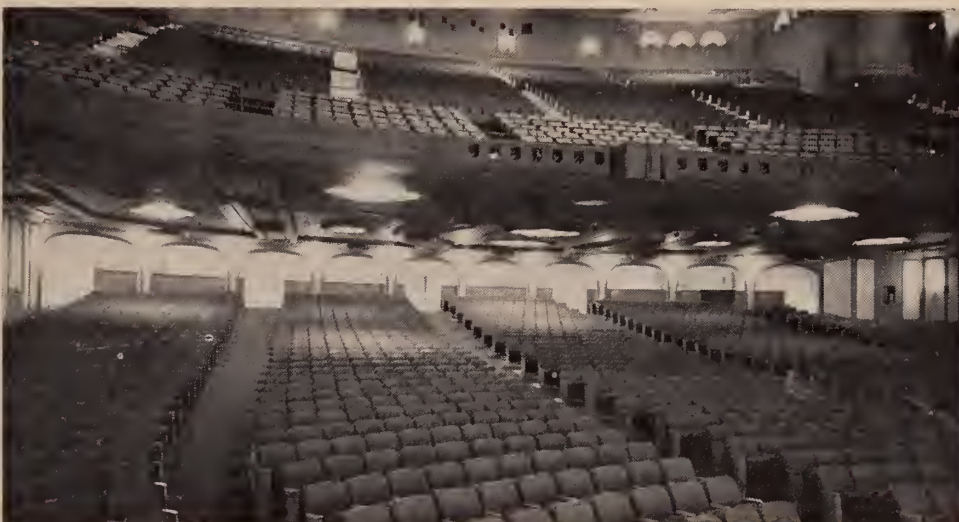
The facade about the marquee is blue porcelain, framed with gold columns. The

Continued on following page

CREDITS: Curtain, carpet, draperies: Capitol Motion Picture Supply • Screen: Hurley Super Optica • Seating: American • Changeable letters: Wagner.



Auditorium walls in the Palace are sand color and the new stage curtain and valance are blue shadow-stripe while the screen curtain and masking borders are gold hammered satin.



New theatre chairs were installed on wide centers, reducing the Palace capacity from 3,658 to 2,810. Orchestra seats are upholstered in red nylon, loge seats in gold.



The downstairs lounge, like the upper one, is furnished with modern appointments in coral, white, misty blue and beige; walls are ivory, carpet is blue, gold and aqua.

COLOR STYLING KEYS MODERNIZATION

Continued from preceding page

theatre's name is in gold letters, with indirect blue neon lighting—front floodlighted.

Fabian Division Manager Elias Schlenger describes the patrons' reaction to the refurbishing—the major part achieved during a seven-week closedown—as “tremendous, enthusiastic.” They like the combination of comfort, luxury and spaciousness with the modern treatment.

The Albany Times-Union, which printed a Special Palace Edition on the night of the reopening, editorially saluted “The New Palace.” The Hearst paper praised Fabian Theatres for that organization's dramatic demonstration of faith, via heavy expenditure, in the future of Albany's downtown business district, and in motion picture exhibition.

FACELIFTING PRAISED ON AIR

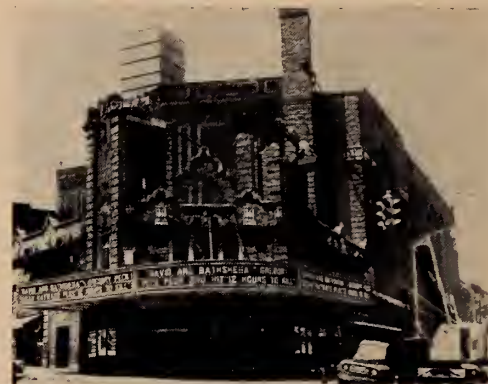
Television and radio stations (including the Schine-owned WPTR) also lauded the expensive face-lifting, while their representatives interviewed S. H. Fabian, Edward L. Fabian and other industry men. The delegation from the home office was large.

Mayor Erastus Corning extended greetings and appreciation, from the stage, as did Neal L. Moylan, State Department of Commerce official, representing Governor Nelson A. Rockefeller.

Edward L. Fabian spoke briefly of the theatre's past, present and future as “the home of the finest attractions, the center of cultural and community activity.”



While the old marquee of the Palace extended over a greater area in width, it allowed for only two lines of changeable copy. The new, three-sided marquee is more modern in appearance and provides for four lines of two sizes of letters. Gold porcelain enamel now covers the brick above and at the sides of the entrance and exit doors. A new, five-sided boxoffice is of gold and anodized aluminum with fluted glass, and the windows are dropped. It is heated and air-conditioned. Two 30x40 display frames are used for advertising film attractions. Although not shown, the new facade above the marquee is blue porcelain framed with gold columns. The theatre name is in gold with indirect blue neon lighting and is front floodlighted.



Loew's Poli-College in New Haven Treated to a Major Remodeling



A rebuilt auditorium front, and brand-new, American swing-back seats in staggered arrangement, are shown in this photo of the interior of Loew's Poli-College Theatre in New Haven, Conn. Old boxes were removed from the sides of the auditorium and the box area paneled and treated with acoustical drapes. Aisle carpeting over new hardwood floors helps minimize noise. At left, Manager Sidney Kleper is shown testing one of the front rows of seats in the completely remodeled house. \$125,000 went into the updating of the theatre.

Loew's Poli-College Theatre in New Haven, Conn., is the first of several key houses in the circuit to be treated to a general face-lifting. According to Preston R. Tisch, chairman of the executive committee of Loew's board, \$125,000 has been poured into the Poli-College for new, staggered seating, a new orchestra floor, proscenium reshaping and draping, luxury restrooms, decorating and some exterior remodeling.

Originally a 1,400-seat house, the College's new capacity is 1,250 because of the widened rows and staggered arrangement of chairs. New passageways have been constructed to facilitate customer traffic and reduce noise to a minimum, and an enclosed, draped rear orchestra wall has improved the theatre's acoustics. Out front, a modern boxoffice has been relocated and old-style rubber matting eliminated in favor of terrazzo.

Changes in sound and projection have been made to provide “new theatre” efficiency.

Charles E. Kurtzman, Loew's Theatres' general manager, says New Haven moviegoers have enthusiastically applauded the refurbished Poli-College. “We now have one of the finest theatres in New England,” he said, “and the proof of its popularity is everyday more evident in the boxoffice figures.”

Vending

MEANS MORE SALES, MORE PROFIT

By PAT J. MAHONEY*

DURING the past three years, 1958, 1959, and 1960, sales through vending machines have increased at the rate of over 200 million dollars in each year. This phenomenal rate of increase is brought about by several factors, all of which are important to you:

1. The increases in the selling price of merchandise through vending machines, such as soft drinks, candy, and cigarets.

2. The addition of many new locations, and in particular, recreational facilities.

3. The merchandising of new products through vending machines, such as popcorn.

MORE VERSATILE EQUIPMENT

4. The production of more versatile and attractive vending equipment by the manufacturers.

5. The acceptance by the general public of the high quality that present-day vending machines produced.

It is almost unbelievable what can be done with vending machines today. If you were able to place a soft drink machine on the sidewalk in front of your office, this unit would produce sales. Perhaps not in quantity that would make that particular site a profitable one, but it would still make some sales.

One of the nice things about vending machines is that *they produce sales where none existed before*. You have heard the terms automatic merchandisers and silent salesmen, but I like the term sales generators when applied to vending machines. There isn't a business in the world that is not trying to create plus sales, and this is just what vending can do for you.

A LOST SALE GONE FOREVER

A great percentage of your business is based on impulse and plus sales. It is your primary concern to extract the maximum number of sales in each situation *while you have the prospective buyers captive*. Once they get away, you have lost a sale forever. Lost sales are most distasteful to any businessman, but if there is the slightest possibility that you can increase your sales with the aid of vending equipment, then

*Mr. Mahoney, who is with Continental-Apco, Inc., addressed the recent eastern regional meeting of the National Ass'n of Concessionaires in New York City. This is the text of his message.

my few minutes with you will be most rewarding.

Before going into specific details on the use of vending machines in your situations, I must bring you up to date on the machines themselves. I must first ask you to forget any experience you had in the past concerning automatic vending equipment. No matter how fine an experience you have

had, it cannot compare to what can be done today, or to what the future holds in store for you.

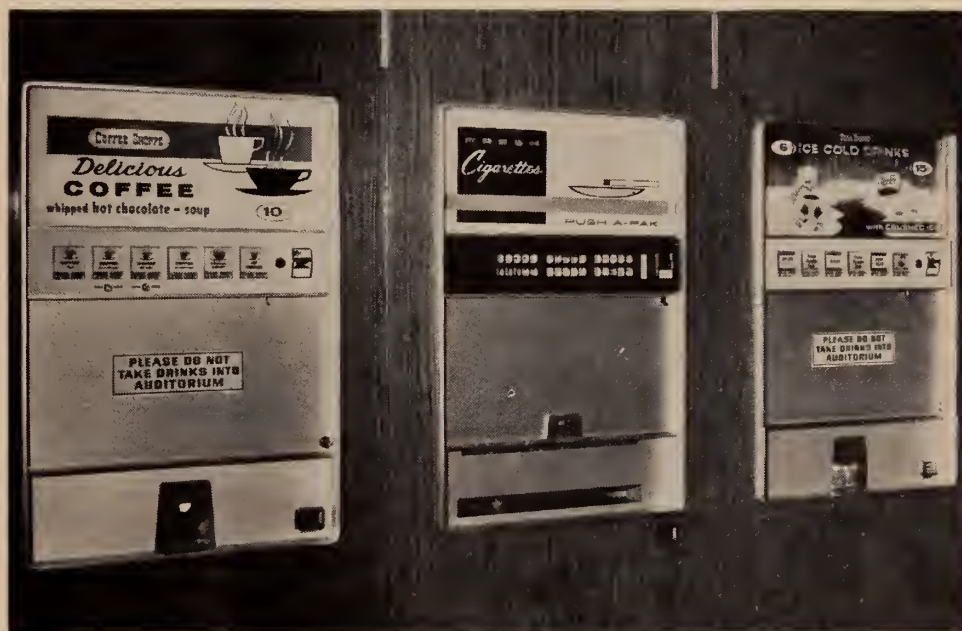
Every major manufacturer of soft drink vending machines has added an icemaking unit to its present machines. This ice-making unit is not a "gimmick to increase the sale of vending machines, but a practical, well-engineered, excellent working piece of equipment that increases the sales from machines. There are thousands and thousands of icemaker units out working today, and producing sales never dreamed of before. But the most interesting aspect of soft drink machines with icemakers is that the units are selling more drinks, at higher prices. Most theatres are selling nine-ounce drinks at 15 cents and, where, on reserved seats, two-a-day pictures, at 25 cents.

CENTS PER PERSON UP

The 15-cent price alone has raised the cents per person average from 1¾ to 2½ cents to as high as 3½ and 4½ cents. We point out this most important fact to assure you, the concessionaire, that we, as manufacturers, are aware of your problems, and we are spending many hundreds of thousands of dollars in research and

Continued on following page

Venders Turn in Top Sales Performance



Three matching venders, flush-mounted with the wall between the main auditorium aisles are turning in a splendid sales performance for Wometco's 163rd Street Theatre in Miami, Fla. The venders are in addition to a well-stocked concessions stand and mean plus business for the theatre.

Three automatic venders, all the same size and color, mounted flush with the wall in the center foyer between the two main aisle entrances to the auditorium, are producing wonderful sales for Wometco's 163rd Street Theatre in Miami.

Van Myers, concessions director, says that the location is probably as important to the success of the machines as the built-in feature. "All you need," he says, "for any vending machine is traffic and a good location."

Myers is particularly enthusiastic about the hot drink machine which, he says "has

been the greatest boon to selling hot coffee of anything we have done so far." Ratio of sales from the hot drink machine, a Coffee Shoppe, vary some, but usually they are about 80 per cent coffee, 15 per cent chocolate and 5 per cent soup. The other two machines at the 163rd Street are also Continental-Apco products, a Push-a-pak cigaret vender, and a Soda Shoppe which vends drinks with crushed ice.

Wometco is experimenting further with coffee venders in first-run houses, and has found that coffee sells particularly well with long features which provide time for intermission.

Get Acquainted Offer!

Free!

One **30-oz.** can of



SILVER SKILLET

**Beef or Pork
in Barbecue Sauce**

We want you to try our *New, Improved* Beef or Pork in Barbecue Sauce... prove to yourself how good it is. Write on your letterhead or diner's check for your choice of a free 30-oz. can of either Beef or Pork in Barbecue Sauce (include name of food distributor from whom you buy canned foods).

Silver Skillet Beef or Pork in Barbecue Sauce are never thin. A 30-oz. can makes 15 generous 2-oz. sandwiches. It is the only barbecue that can be served without a napkin! Send for your free sample 30-oz. can of either product today. Offer limited to one sample. Offer expires August 31, 1961.

Extra Bonus Offer!



Free! **SILVER SKILLET**
NAXON
AUTOMATIC ELECTRIC
All-Purpose Cooker
Value \$20.95

... with your first order of five cases of 12/30-oz. or three cases of 6/#10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce!

Cooker is completely automatic with removable aluminum insert for easy cleaning. Holds 4 quarts. Perfect for serving our delicious Beef or Pork in Barbecue Sauce and most other hot foods. Thermostatic temperature selection.

MOVIE TRAILERS FEATURING BARBECUE DISHES AVAILABLE

Write to: SILVER SKILLET FOOD PRODUCTS CO., BOX 168, SKOKIE, ILL.

VENDING—MORE SALES, PROFIT

Continued from preceding page

development of new equipment to increase your revenues and subsequent profits.

Not only are new machines being developed, but also new products. Syrup manufacturers are developing new flavor combinations, and one manufacturer has developed a new non-alcoholic soft drink that looks, foams, and tastes like beer. It gives the kiddie trade quite a charge, and easily vends for 15 cents.

Another piece of vending equipment that would interest you is the popcorn vending machine that is completely self-contained. It delivers a 24-ounce cup of popcorn at 15 cents. It is fully automatic once you have put in the plug, the cups, and the popcorn.

NEW LOOK IN VENDERS

Ice cream, candy, and cigaret-vending machines have taken on a new look. They are more attractive, hold more merchandise, and handle a wider variety of products. There are newer and better models of these and other types of vending machines on the drawing boards so that we can assure you the future for vending machines looks very bright indeed.

One of the major problems with vending in the past was coin handling. Today this problem exists no more. The coin handling equipment in the machines themselves is far superior to those of the past, and if that is not enough, you can now lease a machine that will give change for a quarter, a half dollar, a dollar bill, or a five dollar bill. These bill changing machines are actually in operation all over the United States. You may be surprised to learn that these bill changers will not take counterfeits, or currency of the wrong denomination, or foreign currency.

Now, how can all this fine equipment help you? First, I am not suggesting that you replace your present equipment with vending equipment. I do suggest that you make a survey of all your situations and honestly evaluate whether or not automatic vending machines would supplement your income. Are you reaching all of the people all of the time? Are your employees in attendance at all times, or just during peak periods? Do you need another half a man, but just cannot afford to put him on? Do you have a turnover problem? If your answer is "yes" to any of these questions, then you should positively check into what vending machines can do for you.

A VOLUME BUSINESS

It is imperative that you remember one important fact. Vending is a volume business. By that, I mean that you cannot operate one or two machines and expect them to solve all your problems.

There are several places you can secure information. Check with one of your fellow concessionaires to see whether he has supplemental vending, and how he handled it. Consult one of your local concessions experts, and discuss the subject with him. You have nothing to lose because you control the situation, and perhaps an awful lot to gain. If you are convinced that existing vending equipment is remarkable, I want to close with the assurance that you haven't seen anything yet.

BROADEN YOUR
VENDING VISION

THE MAGIC BOX



To a child, a vending machine is a colorful box which magically brings forth candy bars or milk when she feeds it her treasured coins. But this dependable magic does not come easy: design and manufacture of coin handling mechanisms for vending machines is a science which must be perfected by experience. NRI's claim to leadership in the coin and currency handling field is verified by its line of more than 300 types and models.



NATIONAL REJECTORS, INC. • ST. LOUIS 15, MISSOURI
OFFICES IN PRINCIPAL CITIES

A Subsidiary of Universal Match Corporation

A Model Automatic Cafeteria Installed in Continental's Long Island Plant



This model automatic cafeteria installed in the Westbury, Long Island, N. Y., hot foods machine which is slated for delivery this month. An entire cafeteria blueprint will also be available free.

- TRANSPARENT PLASTIC DOME DISPLAYS BUTTER IN VIEW OF CUSTOMER
- LIGHTED DISPENSING AREA
- MODERN, ATTRACTIVE LOW-BOY STYLING
- ANIMATED SALES MESSAGE
- COLORFUL LIGHTED FRONT
- EASY TO CLEAN
- TRIGGER TOUCH BAR DISPENSES CONTROLLED PORTIONS
- NON-CHIP... GLEAMING CHROME FINISH
- VARIABLE HEAT THERMOSTAT — ENCLOSED HEATING ELEMENT

SERV-O-MAT

butter dispenser



BUTTER KIST CUPS... GIVE
YOUR BUTTER CORN SALES
"BUY APPEAL"—ORDER NOW!

SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn.

Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute.

SERV-O-MAT easy to clean... manufactured by craftsmen with over 10 years experience in the building of butter dispensers.

Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%.

Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.

SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical... AC; 120 Volt; 1150 W. standard grounded plug. Shipping Weight: 32 lbs.

Server Sales
inc.



north 88 west 16447 main street,
menomonee falls, wisconsin

TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Belts!
No Pulleys! No Oiling!



Distributors of famous
Victor's QUICK MIX dry
flavor concentrates.

FREE SAMPLES
WITH EACH MACHINE

THE NEW SNOW CONE MACHINE

Capacity: 50 cones
every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1/4 to 1/2¢ and usually sells for 10¢... that's profit!

SAMUEL BERT MFG. CO

Fair Park Station, Box 7803, DALLAS, TEXAS

**QUICK AS A WINK...
and TWICE AS EASY...**



TO FILL
POPCORN BAGS
AND BOXES WITH
THE NEW PATENTED
SPEED SCOOP
THOUSANDS OF
DELIGHTED USERS

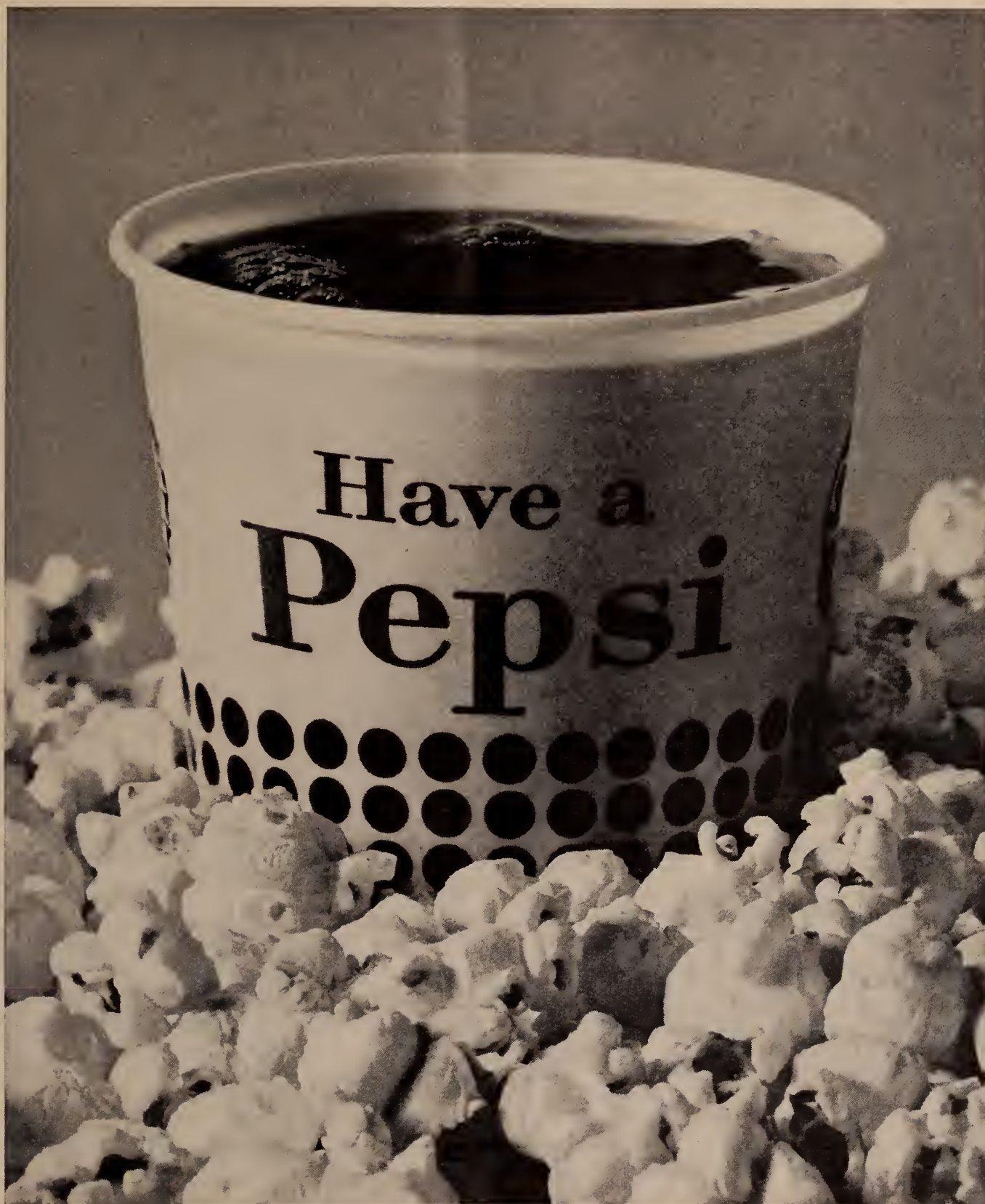
ONLY \$2.50 AT YOUR
THEATRE SUPPLY or
POPCORN SUPPLY DEALER

SPEED SCOOP 109 THORNTON AVE
SAN FRANCISCO, 24

To Keep Up to Date on Industry

Every Week Affairs—Read **BOXOFFICE**

Readers' Service Bureau Coupon, Page 27.



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn!
Your Pepsi-Cola bottler will show you how to make
the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

DRIVE-IN! HARD-TOP! EATING-PLACE!
THEATRES ■ THEATRES ■ OPERATORS ■

See How VIRGA'S PIZZA CRUST CO. AND ITS AFFILIATES * CAN MAKE MAXIMUM PIZZA PROFITS FOR YOU!

● The people who put pizza on the national map can help you make an instant success of this high-profit business at amazingly low cost to you. A golden opportunity for theatre owners, restaurant men, concessionaires, playground or swimming pool operators . . . or those wishing to build a new business. Write or phone today for complete information about VIRGA'S SUCCESS PACKAGE!



America's most modern pizza plant. Home of Virga's Pizza Crust Co., manufacturers of Original Crispy Pizza Crust products.

* AFFILIATED BRANCH OFFICES

ORIGINAL CRISPY PIZZA CRUST CO. OF CANANDAIGUA, INC., Canandaigua, N.Y.
ORIGINAL CRISPY PIZZA CRUST CO. OF COHOES, INC., Cohoes, N.Y.
ORIGINAL CRISPY PIZZA CRUST CO. OF W. BOYLSTON, INC., West Boylston, Mass.
ORIGINAL CRISPY PIZZA CRUST CO. OF BOSTON, INC., Dedham, Mass.
ORIGINAL CRISPY PIZZA CRUST CO. OF WESTCHESTER, INC., No. Tarrytown, N.Y.
ORIGINAL CRISPY PIZZA CRUST CO. OF AUBURN, MAINE, INC., Auburn, Me.

For Information About VIRGA'S SUCCESS PACKAGE Write or Phone—

VIRGA'S PIZZA CRUST CO., INC.

2236 Conner St., New York 66, N.Y.

Phone: XX 4-9100, Area Code 212

Portable Ice Cream Kiosk



From across the sea comes this photo of an unusual kind of merchandising of soft ice cream which might be adapted by indoor theatres or for drive-in playgrounds. The location is on Buckingham Palace road, a short distance from the London home of Queen Elizabeth. An air-cooled Sweden Soft-Server set into a gaily striped, attention-getting kiosk can be wheeled onto the sidewalk in front of J. Mancini's snack bar during good weather and, by employing a "barker" attendant to invite passersby to try his wares, Mancini has found he can sell ice cream "even in the middle of the night." He estimates that 70 per cent of his business is walk-up trade attracted by his unusual promotion methods. The machines are busy all day, often working until 2 a.m., or as late as customers keep buying. Mancini now has two such sites and plans to add more this season.

Lobby Display on Free Pins



The clever Orange-Crush pins featuring slogans popular with teenagers were given emphasis in Chattanooga, Tenn., by this display set up in the lobby of the State Theatre. The promotion offers a free pin included in every carton of the drink. Larry Johnson, disk jockey at WDXB, who originated a two-hour direct broadcast daily from the lobby, shows off the display. Sales of the beverage were also increased at the stand.

NEW! GLENRAY WITH INFRA-RAY HEATING CREATES MORE SALES -- MORE PROFITS



- Barbecue to Perfection
- Bun Warmer Steams Buns
- Holds More Franks

NEW \$150.00—REBUILT \$105.00

Glenray's ALL GLASS AND STAINLESS STEEL. Only 17 in. wide, 14 in. deep, 36 in. high. So little space . . . for higher gross sales and profits. It's Self Illuminated—Eye Appealing.

● See Your Equipment Man or Write

Box 35
QUINCY, MICHIGAN

GREER ENTERPRISES



Put 'em together and sell more of both

For merchandising assistance, see your representative from The Coca-Cola Company, or write: Manager, Theatre and Concessions, Dept. S-T, The Coca-Cola Company, P.O. Drawer 1734, Atlanta, Georgia

COPYRIGHT © 1960 THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE REGISTERED TRADEMARKS.

Triple-Thrust Concessions Promotion Pays Off for Canadian Theatre



The impressive lobby display at the Palace Theatre, Windsor, Canada, which tied the famous beverage, the Coca-Cola Hi-Fi Club and the Buddy Knox personal appearance into a promotional package which was augmented by Knox displays at the Valentine-decorated refreshment stand.



Valentine hearts, interspersed with pictures of Buddy Knox and his 45rpm record decorated the backbar of the stand and the large sign proclaimed that a recording of his "Lovey Dovey" would be given to every patron with a lucky star on his 20-cent drink or on a 25-cent box of popcorn.

The Biggest Profit-Maker! In Your Concessions Line!



SNOW CONES

8½ Cents Profit
On Every 10-Cent
Unit Sold

The Year-Around Confection For Indoor and Drive-In Theatres

Echols improved Ice shaver will handle your peak crowds. A single shaving operation makes enough snow to fill case and serve over 400 snow cones. Polished aluminum, stainless steel blades, fluorescent light in case.

Special offer, improved ice shaver and deluxe case, as shown.

\$325

Get In Now On This Bigtime Money-maker

See Your Local Dealer or Write

S. T. ECHOLS, Inc.

Box 612

Bismarck, Mo.

**NOW!
END
COFFEE
WASTE**

Save money. No stale or left-over coffee when your coffeemaker is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:
STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

THREE promotions going at once definitely increased attendance and concessions sales at the Palace Theatre, Windsor, Canada, and won for Manager Mike Micelli the coveted Theatre Confections, Ltd., manager's award for February.

First, because it was February, Micelli had a seasonal Valentine feature at the refreshment stand; second he set up a big and unusual Coke display in the lobby which, in turn, was tied in with the Coca-Cola Hi-Fi Club and a personal appearance by Buddy Knox.

STAFF MADE DISPLAYS

The concessions bar was dressed up for Valentine's Day well in advance, most of the material being made up by the attendants themselves. A special idea which went over big was to dress jars filled with cello candies in Valentine attire. This was a suggestion to patrons of a Valentine gift for the kids, total cost of 30 cents to them. The jars were of no cost to the theatre (peanut butter or jam jars) with five-cents worth of paper and a 25-cent bag of cellos. The attendants received many thanks for this simple, economical, but attractive candy jar, and cello sales were very good.

"How many more were sold through this little incentive, I do not know," says Micelli, "although the effort and courtesy to the patron were administered."

During this period of the Valentine display, the theatre had the Buddy Knox tie-up in which it gave his recording of "Lovely Dovey" to every lucky star with a 20-cent drink or a 25-cent box of popcorn, which, says Micelli, "was accepted with great amazement and joy." Wallet-size photos of Knox were given with every ten-cent drink. Stills of Knox, along with his record displayed on the mirror of the backbar, with a large Valentine between pictures, made a prominent display, together with a colorful display card.

At the same time, in the lobby, the extraordinary display of Coke tied in with

the Coca-Cola Hi-Fi Club and Buddy Knox night, was of no cost to the theatre in any way. A large kettle was filled with water which spurted up around the inside, like a water fountain, hitting the outside of the large Coke cup set up in the center of the kettle. Inside the kettle was an ever-green display of imitation leaves and ferns, a very refreshing sight. Surrounding the kettle were approximately 200 bottles of Coke with the complete display lit up with four color spots, which was very eye-catching.

Micelli pays tribute to his personnel in the following words: "I believe we have a very neat, attentive and salesmanship-type of confection staff that puts us into good high-per-patron-sales in this theatre."

MANLEY

"The Biggest Name
in Popcorn"



- MACHINES
- SALT
- POPCORN
- BAGS
- SEASONING
- CARTONS

FOR THE FINEST, FRESHEST
SUPPLIES, AND MOST
PROFITABLE EQUIPMENT, CONTACT...

MANLEY, INC.

1920 Wyandotte • Kansas City 8, Mo.

CONSTELLATION

"170" Automatic Constant Intensity PROJECTION ARC LAMP

COOLER-CLEANER

A complete change of air 12 times a minute. Prevents smoke and soot from settling on the mirror. 30 degrees cooler than other high powered lamps. The cold type reflector is cooled by twice as much air as used in other lamps. Uses existing exhaust systems which work efficiently with arcs operating at 90 amperes or above.



TROUBLE-FREE

Heavy duty pure silver carbon contacts. Fully enclosed single-piece water conducting tube for each contact. No water connections, no flexible conduit, no welded or clamped joints to break or leak at the contact.



MORE EFFICIENT

The spot is shaped to the dimensions of the aperture, eliminating the light waste of round spots. Accommodates full 20-inch 13.6 mm positive to project a double 35 or 70 mm reel more than lamps which cannot burn this length. The single adjustment feed control can be set to burn the desired number of inches of carbon per hour, from 7 to 22, by means of separate geared head motors.



MORE CONVENIENT

Integrated arc control system automatically maintains a uniform gap length with the crater accurately held at the focal point of the reflector, to maintain a screen light of constant intensity and color. Rear door permits easy retrimming, and cleaning of the reflector. Easy installation in low ceiling rooms.



NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

SOME HELPFUL TIPS ON THE SELECTION AND MAINTENANCE OF MOTORS AND GENERATORS

Voltage and Ampere Rating of Vital Importance

By WESLEY TROUT



Wesley Trout

higher efficiency from your equipment.

TWO ESSENTIAL FACTORS

First, we want to point out two of the most essential things you should do to keep your electrical equipment (motors and generators) in tip-top operating condition, namely, keep the equipment clean and free of dirt and surplus oil or grease; next, use only the type of lubrication recommended by the manufacturer. Keep the equipment well lubricated but do not use more than necessary to properly lubricate it. As you oil or put grease in each bearing, carefully wipe off any surplus grease or oil and this will avoid a collection of dirt and lubrication on the equipment.

We find, during our many inspection trips, that the biggest error in selection of a small or large motor, or a motor-generator set, for theatre use, in many cases, is the selection of the "right" type and capacity for each particular situation. In some cases the motor is entirely too small and in others too large. This cuts down the efficiency in operation and raises, in some cases, current consumption. On the other hand, if a motor is too small to drive a certain piece of equipment, then the motor will have to "work" too hard and it will cut down the life of the motor and cause overheating and very poor operation, drawing more current than necessary and otherwise doing damage to the motor. Overheating of a motor can really damage it, in time, beyond repair.

BUY RIGHT SIZE MOTOR

You should purchase a motor built to handle your particular situation and still have plenty of safety margin in capacity, but no more than this. If you need only a quarter-horse-power motor, why purchase a 1 hp and pay extra wattage at the meter? Is it not foolish to use 20 amperes when ten or less will do the same job? You can buy from your local dealer and tell him what you are going to run with that particular motor and he will tell you the correct-size

motor to purchase so it will not be overloaded.

You have many motors in a theatre and they should be checked for the right capacity in order to secure low-cost operation and high efficiency.

Projectionists sometimes become alarmed when a motor or motor generator set feels hot when touched with the hand. This does not always indicate that the motor is unduly hot and in danger. Any machine, particularly in the summertime, will generate some heat and feel hot to the touch but this does not necessarily indicate an unsafe condition. However, there should be ample ventilation around any motor or motor generator set and the latter should be installed in a well-ventilated room. *Dirt and poor ventilation will cause motors to run hot and may soon damage the windings and, in time, burn the motor up and dry up lubrication.* Therefore, it is of paramount importance to keep the temperature normal for satisfactory operation.

Let us point out this important check on motors: If the motor starts but does not gather speed, it may be due to low voltage condition or the motor may be overloaded. Have the power company check the voltage and make sure all electrical connections are tight. Always use large enough wire so there will be no heating of the wiring or

high resistance. In rare cases, defective stator windings will prevent motor from gathering speed. The only remedy is re-wind or repair stator. Consult a competent motor repairman before making any changes.

When major trouble occurs in a motor or generator, you should always consult an experienced motor repairman because he will have the tools and knowledge necessary in tracking down trouble and to properly make repairs. But many motor troubles can be cured by any intelligent projectionist with some electrical knowledge. There are several good handbooks on fractional motor maintenance—we will be happy to furnish addresses.

SPECIAL NOTE: Should the power go off, before resumption of service, it's wise to disconnect all line switches to motors and other electrical equipment. The simultaneous starting of all equipment will cause overloads and may result in damage to equipment.

CHECK PHASING OPERATION

Upon resumption of complete service, check to see that three-phase equipment is operating on all three phases and not "single-phasing," which may result from the blowing of one of the three fuses. All switches and fuses should be carefully checked upon resumption of service and equipment checked for proper operation. Make sure all the switches make good contact and are not corroded, etc. Don't over-fuse—usually the rated amperage is on the name plate and fusing should not be over 25 per cent for safe operation of equipment. Always keep a spare set of fuses by the switches and make sure they fit snugly in the fuse block.

Before one attempts to repair a defective motor, he should check and very carefully inspect it to determine exactly where the defect lies. We find very often that a visual check of the motor leads to the fault. Careful inspection will generally track the trouble down to bent shaft, unlubricated

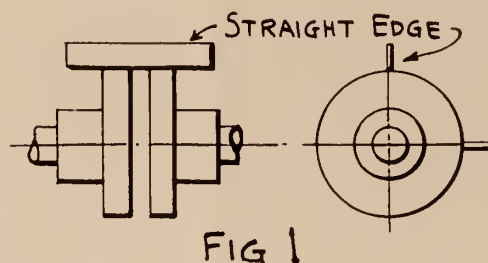


FIG 1

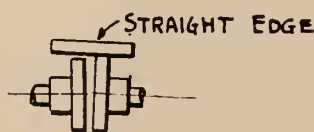


FIG 3

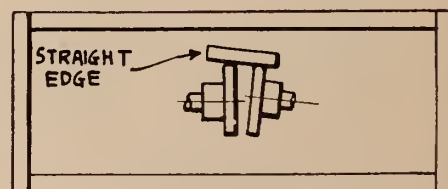


FIG 2

ALIGNMENT OF GENERATOR AND MOTOR SHAFTS

These drawings show how to properly align generator and motor shafts so that there will be no misalignment which would cause vibration and rapid wearing of the bearings. Generator sets are shipped perfectly aligned, but sometimes they do get out of line when moved or shipped even though they are carefully handled. Keeping the unit in alignment will depend upon a good foundation and keeping the machine level while in operation.

bearings, worn or broken bearings, shorts, open field or a broken connection. The repair then is a quite simple replacement procedure except in the case of a break within the motor windings. In the latter case it will require the services of an expert motor repairman.

Some of the most common faults within a motor or generator are usually "grounds" and "shorts." If it is a motor, we will find that a "ground," using an ohmmeter, will indicate any point on a motor component where resistance between the component and the motor frame equals one megohm or less. On the other hand, a short means that there is zero resistance, or extremely low resistance between two motor components.

TEST EQUIPMENT NEEDED

For checking various motor troubles a few pieces of test equipment are necessary, namely, test lamp, ohmmeter and AC and DC meters. Pliers and screw drivers are a few of the necessary tools.

If no open circuit is indicated when a check is made with a test lamp or ohmmeter, check the starting switch for cleanliness, etc. If an open circuit is found, the winding may be entirely burnt out in the stator or field winding and it may be necessary to have the motor completely rewound and, if the motor does not start, there is probably an open in starting windings.

Late-type motors have sealed-in-for-life lubricated bearings and need no further attention except cleaning but, in time, the bearings become worn and have to be replaced. Ball bearings usually proclaim that they are worn by becoming exceedingly noisy. Sleeve bearings give no particular warning except through heat or becoming so badly worn that they will drag and, in some cases, motor will not run. It is best to immediately install new bearings or have a competent motor repairman do it.

Long wear of bearings will depend upon good lubrication and cleanliness. A proper lubricant is a very important item. The bearing will wear rapidly if a poor quality of oil is used because a good film of oil will not be made and this will cause lack of lubrication. It is wise to remove oil or grease and replace with fresh at least every six months. The replacement of oil or grease will depend upon the number of hours the motor or generator is in operation daily.

CONSTANT SPEED REQUIRED

Synchronous motors are used to drive projectors without any harmful change in speed so that the projector mechanism and sound head will be driven at a constant and steady speed. A constant speed must be maintained to assure good quality sound reproduction. The frequency of commercial power lines is very accurately regulated, and hence can be trusted to assure constant-speed operation of all electric motors which depend upon the frequency, as in synchronous motors, rather than applied voltage for speed control. Projector manufacturers equip their mechanism drive with the finest synchronous motors that have lubrication sealed-in-for-life and require no further attention, except to be cleaned and the electrical connections kept tight, for years. Old-type projectors are usually equipped with motors requiring hand-oiling or grease.

A small hand-bellows is most excellent for blowing out dust and dirt accumulation in motors and motor-generator sets. This should be done at least once a month. All surplus oil and dust should be kept wiped off of the motors and generators. There is nothing that prolongs the life of any electrical equipment more than good maintenance.

Nothing rolls like a ball. From the earliest days of civilization, man has been concerned with making his implements and machines move with the greatest speed and the least amount of friction. The ball bearing may be said to represent the culmination of this effort.

Because the steel ball presents a uniform and calculable resistance at whatever angle the load may be applied, it possesses inherent advantages not equaled by any

other form of rolling body. The cylindrical roller, for instance, has two ends, but there are no ends to a ball. Its axis of rotation and its direction of load need never be fixed artificially. For this reason, and others, manufacturers of high quality motors now use ball bearings for their motors which assure smooth running and long wearing qualities.

Let us discuss, before proceeding further, wire for motors and other electrical equipment. Installation and wiring costs usually represent a considerable dollar investment, so it is smart and less expensive eventually to initially provide reserve capacity in both the wiring system and the generator unit rather than be forced at a later date to make expensive alterations or replacements because of a lack of foresight at the time of

Continued on following page



CRYSTAL CLARITY IN PROJECTION

Kollmorgen lenses rate tops in the motion picture industry. Used exclusively with Cinerama, they are standard equipment in more than 70% of American theaters. Crystal clarity of projection on the screen—the whole screen—is typical of the outstanding performance of SUPER SNAPLITE® lenses.

Other advantages that add up to superior screening with SUPER SNAPLITE are:

- Fastest lens speeds
- Crystal clarity
- Wire sharp contrast
- Wide range of focal lengths
- Sealed construction



KOLLMORGEN CORPORATION
NORTHAMPTON, MASSACHUSETTS



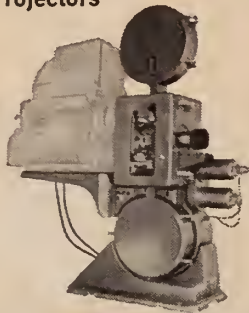
Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

Question

When is a Drive-in truly modern?

Answer

When it is equipped with NORELCO Universal 70/35mm Projectors



Let's put it this way. If you're going to invest in equipment for a new or existing drive-in, shouldn't you protect your investment by choosing equipment that will be up-to-date now and in the years ahead?

The difference between 35mm and 70mm projection is especially apparent at drive-in theatres where huge screens and great distances make it essential to get the maximum amount of light. The Norelco 70mm aperture is larger...allowing 3 or 4 times as much light to pass through. 70mm images are only blown up a fraction as much...providing a far sharper image. And conversions from 70mm to 35mm take less than 4 minutes on the Norelco.

With today's great attractions being released in 70mm and with more and more productions planned for this sized print...the time is not far off when having 70mm equipment is an economic must! Your favorite theatre supply dealer can give you all the facts about Norelco Universal 70/35mm Projectors...the time-tested and proven 70/35 that's used in more theatres than all other makes combined!

See your favorite theatre supply dealer today.

Write for free descriptive brochure

Norelco
UNIVERSAL
70/35mm PROJECTORS

NORTH AMERICAN PHILIPS CO., INC.
Motion Picture Equipment Division
100 E. 42 St., New York 17 • OX 7-3600

MOTORS AND GENERATORS

Continued from preceding page

wiring and original purchase. But, as stated elsewhere in this article, purchase a motor with enough capacity to drive equipment, but not too large.

A motor generator set should be placed on a floor that is free from vibration. Do not bolt unit down to floor. It should be mounted on rubber pads that are included in the shipment. Keep it far enough away from the wall so that there is plenty of ventilation and so you can make repairs when necessary.

CLEANING THE COMMUTATOR

Blow the dirt and dust from the unit periodically—once a week is strongly recommended. Keep the commutator clean (but do not use sandpaper or emery cloth on it). If it becomes dirty hold a pad of coarse canvas or cheese cloth against the surface of the commutator while unit is running to remove the dirt or oil accumulation. Be sure the natural film of the commutator is not removed. The film is very important to good performance of the motor generator set.

When it becomes necessary to install new brushes be sure to replace with new brushes of the same grade as recommended by the manufacturer or future commutation difficulties may develop, making it necessary to turn down and undercut the commutator in a lathe. The generator set will run for many years without having the commutator turned down if the correct type of brush is used and the set is kept clean. Dirt on commutator will cause rapid wearing of the surface and poor operation.

Since a generator will not perform properly until new brushes are set correctly, they should be ground-in by slipping a piece of sandpaper between the new brushes and the commutator, sliding the sandpaper back and forth, holding smooth side of the sandpaper to the curve of the commutator and exerting pressure on the top of the brush.

By the way, there are only two reasons for having a mechanic turn the commutator down in a lathe. First, when the commutator has become out of round and the brushes can no longer maintain good contact with the running surfaces and, second, when the commutator slot mica has become flush with the running surface. Turning down a commutator must always be done by a first class lathe mechanic because it can be ruined beyond repair if the job is not done right.

MOST SETS HAVE BALL BEARINGS

Modern generator sets have ball bearings and will wear indefinitely without any bearing trouble, if they are kept properly lubricated. But, there are still many generators equipped with sleeve bearings and, should these develop considerable wear, it will reduce the clearance between the armature and pole pieces. Naturally, any wear in the bearings will reduce the clearance at the bottom and increase it at the top, the shorter gap below becoming a danger point. Therefore, generators equipped with this type of bearings must be inspected regularly for clearance and new bearings installed before trouble develops.

During our inspection trips, we have found quite a few motor generator sets

with the rotating units (coupling between the motor and generator) out of alignment, causing the set to vibrate and wearing out the bearings. The rotating units of motor generator sets are very carefully balanced on a "gisholt" balancing machine and, in order to obtain the full benefit of this balancing, it is necessary that the unit be set up and grouted with the units in perfect alignment.

Now, if the units are in proper alignment a straight edge should rest squarely on both coupling flanges Fig. 1 (See illustration, page 16). The rotating unit should turn by hand when properly lined up.

If the unit is not in proper alignment it is necessary to shift the units on the base to give proper alignment (Fig. 2) or to shim the units to same level as necessary (Fig. 3).

It is possible for the manner in which the base rests on the floor or foundation to cause mis-alignment. Care must be taken in set-up and grouting to insure smooth running of the unit.

It is important that you regularly check the coupling bolts for tightness and the material between the couplings for evidence of wear.

DETERMINATION OF LOAD

One should keep in mind that the one general rule to follow is to select a machine of a voltage and ampere rating sufficient to provide capacity for the largest possible load the theatre may eventually have in operation at one time. This load can usually be determined with reasonable accuracy from consideration of theatre size, type of performances and probable future policies. It is wise, however, to recognize the industry trend toward increased screen size and illumination with more powerful lamps, and it is of utmost importance that the motor generator set be large enough to amply take care of increased amperage for these lamps.

A motor generator has low upkeep cost. Except for occasional lubrication and probable annual generator brush replacement, the first cost of a motor generator set is usually the last cost. Records show that generator sets lead in all other projection room equipment with a record of little trouble and extremely low cost in maintenance. The unit has very high efficiency, as much as 85 to 90 per cent.

Let us not lose sight of the fact that the modern rectifier has an extremely high efficiency and practically trouble-free operation. If you are using bulbs in your rectifier, we recommend changing them to Sil-Tubes which give long service and save tube replacements. We have been installing quite a few of these units and have excellent reports on their operation and long service. You can save as much as 40 per cent in power.

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Periodic Checks and Tests Necessary to Keep Sound System in Peak Condition

THE importance of regular servicing of sound systems cannot be overstressed. No electro-mechanical equipment is completely immune to gradual deterioration of performance with time, and to failure of component parts. Regular monthly checking of the complete system should be done in order to keep it working at peak performance. Moreover, routine checking is good insurance against sudden breakdowns. Servicing should include, as a minimum, inspection of connections and various components, testing of all the vacuum tubes and a checking of all the adjustments. Also, periodic operational tests of frequency response, gain measurements, system noise level checks and power output measurements should be made.

NEED TEST EQUIPMENT

One should use a good tube checker, output meter, volt-ohmmeter for making various measurements, and a good test reel with music and dialog. A frequency test film may be obtained from the Society of Motion Picture Engineers at a reasonable price.

If excessive distortion in the reproduced sound should suddenly happen, it may be due to defective vacuum tubes, failure of some amplifier component, improperly adjusted reproducer or defective photocell, or a bad connection. The first things to check, in most cases, are the tubes.

Most makes of sound systems usually have enough gain so that the volume control, for an average feature, can be run at about 9 or 10 and there will be sufficient volume for most auditoriums. It is understandable, of course, that low recording prints will require more gain and a larger setting of volume control.

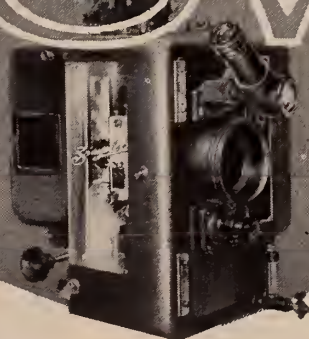
By the way, may we point out that abnormally high amplifier volume control settings, usually accompanied by low signal-to-noise ratio, for prints known to be of average level, are frequently indications of improperly adjusted exciter lamp current, deteriorated or defective exciter lamps, or light losses due to dirt or oil on the sound lens. Too, we find many cases of poorly adjusted exciter lamps resulting in low volume and poor quality sound reproduction.

CAUSES OF LOW VOLUME

Sometimes low amplifier gain can be traced, particularly in the input stages, to weak tubes or some component failure, such as resistor or condenser, but such cases are less common. Usually low volume is due to exciter lamp or weak vacuum tube.

Be sure to check the impedance drum assembly at least once a month for free rotation of its shaft and to see that there is no bind. Good sound reproduction depends on smooth operation of this unit because it assures smooth travel of the film past the scanning beam. There should be at least a coasting of the drum, after the film leaves it, of 20 to 30 seconds duration.—WESLEY TROUT.

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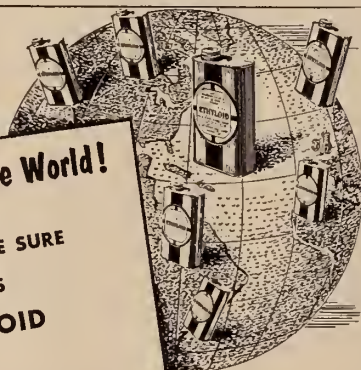
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Tips on the Installation And Care of Theatre Seats

Proper care of theatre chairs actually begins with proper installation. Regarding installation of seats, it is advisable to seek expert counsel on seating planning and highly desirable to have experienced installers do the job.

This is important when reseating, as numerous problems often arise. Some of these problems result from the condition of the present floor, time available when reseating installation can be performed, and the necessity for new floor plans due to specifying wider or different style chairs.

When installing chairs, even in a brand new theatre, it is necessary to take all factors into consideration.

The American Seating Co. offers, as a help to theatre owners, the service of its Seating Plan Department, which is recognized as outstanding in its field. The complete services of the firm's Seating Plan and Installation Departments make it possible to reseat a theatre during the height of the season, without interrupting schedules or requiring the house to close down at all.

To keep maintenance costs as low as possible, it is suggested that a good quality seat, with high quality upholstery materials be selected. After installation, it is important to keep all back, seat and floor fastenings tightened with periodic checks of these areas.

—Alan D. Stuart
Public Relations Manager
American Seating Co.

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Book on Safety Hazards

Employers in the motion picture industry interested in low absentee rates may wish to distribute to employees a new booklet called "Hazard Hunting."

Prepared especially to encourage off-the-job safety, the National Safety Council publication guides the family through a big-game hunt. The big game: accident hazards.

The ten-page illustrated booklet shows how to hunt down and destroy hazards in the home, outdoors, and on the highway.

"Hazard Hunting" can be a do-it-yourself project that will collect the bounty of an accident-free home for the employee and his family, assuring the employer of a man on the job.

Further information and a single sample copy of "Hazard Hunting" is available from the National Safety Council, 425 N. Michigan Ave., Chicago 11, Ill.

It is a good idea for the projectionist to keep a daily check sheet for speakers, lubrication, tubes and other units to assure that no phase in the operation of the equipment is neglected. It is also a good idea to at least once a month check over the parts to see that there is a stock of major items on hand so that there need not be a shutdown in case of an emergency.

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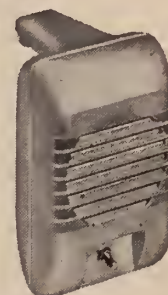
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DRIVE-INS ONLY INDUSTRY THAT BUILDS EXPENSIVE PLANTS FOR JUST HALF-YEAR OPERATION

By JIM McSORLEY*

THE ABOVE headline may or may not be a startling statement to you but it certainly is true. Most drive-ins are basically planned for a six or seven month operation which actually boils down to 14 good weeks during the summer season. Before expanding any further on these statements, let's look at a similar situation in another industry; perhaps it is a little easier to be objective about some other business.

Let's assume that you are looking for a good stock to invest in. Your investigation narrows down to one substantial company in a good industry. You find that this company is building a big, new plant in which all of its manufacturing will be consolidated. Further investigation, however, reveals that the board of directors and management of this company have stated that the new plant will be run "six months a year only" regardless of market and sales possibilities, fixed expenses and etc. Chances are this last fact would make you wonder about the management of this company and chances are that you would not buy this stock. Why invest in a company that is only interested in a *half-time* operation when it could be manufacturing and selling on a full-year basis?

EXAMPLE SIMILAR IN CONCEPT

Now, actually, isn't the above example similar in concept to the operation of many drive-ins now in existence and many being planned are under construction? It is, of course the prerogative of the owners of a drive-in to run their theatre on a half-year basis if they so choose; but if the stock example above is an unwise investment, isn't a drive-in theatre on a half-year operational basis an unwise investment also? . . . Remember, it's a big investment, too.

To make a drive-in theatre a profitable year-round operation (52 weeks instead of 14), it requires only about an additional 10 per cent investment for the installation of electric heaters (including wiring). Many theatre owners have a lot of reasons (really excuses) for not installing electric

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heaters, but frankly, none of these holds water. *It has been proven over and over again that the installation of good electric heaters in a well-managed theatre is very profitable.*

From a weather viewpoint and an increased profit viewpoint, most any drive-in in the northern half of the United States should put in heaters. In fact, most drive-ins in what is considered the "midsouth" need heaters too (let's not kid ourselves . . . you can keep a drive-in open year around but if you don't make it comfortable for customers they just don't attend). Actually, if the temperature in your area drops to 45°-50° F. or less on the majority of nights from October through May you should install electric heaters in your drive-in . . . if you don't think so, just try sitting in an automobile for three or four hours at a drive-in on a night when it's 45° F. out.

With heaters, a drive-in not only increases its yearly boxoffice grosses, but it can charge off fixed expenses (insurance, taxes, depreciation, manager's salary, etc.) over a 52-week operation instead of a 26-week operation (which as stated before is really a 14-week operation without heaters . . . and this year's spring again proves that the drive-in businesses without heaters don't start until June).

Many drive-in theatre owners who have installed Hot-Shot heaters have told us that they got back the whole cost of the heater installation in gross profits the first year. Here are operating percentage figures of three of these drive-ins to show you what heaters can do. One of these drive-ins is in a very large city, another is in a medium sized city, and the third drive-

in is in a very small community. Here are the boiled-down facts on their cold weather operations which prove the merit of Hot-Shot heaters for drive-ins in any size community.

BIG CITY DRIVE-IN

Drive-In "A" is in a big city in the northern part of the country. It has many competitors. This drive-in originally opened with heaters so no comparison can be made with and without heaters. However, you may be surprised at how "even" the year-round grosses are.

Taking the year's total grosses (which are substantial) as 100 per cent, the per-

centages by month of the total are as follows:

January	7.7	July	12.3
February	5.8	August	9.3
March	6.9	September	11.3
April	6.5	October	7.3
May	7.5	November	7.8
June	10.2	December	7.4

Now by adding the months together and grouping them in seasons you get the following:

June, July, August	31.8%
September, October, November	26.4%
December, January, February	20.9%
March, April, May	20.9%

Breaking these figures down a little bit

Continued on following page

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HALF-YEAR DRIVE-IN OPERATION

Continued from preceding page

further you find that the business from Decoration Day through Labor Day amounts to approximately 39 per cent of the total yearly gross.

By splitting the year into two segments such as *warm weather* (April, May, June, July, August, September) and *cold weather* (October, November, December, January, February, March), you find that the total cold weather grosses are 75 per cent of the warm weather grosses.

MEDIUM-SIZE CITY DRIVE-IN

Drive-in "B" is in a medium-sized city (40,000 population) in what can be con-

sidered the "midsouth." This drive-in has three competitors. It operated for several years *year-round without heaters* and then installed heaters.

The first cold-weather season with heaters showed grosses up 37 per cent over the same period of the previous year (without heaters). In comparing the second cold-weather season with heaters against the last cold-weather season without heaters, grosses were up 54 per cent. In other words, cold weather business is increasing as more and more customers realize that they can keep comfortable with Hot-Shot heaters (they couldn't keep comfortable before without heaters).

Figures reveal that grosses were up 77.5 per cent the first full year with heaters over the last full year without heaters.

The figures submitted were broken down into two groups—cold-weather operation (October 10 through May 14) and warm-weather operation (May 15 through October 9). Cold weather operation (with heaters) amounted to 77 per cent of the warm weather grosses and the warm weather grosses are better than ever.

SMALL CITY DRIVE-IN

Drive-in "C" is in a small community (4,000 population). This drive-in like most other drive-ins had never stayed open during the cold-weather months. Its normal season had been the same as most of the drive-ins in the country which operate in the northern half of the United States without heaters.

Heaters were installed last year and figures show that the cold weather grosses were 61 per cent of the warm weather grosses even though the drive-in was only open on week-ends during the cold-weather months . . . The warm-weather grosses for the two years compared were almost identical.

The last year before heaters were installed the theatre was open a total of 153 days; the first year with heaters the theatre was open a total of 223 days (remember during cold weather the theatre was only open on week-ends even with heaters). Taking the total grosses for each of these periods and dividing by the number of days the theatre was open in each period the figures revealed that the average gross per day in each period was almost identical (within 29 cents of each other). In other words, with the installation of heaters, every extra day the drive-in was open it picked up its average daily gross; in this case 70 extra days. Stated another way, Drive-In "C" increased its total gross almost 50 per cent with heaters even though it was only open on week-ends during the cold months.

The above figures for these three theatres are not exceptional . . . they are typical of what Hot-Shot heaters are doing for many drive-ins around the country. These three theatres do point out the fact that electric heaters are a profitable addition to any size drive-in (big or small), in most any part of the country (north and midsouth), located in any size of city (large, medium, small). Heater advantages are not limited to big drive-ins in big cities.

HEATER INVESTMENT

It was mentioned above that heaters can be installed for about an additional 10

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per cent investment. This is a rule of thumb that has been developed by checking electric heater installation costs at many drive-ins in different parts of the country. In most areas it runs less but in some areas it runs a little more.

Electric heater installation should cost a *maximum* of \$60 per heater including the cost of the heater, the wiring, and everything needed for the job.

Another rule of thumb is that a drive-in should put in heaters for 50-60 per cent of its lot to start. Assuming that a 1,000-car drive-in cost about \$300,000, the installation of 500 heaters (at the maximum of \$60 per heater) will come to \$30,000 or ten per cent of the original drive-in investment.

Many theatre owners who have installed Hot-Shot electric heaters have told us that they got back their heater investment the first year . . . Wouldn't it be nice if you could get back your total drive-in investment in one year?

OPERATIONAL COST

There have been rumors about the high operational cost of electric heaters; these are just rumors. A cross-country check of drive-ins with electric heaters shows that the operational cost will vary between 3½ cents to 6 cents a night per heater used; the difference depends on the power rates obtainable and the power consumed.

Electric heaters do not require extra special handling or extra help.

If the drive-in charges customers for the heaters, this is another source of income. One theatre owner who installed Hot-Shot heaters told us that the first month he had the heaters in (October) that he took in more money on *heater rentals alone* than his total boxoffice receipts the previous October without heaters.

WIRING

When a drive-in decides to put in heaters, the first thing that should be done is to visit the local power company with a good electrical contractor to see what power is available, when it is available and the extent of cooperation that will be extended by the power company; most power companies are very cooperative.

From a cost standpoint, the heater installation should be wired for 208 volt or 240 volts (120 volts is too costly). Actually, the best wiring setup, if it is available, is a "240-417, four-wire, Y" system; this system uses about 40 per cent less copper and therefore the wiring cost is less.

Wiring cost will vary from \$15 to \$45 per heater, depending upon the local electrical contractor, local codes, local restrictions, and other local conditions.

WHICH HEATER?

In checking around the country it is apparent that electric heaters do an excellent job, and are readily accepted by the general public.

In choosing an electric heater, there are two things to keep in mind . . . (1) Be sure to get one of enough wattage to provide the proper amount of heat and (2) Be sure to get a heater that does an excellent job of circulating this heat (this is the secret of keeping customers comfortable in cold weather). If you choose a heater that is just a little bit inadequate, it is a complete waste of money.

WHY GAMBLE LONG?

One exhibitor told us that in his opinion a drive-in theatre owner *must* have electric heaters if he is to make any profit. Perhaps this statement is a little exaggerated but let's look at some cold-blooded facts.

Drive-in theatres in the northern half of our country usually operate about 26 weeks per year. If you do not have heaters, your own records will probably prove that most of this business is done during the 14 summer weeks. (A cold or rainy spring kills you and you die anyway after Labor Day without heaters.)

Your own records also will probably show that about 70-75 per cent of your business is done on weekends even during the summer months. So, actually, you're gambling on just 14 good weekends to

make enough money to pay all your expenses for the year plus making a profit for yourself. That's a risky bet, a long shot.

Wouldn't it make sense to gamble on 52 weekends (or even 44 or 36 weekends) with heaters? The odds are better; and the records prove that heaters pay off.

I've heard the question asked, "Who'll come to a drive-in when there's 20 inches of snow on the ground?" In reverse, that's like saying that you won't open your drive-in this summer because, "Who'll attend a drive-in during a thunder storm?"

But, getting back to the snow, how many big snowfalls do we have during a winter even in the northernmost part of our country? In addition, there are ways to quickly and easily handle these infrequent heavy snowfalls.

Electric heaters do an exceptional job of building attendance during fall (October, November, December) and spring (March, April, May). And normally, the week between Christmas and New Year's is as good as the best week during the summer. Even if you closed your drive-in during January and February, electric heaters would more than pay for themselves in additional grosses. In fact, this year in Ohio, Michigan, Illinois and in other areas, electric heaters were used until about June 20.

As mentioned before, drive-ins in the midsouth need heaters just about as much as drive-ins in the north. It gets pretty chilly at night from October to May in the midsouth even though the Chambers of Commerce aren't prone to admit it. And just because a drive-in stays open year 'round, this is no assurance of attendance. A customer must

be kept comfortable and when it's less than 50° F., it requires a heater to make the customer comfortable. Why blame poor product and other things for poor attendance from October to May when the real culprit is "poor comfort."

So all the facts boil down to this. Electric

Continued on page 28

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NEW EQUIPMENT and DEVELOPMENTS

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Hollywood Servemaster Co. announces a new, complete portable snack bar which may be used for supplemental service on drive-in theatre patios or in outer lobbies

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or on mezzanines of indoor theatres. The bar is designed to serve the two most popular sandwiches—hot dogs and hamburgers—and the most desired drinks, two carbonated and one non-carbonated. The bar is mounted on heavy duty casters which can be locked in place at the desired location, and all that is necessary is to plug in the counter itself; all equipment is then plugged into the counter—all 110 volts. The snack bar has its own built-in refrigerator and there is a recess in the counter to install a floor model, three-drink dispenser. The bar is all Formica-covered and has a colorful canopy. Standard model is 8 feet long, 42 inches high and 32 inches deep, but it may be custom-ordered for size, color.

Drive-In Exit Alarm To Prevent Vandalism

A Theatre Exit Alarm system which has been brought out by J & D Manufacturing Co. has shown itself to be an effective preventive of the vandalism plaguing most outdoor theatres. Since most of this vandalism comes in the back door, the J & D system is especially effective; preliminary installations have demonstrated that proper monitoring of the exit not only reduces vandalism, but tends to increase family trade. The alarm system consists of an alarm unit, a detector, pneumatic sensor units and remote alarms. The alarm unit in an electrical package actuating either a traffic counter . . . providing the



theatre manager with a positively accurate customer count . . . or a remote detector when the theatre exit is entered. The detector can be a light, a bell, a gong, or what-have-you; J & D recommends a floodlight, since early installations have shown that most trespassers will stop when a spotlight is thrown on them. The pneumatic sensor units are heavy duty rubber hose segments mounted at ground level, crossing the exit driveway at right angles. As outgoing traffic passes over the sensor units, sequential compressed air signals are sent to the alarm unit, which trips a counter; illegally entering vehicles cause a reverse sequence of signals, actuating the detector, which is automatically turned off after 20 seconds; concurrently with detector actuation, remote alarms in

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THEATRE SUPPLY DEALERS

the manager's office or projectionist's booth are actuated. The Theatre Exit Alarm system is designed to fit any outdoor theatre arrangement, and is available for either single or double exit drive-ways. The alarm unit is an all-weather, reliable outfit; rugged and compact. It is unconditionally guaranteed one year.

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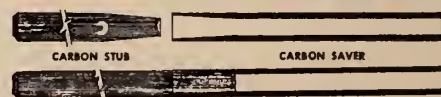
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about PEOPLE and PRODUCT

THE NEWLY ESTABLISHED post of director of syrup operations for Pepsi-Cola Co. will be filled by John E. Repko jr., formerly regional manager for the company in Chicago. Repko was also elected a vice-president.

The new syrup operations post was established in recognition of the increasing importance of syrup sales in Pepsi-Cola's total marketing concept, according to Herbert L. Barnet, president. In 1960 the American public paid over \$400 million for non-bottled soft drinks sold over counters of nearly 150,000 soda fountains.

Repko joined Pepsi-Cola in 1949 upon his graduation from Yale University. From

1957 to 1960 he directed national accounts and syrup sales in the Chicago region. His promotion represents an extension of Pepsi-Cola's policy of promotion from within the ranks of existing company-trained personnel. He will make his office at Pepsi-Cola world headquarters in New York City.

ARTHUR I. FADER, co-founder and one of the principals of Bakers Pride Oven Co., Inc., passed away suddenly on May 9 while on a business trip in California. He is survived by his wife, Gladys, and a son, Gary. Fader, together with Ira Nevin, founded Bakers Pride in 1945. The firm has since

become one of the nation's largest manufacturers of specialty ovens and broilers, including pizza ovens.



POINT OF PURCHASE DISPLAY

This is just one of the colorful point-of-purchase display pieces developed by the Coca-Cola Co. for its annual "Float With Coke" promotion, which got under way in June and is being continued throughout August. The promotion, which teams two high-profit, fast-turnover items—Coca-Cola and ice cream—is being backed by more than a million dollars worth of spectacular advertising, using all major media, supported by local media.

R. A. "AL" STEINER has rejoined Helmco, Inc., as vice-president in charge of national sales, according to an announcement by F. R. Lacy jr., executive vice-president. Steiner was previously with the Helmco organization for over 17 years. In his new capacity he will coordinate sales and advertising for the company's expanding products line of fast-serve restaurant and fountain equipment.



R. A. "Al" Steiner

HALF-YEAR DRIVE-IN OPERATION

Continued from preceding page

heaters have proven to be a profitable addition to any size of drive-in, in any size of community, in the north and midsouth. Electric heaters will produce winter business and do an exceptional job in the fall and the spring and will keep customers in the habit of attending. Electric heaters can about double a drive-in's yearly gross. Electric heaters let you gamble your total theatre investment against a year-around operation instead of a 14-week operation. The question is not "should you install electric heaters" but "when will you install electric heaters..." Why wait?

Readers' Service coupon, preceding page.

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Tunes of Glory' Campaign. Resplendent in Tartans

The soulful skirling of the bagpipes set the tempo for a tartans-flying campaign for "Tunes of Glory," which literally reached across the sea to Clarence House in London and to Old Scotland itself.

The fullblown promotion fittingly took place in Toronto, where the film played at the Odeon Carlton to three weeks of blockbuster business—in a city which has strong lifelines tying it to Scotland and Merry England. Manager Vic Nowe had a good film for his city—a story about a British regiment in kilties—but one which needed good selling—and that's just what he did in a maximum degree.

By the time the film opened, the MacLeods, the MacPhersons, MacMillans, the Campbells and all the other clans; the Orkney and Shetland and St. Andrews societies, the Caithness and Cairngorn clubs; the Northern Scots, all the Scottish groups were alerted to the bagpipe picture—and most of Toronto as well!

There was a marching of the Toronto Scottish regiment, with its bagpipe band; a full-kiltie luncheon highlighted, as are all true Scottish feasts, by the piping of the haggis, all climaxed by a premiere benefit night SRO audience with a splendor of tartans and Scottish activity.

First Manager Nowe arranged with the commanding officer of the Toronto Scottish regiment, Lt. Col. Robert Hilborn, to sponsor the premiere as a benefit for the Ontario Society of Crippled Children. Hilborn, Nowe and four other officers worked out all details well in advance, from the publicity, mailing lists, letters, Scottish societies, ticket sales to the premiere night ceremony.

All seats were reserved at the latter at \$2 each, with all tickets sold by the officers and men of the Scottish regiment.

The premiere was developed as the regiment's 40th anniversary highlight. Mayor Nathan Phillips agreed to help and he proclaimed the week just prior and after the premiere as Toronto Scottish Regiment Week. He also hosted a luncheon for the regiment officers at which the traditional haggis (a dish made of the heart and liver of a sheep with suet and oatmeal seasoned and boiled in the stomach of an animal) was piped in.

The British Overseas Airways Corp. was drawn into the promotion, agreeing to fly L. DeLaspee, pipe major of the London Scottish regiment and personal piper to the Queen Mother at Clarence House in London, to Toronto and back for the "Tunes of



Tartans, literally hundreds of yards of the luxurious Scottish woollens, provided by the big Eaton & Co. store in Toronto, turned the Carlton lobby into colorful piece-goods shopper's delight. Reproduced here is the concession stand draped with several of the plaid designs.

Glory" premiere celebration. He attended all events.

One was a parade by the Toronto Scottish regiment in full uniform to the city hall to receive the mayor's congratulations. Newspapers, naturally, carried photos and news reports on this colorful event.

Pipe Major L. DeLaspee also was worth several columns of newspaper copy. He also appeared in radio and television interviews. He was distinctly a distinguished person, carrying some of the British royalty splendor.

Nowe had a BOAC display in the lobby. BOAC sent a hostess to appear with the pipe major at all the luncheons, etc., arranged in his honor.

Hundreds of yards of Scottish woollens were draped in the lobby, at the concession stand and other spots in the Carlton lobby, supplied by the big Eaton & Co. department store. Colorful tartans also beautified the theatre banners and displays, giving added effects.

Among the theatre displays were two sentry boxes on the grand stairway in the main lobby with manikins in front during daylight hours. At night two men in full dress from the Scottish regiment were on

(Continued on next page)



To Vic Nowe, manager of the Odeon Carlton in Toronto, "Tunes of Glory" was one of those films that warms a showman's heart and fills the boxoffice tills as well. By adroit promotion involving the city's Scotch-English background and traditions, he obtained civic patronage, and resultant capacity crowds for the film story about a British Scottish regiment. Pictured above is the bagpipe band of the Scottish Regiment of Toronto, around which he pegged a major part of his campaign.



BOAC agreed to bring Leslie DeLaspee, pipe major of the Scottish Regiment of London and personal piper to Queen Mother Elizabeth, from Clarence House to take part in the Odean flagship house campaign, which was climaxed by a colorful premiere sponsored by the Toronto Scottish regiment and His Worship, Mayor Nathan Phillips. At left is a stage scene showing commanding officer Lt. Col. Robert Hilborn presenting a check for



\$1,600, proceeds of the premiere, to the president of the Ontario Society for Crippled Children and a society patient. At the mike is Manager Vic Nowe, while at the right are Pipe Major L. DeLaspee and a BOAC hostess. The photo at right shows Pipe Major DeLaspee and the BOAC hostess standing before a Carlton lobby display. The BOAC hostess accompanied the pipe major at all functions.

'Tunes of Glory' Resplendent in Tartans

(Continued from preceding page)
duty. A 22x28 portrait card gave credit to the film.

Near the boxoffice a portrait of Queen Elizabeth was decked with tartan material. Inside was a portrait of the Queen Mother.

Music stores throughout the city featured the "Tunes of Glory" recording. Special window cards, record jackets, window streamers and stills and blowups of Alec Guinness and John Mills were available for music store window displays.

A special Scottish night was arranged at St. Andrews Hall with the Sons of Scotland and St. Andrews societies. A "Tunes of Glory" prize list included heather, freshly packaged shortcake, plaid ties and belts, etc., promoted and flown from Scotland. This "Tune of Glory" Scottish Night was plugged heavily all over the city via radio, television, newspapers and window cards.

There was "wonderful cooperation in publicity, advertising and group sales" from 11 different Scottish groups, which included all the clans—the MacPhersons, MacMillans, Campbells, MacLeods, etc.—

the Toronto Northern Scots, the Toronto Caithness, the Cairngorn, the Scottish Club of Canada, the Orkney and Shetland Society, the St. Andrews University Club, etc.

Premiere night was colorful and impressive. Nowe's description follows in part:

"The Toronto Scottish regiment, preceded by police escort, marched from the city hall up Yonge street three miles to the Carlton, where giant searchlights were focused on them. Thousands lined the street to see the colorful march and hear the bagpipe band. At the Carlton, the street was blocked off so the regiment and band could form for a 15-minute concert.

"The distinguished guests, including the mayor, television and radio personalities, major generals, brigadiers, the presidents of the Scottish organizations, etc., were escorted to their reserved seats in the loge section.

"After the outside program, the band and regiment entered the theatre, playing the pipes and drums, and marched right into the auditorium and up and down all four aisles, while the capacity audience

rose to their feet and applauded. The group then formed in front of the stage and played several more numbers.

"Pipe Major L. DeLaspee was the guest of honor in the stage activity. He played several bagpipe numbers for the audience. The president of the Ontario Society for Crippled Children, accompanied by a crippled youngster called Timmy, was presented a check for \$1,600.

"The premiere performance was given wonderful newspaper, radio and television coverage."

Comments were taken from the audience on tapes and used later on radio.

"Tunes of Glory" opened to capacity business, with SRO on the Friday and Saturday of the first week. The film ran three weeks.

Special Copy Ad Fills 'Last Sunset' Preview

The Joy Theatre in New Orleans was packed at the midnight show recently when it previewed "The Last Sunset," which ran an excellent four weeks. L. C. Montgomery, owner of the Joy, and Myrtice Swearington, the manager, used this copy in a two-column, nonillustrated ad announcing the sneak:

"SNEAK PREVIEW . . . Saturday 11:30 p.m. . . Be one of the first to see! We can't reveal the title . . . But we can give you this clew—It's Rock's and Kirk's latest picture . . . Hot off the cutting table . . . And it's 'High Noon,' 'Giant' and 'Shane' Rolled Into ONE . . . Xtry . . . Xtry Good!"

New Revenue Idea

A new avenue for revenue was pioneered by Stephen Moser, who contacted summer "day camps" operating in the Denver, Colo., area, and has sold his Esquire for "rainy day" matinees to several such organizations. Steve discovered these vacation groups are eager to inject new ideas into their schedules.

Puts Big Dog Cutouts

Tommy Steadman, Colonial in Canton, N. C., made some extra large cutouts of dogs and put them on his main exit doors for "One Hundred and One Dalmatians."



Pictured here are scenes at two of the colorful affairs arranged prior to premiere night. Shown at left, are two members of the Scottish regiment bearing the haggis at a civic luncheon sponsored by the mayor in honor of the regiment's 40th anniversary, and the film. At right, Lt. Col. Robert Hilborn in a ceremony at city hall, in which the regiment presented a gift to Mayor Nathan Phillips (seen at Hilborn's left).

How to Remove Sting From Sidewalk Sale

The merchants of Fostoria, Ohio, staged a three-day Sidewalk Sale recently. That's tough competition . . . gadgets and more gadgets piled on the street in front of the stores. Just about impossible for average person, conditioned to look and buy as most of us are, to resist.

C. V. Mitchell, manager there for Armstrong's State Theatre, with good reasoning could have sat back and marked time till the sale was over, but then the spirit of the thing infected him, too, and he asked why he couldn't do as the other merchants were doing.

A man of action, Mitchell moved his popcorn machine and candy case out front on the sidewalk, added ice cold watermelon — and he was in business. The popcorn and candy was sold at regular prices, but he knocked down the watermelon, all sliced and on ice, to a sale price of four cents a slice. Mitchell and his candy attendant "barked" their wares along with the rest of the retailers.

To help get attention, he set up a record player and played hit songs and soundtrack recordings from upcoming pictures. The commotion attracted a crowd, mostly kids.

Everything went well till Saturday, the last day of the sale, when the department store down the street started selling hot dogs, ice cream and other food from its sidewalk. Mitchell comments the store must have gotten the idea from him. Anyhow he was losing the crowd, so he got a sing record and in a short time the few kids around got the hint (from Mitchell) and started singing. This brought others down to see what was going on, and there was more record playing and singing.

Besides the added income from the outside concession stand, Mitchell figured he reminded people about his current show and realized some extra boxoffice from people who went in to get out of the heat and rest awhile.

Breakfast Then 'Fanny' For Minneapolis Women

Bob Whelan, manager of the Mann Theatre, Minneapolis, and Phil Jasen, promotion manager for the Mann Theatre Co., used a French motif in helping to promote "Fanny." An early morning free showing of the picture was promoted by five Minneapolis radio stations along with a champagne breakfast. The stations advertised that the first 1,000 women at the theatre by 8:30 a.m. would be admitted free. A sizeable turnout, trimmed somewhat by extremely hot weather, enjoyed free coffee, doughnuts and champagne in the theatre foyer before seeing the picture.

Three Coloring Contests

The New York Daily Mirror sponsored three eight-day coloring contests on behalf of local engagements of "The Fabulous World of Jules Verne," "Morgan the Pirate" and "Thief of Baghdad," each contest timed with the release of the attraction.

Jerry Spinn is the new manager of the Colonial Theatre in Canton, N. C.

Antiques From Horse and Buggy Days Make 'Cimarron' Showing Come to Life

J. Louis "Doc" Smith and his wife Frances, who operate the Iowa Theatre in Jefferson, Iowa, for the Pioneer circuit of Minneapolis, figured they could make "Cimarron" come to life in Greene County. And their figuring, and campaign, were 100 per cent correct.

Two weeks in advance, Doc came up with a lobby display calculated to get the eye of everyone from the young cowboy fans, the outdoors lover to the simply curious. He had a 75-year-old buckboard wagon (and for sure this wasn't easy to find) which he rigged out like a covered wagon in the film; a collection of horseshoes (his very own) gathered from many states over the years, which were mounted on two frames (you would be surprised by the number of kids who have never seen a horseshoe); several oldstyle kerosene lanterns; a silver-studded saddle and bridle; a pair of steel-yards, dating back to the early 1800s or before and used by his grandparents to weigh produce, plus other gadgets and antiques to create a western atmosphere, including some modern western togger.

He also advertised in the newspaper that everyone who bought a ticket to "Cimarron" with an 1889 silver dollar, (year of the Oklahoma land rush) got a free ticket to another show.

A large Indian blanket was used for a backdrop at the concession stand with "Cimarron" one sheet on either side. Lanterns, cowbells, halters, and bridles were suspended from the ceiling for Western Trading Post effect. All employees were dressed in western attire.

A week before opening date, a western store window was promoted. Comment was so good the store proprietor kept it in during the run and a week following the picture.

A one-sheet and plenty of heralds were distributed at the Silver Bridle ranch near Jefferson on Sunday, opening day of "Cimarron," where a horse show was in progress. The Saturday preceding another



The center article in this photo is a frame of horseshoes, part of a very fine western lobby display arranged by Doc Smith and his wife Frances at the Iowa Theatre in Jefferson, Iowa. You'd be surprised how many kids today never saw a horseshoe, Doc reports. He and Frances are seen in the background.

horse show was covered with heralds and ballyhoo.

The effort paid off and greased the box-office wheels for a good four-day run in spite of the June heat when it's tough to get 'em. He aimed his promotion at the farmer, the horse lover, the outdoorsman and their families, with the result that adult ticket sales far outnumbered the children and juniors, and brought some people back to the theatre who admitted they had not seen a picture in years.

Finest in Old Film Gags on Summer Schedule

Barney Sackett, well known in Philadelphia for his Wayne Avenue Playhouse which features oldtime films, expanded his operation to Atlantic City. Sackett opened "Nickelodeon Nights," a collection of some of the finest sight gags from the silent film comedies, at the Quarterdeck Theatre, 150 South Virginia Ave., in the seashore resort. He will feature two hours of silent film hits every night for the entire summer. He's billing his program as the "Greatest Show on Mirth."

He will show some of the old Charlie Chaplin and Buster Keaton films and movies with other famous film clowns like Charley Chase, Monte Banks, Stan Laurel, Andy Clyde and Harry Langdon.

Sackett says members of the audience will have an opportunity to hiss the villain, cheer the hero and applaud the heroine, the same as in his Philadelphia theatre. Sackett himself provides live music to

accompany the films, just as did the exhibitors of yesteryear.

He says he plans to take "Nickelodeon Nights" on national tour after the vacation season. He inspected over 100 comedies before obtaining film rights to the pictures he shows.

Vacation Family Rates

Murray Lipson has a new summer vacation family plan at the Majestic, West Springfield, Mass., advertising no charge for children when accompanied by parents Mondays through Fridays.

Gives Away a Puppy

WINDSOR, CONN.—Fred Koontz of the Plaza lined up a giveaway of a dalmatian puppy in promotion of "One Hundred and One Dalmatians."

Italian Pop Stars Fill Jersey Theatre Date

It had been about two years since the Capitol Theatre in Union City, N. J., had a big Italian stage show, so when Paul Reynaud, manager, noted that a group of stars and orchestra from the famous San Remo music festival in Italy were to fill an engagement at Carnegie Hall in New York City he contacted Erberto Landi, the Canada-U.S.A. tour manager.

The best Reynaud could get was a Sunday matinee booking, one performance only, starting at 3 p.m. The admission was \$4.90 for orchestra section A and B, and \$3.90 balcony.

PRICE ON HIGH SIDE

The price was on the high side, but the large Italian-background element in the Jersey area in the New York City environs could be counted on to go for "straight from Italy" entertainment, particularly this one. An appearance at the San Remo festival has become a must for the Italian pop singer. Only 43 singers of proven ability were accepted for the 1961 festival. Of the 43, ten were chosen to make a world tour, with a top Italian band.

Promotion was started three weeks in advance with this theme:

"A SALUTE TO ITALY . . . CENTENNIAL OF ITALIAN INDEPENDENCE . . . Presenting the Musical Festival of San Remo Stars on World Tour . . . A Salute to Italy . . . For the first time and only time the stars who actually performed at the Musical Festival of San Remo will make their only appearance in the State of New Jersey . . . Luciano Tajoli, winner of the 1961 San Remo Festival (Jukebox label) . . . Aurelio Fierro, Durium-Vesuvius label . . . Teddy Reno, Galleria-Decorso label, etc.," naming all the ten stars.

600 'ADVERTISING' DISCOUNTS

More than 300 window cards were placed around the Italian sections in five towns. On the window card tour, Reynaud gave out 600 "advertising" passes entitling the holders to \$2.50 discount on the \$3.90 seats. The return on these passes was better than expected.

Alitalia, the Italian airline, provided plenty of material of a fine lobby display and displays in two store windows.

A special screen trailer, shown 16 days before the matinee date, appealed to all music lovers.

Tickets were sold in advance at local music stores and also by one of the better Italian restaurants in the area. Reynaud sums up:

"We thought the price was a bit too high, but there were no complaints. In fact the \$4.90 tickets sold faster than the \$3.90. The show was great; audience loved it, and raved about it on their way out. I only wish we could of played it for two shows, but we did very well, yes, indeed very well, with the one performance."

Cigar Gifts for 'Parrish'

Irving Hillman, Stanley-Warner zone ad-publicity manager, set up free cigar giveaways for "Parrish" openings in Connecticut and western Massachusetts, tying in with the Connecticut shade-grown tobacco industry. The picture was filmed in Connecticut.

MOVIE GUIDE

MOVIES ARE YOUR BEST ENTERTAINMENT — SEE ONE TODAY!!

Week Ending JULY 22

<p>Sun., Mon., Tues., Wed. July 16, 17, 18, 19</p> <p>"PORTRAIT IN BLACK" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"THE NAKED EDGE" GARY COOPER • DEBORAH KERR and "THE FIERCEST HEART"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"WILD IN THE COUNTRY" and "THE FIERCEST HEART"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"PARRISH" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"THE NAKED EDGE" GARY COOPER • DEBORAH KERR and "THE FIERCEST HEART"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"PARRISH" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"THE NAKED EDGE" GARY COOPER • DEBORAH KERR and "THE FIERCEST HEART"</p> <p>SUN. - MON. - TUES. July 16, 17, 18</p> <p>"PARRISH" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p>	<p>THURS., FRI., SAT. July 20, 21, 22</p> <p>"PORTRAIT IN BLACK" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"THE NAKED EDGE" GARY COOPER • DEBORAH KERR and "THE FIERCEST HEART"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"WILD IN THE COUNTRY" and "THE FIERCEST HEART"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"PARRISH" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"THE NAKED EDGE" GARY COOPER • DEBORAH KERR and "THE FIERCEST HEART"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"PARRISH" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"THE NAKED EDGE" GARY COOPER • DEBORAH KERR and "THE FIERCEST HEART"</p> <p>WED., THURS., FRI., SAT. July 19, 20, 21, 22</p> <p>"PARRISH" Lana Turner • George Hamilton and "3 WORLDS OF GULLIVER"</p>
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DIRECTORY

- 1. Kallet Theatre
- 2. Lake Theatre
- 3. Ft. George Theatre
- 4. Glen Drive-In
- 5. Dix Drive-In
- 6. Paramount
- 7. Rialto
- 8. Aud Drive-In

An eight-theatre cooperative weekly program heretofore, called the Movie Guide, is being distributed in the area around Glens Falls and Hudson Falls, and north approximately 25 miles along routes 9 and 9N to Bolton Landing on Lake George, where there is a heavy influx of summertime population. The 8x11 program (on yellow) stock lists the week's attractions of four drive-ins—the Aust, the Dix, the Ft. George and Glen—and four theatres—the Kallet, the Lake, the Paramount and Rialto. W. J. Straub, manager of the Paramount in Glens Falls, devised the promotion.

Biggest Buy in 40 Years Sells Old Comedy Film

Mike Adorno of Adorno Theatres tried an old-fashioned approach at the palace in Middletown, Conn., for "Days of Thrills and Laughter," charging 15 cents for adults, 10 cents for children, and selling popcorn for 5 cents. He sold candy for a penny. "The Biggest Buy in 40 Years," he enthused in newspaper ads.

Otus Bowes Is Winner

Otus Bowes, manager of the Capitol Theatre in Moose Jaw, Sask., for Famous Players, won the Theatre Confections, Ltd., Award for May as a result of a campaign for "One Hundred and One Dalmatians" which zoomed confections sales. Featured was a contest sponsored by radio station CHAB and the distributor of Dr. Ballard's pet food products, Standard Brands.

A Pet Photo Contest

Capitalizing on dog lovers' pride in their pets, Herman Kersken persuaded an Oakland, Calif., to sponsor a pet photo contest in behalf of the showing of "One Hundred and One Dalmatians" at the Oakland Fox. Kersken got snowed under an avalanche of snapshots, many of which made the newspaper. All were displayed in the lobby.

Pearls to 'GWTW' Women

John Scanlon, marking the third anniversary of his takeover of the Strand Theatre at Winsted, Conn., distributed a \$2.95 string of simulated pearls to the first 75 women in line at the opening of "Gone With the Wind," playing at 75 cents top.

Twins 'On the Double' With Band Sign

The highlight of the "On the Double" campaign at Syracuse, N. Y., was a parade of twins with a 50-piece marching band and a banner with the following copy:

"Yes, You Are Seeing Double . . . And You Will Double up With Laughter When You See Danny Kaye in 'On the Double' . . . Now Showing at the RKO Keith Theatre."

The Syracuse Twins 'n' Triplets Club supplied the look-alikes.

The day before both newspapers broke a special story announcing the "On the Double" parade to be held on the following day, Wednesday. The result was a turnout of a large crowd to observe the parade.

More than just the street spectators and the cars saw the parade. Both television stations and both newspapers sent down photographers. Television stations WSyr and WHEN took newsreel pictures which were shown on the regular newscasts that evening and the next morning. The Post Standard ran a complete showing of our banner, the twins, and the band. The Herald Journal ran a picture of two sets of twins that they chose from the group. What was the most important is the first paper broke their pictures on Thursday, and the second paper broke their pictures on Friday. This helped to spread it out.

Manager S. L. Sorkin started working on the campaign four weeks in advance with teaser trailers, special displays, etc.

Bob Sokolsky, drama critic of the Herald Journal, who has an hour-long radio program every Saturday called Bob Sokolsky on Broadway, arranged a special program with Sorkin to appear and talk about "On the Double"; and coming attractions the Saturday before opening.

There was a contest on radio station WNDR for the prettiest doubles or twins. The winners (incidentally, all of the doubles won) and their families were invited to the theatre on the opening night.

WHEN-TV used the United Nations Children Danny Kaye program for one hour on Thursday evening current. The station announced that Danny Kaye in his newest picture "On the Double" could be seen at the RKO Keith Theatre.

Merchandise Tieup For 'Bachelor in Paradise'

MGM has completed 14 nationwide tieups with manufacturers or retailers to promote "Bachelor in Paradise," comedy starring Bob Hope and Lana Turner. The tieups include RCA, Morton's Salt, Hire's Root Beer, Independent Grocers Ass'n, Samsonite Luggage, C&H Sugar.

Hope filmed a three-minute trailer to be used in promoting the tieup with 5,000 IGA retail stores. The trailer, which has Hope outlining a nationwide contest involved in the promotion, will be shown at all IGA regional conventions in advance of the contest opening this fall.

Ad Money in One Basket!

Carl Cannon of the Center in Weldon, N. C., put all his advertising money for "From Hell to Eternity" in one basket and used nothing but radio to get the word around. This was quite a change in his advertising routine and drew a lot of comments.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturoma; R Regalscope; T Techniromo. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Ⓢ Absent-Minded Professor, The (97) Comedy Drama	BV	2-27-61	†	†	†	†	†	†	†	†	†	13+
2546	Ⓢ Alakazam the Great (85) Cartoon Feature	AIP	7-17-61	†	†	†	†	†	†	†	†	†	6+
2516	Ⓢ All Hands on Deck (98) Ⓢ Farce-Comedy	20th-Fox	4-17-61	±	±	±	±	±	±	±	±	±	6+4-
2514	Ⓢ All in a Night's Work (94) Comedy	Para	3-27-61	†	†	†	†	†	†	†	†	†	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	Atlantis	3-13-61	±	±	±	±	±	±	±	±	±	1+1-
2524	Angel Baby (98) Drama	AA	5-15-61	†	†	†	†	†	†	†	†	†	8+2-
2489	Angry Silence, The (95) Dr...	Valiant	12-26-60	†	†	†	†	†	†	†	†	†	14+
2496	Another Sky (83) Melodr...	Harrison	1-23-61	†	†	†	†	†	†	†	†	†	3+1-
2518	Ⓢ Atlantis, The Lost Continent (91) Science-Fiction	MGM	4-24-61	†	†	†	†	†	†	†	†	†	9+1-
2541	Ⓢ Atlas (84) Spec. VistaScope	Filmgroup	7- 3-61	†	†	†	†	†	†	†	†	†	1+
—B—													
2545	Battle at Bloody Beach, The (80) Ⓢ War Drama	20th-Fox	7-17-61	†	†	†	†	†	†	†	†	†	6+3-
2517	Behind the Mask (85) Dr...	Showcorp	4-24-61	†	†	†	†	†	†	†	†	†	1+
2382	Ⓢ Ben-Hur (212) Camera 65 Biblical Drama	MGM	11-30-59	†	†	†	†	†	†	†	†	†	14+
2517	Bernadette of Lourdes (91) Religious Drama	Janus	4-24-61	±	±	±	±	±	±	±	±	±	2+1-
2526	Ⓢ Beyond All Limits (100) Dr...	Omat	5-15-61	†	†	†	†	†	†	†	†	†	2+
2531	Beware of Children (80) Com...	AIP	6- 5-61	†	†	†	†	†	†	†	†	†	4+1-
2528	Ⓢ Big Show, The (113) Ⓢ Dr...	20th-Fox	5-22-61	†	†	†	†	†	†	†	†	†	10+1-
2520	Ⓢ Bimbo the Great (87) Circus Dr...	Para	5- 1-61	†	†	†	†	†	†	†	†	†	5+5-
2504	Black Sunday (84) Horror Dr...	AIP	2-20-61	†	†	†	†	†	†	†	†	†	9+
2516	Blast of Silence (77) Drama	U-I	4-17-61	†	†	†	†	†	†	†	†	†	7+3-
2496	Blueprint for Robbery (88) Cr...	Para	1-23-61	†	†	†	†	†	†	†	†	†	8+1-
2543	Brainwashed (102) Dr...	AA	7-10-61	±	±	±	±	±	±	±	±	±	7+1-
2534	Ⓢ By Love Possessed (115) Drama	UA	6-12-61	†	†	†	†	†	†	†	†	†	8+2-
—C—													
2485	Caltiki, The Immortal Monster (76) Sc.-F'n	AA	12- 5-60	±	±	±	±	±	±	±	±	±	3+4-
2512	Ⓢ Canadians, The (85) Ⓢ Dr...	20th-Fox	3-20-61	±	±	±	±	±	±	±	±	±	6+4-
2494	Carry On, Constable (86) Com...	Gov'n'r	1-16-61	†	†	†	†	†	†	†	†	†	3+
2495	Ⓢ Carthage in Flames (111) Ⓢ Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	±	±	7+6-
2488	Ⓢ Cimarron (140) Ⓢ Dr...	MGM	12-19-60	†	†	†	†	†	†	†	†	†	13+
2482	Ⓢ Cinderella (88) Comedy	Para	11-28-60	†	†	†	†	†	†	†	†	†	9+2-
2497	Circle of Deception (100) Dr...	20th-Fox	1-30-61	†	†	†	†	†	†	†	†	†	7+1-
2491	Code of Silence (75) Melodrama	Sterling World	1- 9-61	†	†	†	†	†	†	†	†	†	1+
2544	Ⓢ Come September (112) Ⓢ Com...	U-I	7-10-61	†	†	†	†	†	†	†	†	†	9+
2487	Crazy for Love (80) Com...	Ellis	12-19-60	±	±	±	±	±	±	±	±	±	1+1-
2494	Ⓢ Cry for Happy (110) Ⓢ Com...	Col	1-16-61	†	†	†	†	†	†	†	†	†	9+1-
2521	Cry Freedom (90) Dr...	Parallel	5- 8-61	±	±	±	±	±	±	±	±	±	3+1-
2521	Ⓢ Curse of the Werewolf, The (91) Horror Drama	U-I	5- 8-61	†	†	†	†	†	†	†	†	†	8+
—D—													
2528	Ⓢ David and Goliath (93) Ⓢ Biblical Spectacle	AA	4-22-61	†	†	†	†	†	†	†	†	†	7+2-
2512	Days of Thrills and Laughter (93) Comedy Compilation	20th-Fox	3-20-61	†	†	†	†	†	†	†	†	†	10+1-
2535	Ⓢ Deadly Companions, The (90) Panav'n, Western	Pathe-America	6-12-61	†	†	†	†	†	†	†	†	†	6+
2514	Ⓢ Dead One, The (70) Horror	SR	4- 3-61	±	±	±	±	±	±	±	±	±	1+1-
2503	Devil's Commandment (71) Ⓢ Ho...	RCIP	2-20-61	±	±	±	±	±	±	±	±	±	1+1-
2508	Ⓢ Don Quixote (110) Classic Dr...	MGM	3- 6-61	†	†	†	†	†	†	†	†	†	10+1-
2499	Dondi (100) Comedy	AA	2- 6-61	±	±	±	±	±	±	±	±	±	3+2-
2527	Ⓢ Dr. Blood's Coffin (92) Ho...	UA	5-22-61	-	-	-	-	-	-	-	-	-	3+4-
—E—													
2482	Ⓢ Esther and the King (109) Ⓢ Adventure Drama	20th-Fox	11-28-60	†	†	†	†	†	†	†	†	†	8+4-
2490	Ⓢ Exodus (212) Super-Panavision 70 Drama	UA	12-26-60	†	†	†	†	†	†	†	†	†	14+
—F—													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.	WB	5- 1-61	†	†	†	†	†	†	†	†	†	10+
2479	Facts of Life, The (103) Com-Dr...	UA	11-21-60	†	†	†	†	†	†	†	†	†	12+
2542	Ⓢ Fanny (133) Com. Dr...	20th-Fox	7- 3-61	†	†	†	†	†	†	†	†	†	14+
2526	Ⓢ Ferry to Hong Kong (103) Ⓢ Adventure Drama	20th-Fox	5-15-61	†	†	†	†	†	†	†	†	†	3+2-
2496	Fever in the Blood, A (117) Dr...	WB	1-23-61	†	†	†	†	†	†	†	†	†	9+
2516	Ⓢ Fiercest Heart, The (91) Ⓢ Outdoor Drama	20th-Fox	4- 3-61	†	†	†	†	†	†	†	†	†	6+3-
2531	Five Golden Hours (90) Comedy	Col	6- 5-61	†	†	†	†	†	†	†	†	†	5+4-
2507	Five Guns to Tombstone (71) W'n	UA	3- 6-61	±	±	±	±	±	±	±	±	±	6+5-
2489	Ⓢ Flaming Star (101) Ⓢ Outdoor Drama	20th-Fox	12-26-60	†	†	†	†	†	†	†	†	†	10+
2538	Follow a Star (102) Comedy	Zenith	6-19-61	±	±	±	±	±	±	±	±	±	3+3-
2483	Four Desperate Men (105) Melo...	Cont'l	12- 5-60	†	†	†	†	†	†	†	†	†	2+
2498	Foxhole in Cairo (68) Dr...	Para	1-30-61	†	†	†	†	†	†	†	†	†	7+4-
2548	Ⓢ Francis of Assisi (105) Ⓢ Religious Drama	20th-Fox	7-24-61	†	†	†	†	†	†	†	†	†	7+1-
2495	French Mistress, A (91) Com...	F-A-W	1-23-61	±	±	±	±	±	±	±	±	±	5+1-
2507	Frontier Uprising (68) W'n	UA	3- 6-61	†	†	†	†	†	†	†	†	†	6+3-
—G—													
2523	Gambler Wore a Gun, The (67) W'n	UA	5-15-61	±	±	±	±	±	±	±	±	±	4+4-
2531	Get Outta Town (65) My...Sterling W'ld	6- 5-61	±	±	±	±	±	±	±	±	±	±	1+1-
2533	Ⓢ Gidget Goes Hawaiian (102) C/M...	Col	6-12-61	†	†	†	†	†	†	†	†	†	8+1-
2495	Ⓢ Go Naked in the World (103) Ⓢ Drama	MGM	1-23-61	†	†	†	†	†	†	†	†	†	9+2-
2491	Ⓢ Goddess of Love, The (68) Ⓢ Spectacle	20th-Fox	1- 9-61	†	†	†	†	†	†	†	†	†	2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	WB	2- 6-61	±	±	±	±	±	±	±	±	±	9+1-
2490	Ⓢ Goliath and the Dragon (90) Ⓢ Costume Spectacle	AIP	12-26-60	†	†	†	†	†	†	†	†	†	5+4-
2544	Goodbye Again (120) Dr...	UA	7-10-61	†	†	†	†	†	†	†	†	†	10+1-
3498	Ⓢ Gorgo (78) Ⓢ Adv. Dr...	MGM	1-30-61	†	†	†	†	†	†	†	†	†	9+2-
2486	Ⓢ Grass Is Greener, The (105) Ⓢ Comedy	U-I	12-12-60	†	†	†	†	†	†	†	†	†	9+1-
2481	Great Impostor, The (112) Dr...	U-I	11-28-60	†	†	†	†	†	†	†	†	†	12+
2540	Green Helmet, The (88) Ac...	MGM	6-26-61	†	†	†	†	†	†	†	†	†	4+2-
2542	Ⓢ Girl in Room 13, The (79) ...Astor	7- 3-61	†	†	†	†	†	†	†	†	†	†	1+
2529	Gun Fight (68) Western	UA	5-29-61	±	±	±	±	±	±	±	±	±	4+3-
2533	Ⓢ Guns of Navarone, The (157) Ⓢ War Adventure	Col	6-12-61	†	†	†	†	†	†	†	†	†	14+
—H—													
2515	Hand, The (61) Melodrama	AIP	4-17-61	†	†	†	†	†	†	†	†	†	1+
2488	Hand in Hand (75) Dr...	Col	12-19-60	†	†	†	†	†	†	†	†	†	13+
2487	Ⓢ Herod the Great (93) Ⓢ Costume Spectacle	AA	12-19-60	†	†	†	†	†	†	†	†	†	6+3-
2478	Heroes Die Young (76) Melodrama	AA	11-14-60	†	†	†	†	†	†	†	†	†	4+3-
2486	High School Caesar (72) Melo. Filmgroup	12-12-60	†	†	†	†	†	†	†	†	†	†	1+
2513	Ⓢ Hippodrome (96) Action, (English-dubbed)	Cont'l	3-27-61	†	†	†	†	†	†	†	†	†	4+
2535	Hitler's Executioners (78) Documentary	Vitalite	6-12-61	±	±	±	±	±	±	±	±	±	3+1-
2499	Home Is the Hero (83) Dr...	Showcorp	2- 6-61	†	†	†	†	†	†	†	†	†	5+
2539	Homicidal (87) Mys...	Col	6-26-61	†	†	†	†	†	†	†	†	†	9+
2546	Ⓢ Honeymoon Machine (88) Ⓢ Comedy	MGM	7-17-61	†	†	†	†	†	†	†	†	†	10+
2506	Hoodlum Priest, The (101) Dr...	UA	2-27-61	†	†	†	†	†	†	†	†	†	10+
2530	Ⓢ House of Fright (80) C Ho...	AIP	5-29-61	†	†	†	†	†	†	†	†	†	5+3-
—I—													
2467	It Happened in Broad Daylight (97) Dr. (Eng.-dubbed)	Cont'l	10-10-60	†	†	†	†	†	†	†	†	†	7+
2503	It Takes a Thief (94) Melo...	Valiant	2-20-61	†	†	†	†	†	†	†	†	†	1+

†† Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine New York Daily News	Summary
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	+	-				± -	2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	+	+	+	+	+	+	9+
2521	Shadow of the Cat, The (79)	Horror Drama	U-I	5- 8-61	+		±	+		+	5+2-
2475	Shakedown, The (91)	Action	U-I	11- 7-60	+	+				-	3+1-
2479	Sinners of Paris (81)	Melodrama	Ellis	11-21-60	+						1+
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	±	+	+	±	±	±	10+1-
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±					-	1+2-
2539	Silent Call, The (63)	C Dr.	20th-Fox	6-26-61	±		+		+	+	4+1
2528	Snake Woman, The (68)	Horror	UA	5-22-61	±	±	-	±	±	-	5-7
2502	Sniper's Ridge (61)	C Dr.	20th-Fox	2-13-61	-	+	+	±	±	±	5+4
2530	Snow White and the Three Stooges (93)	C Fant'y	20th-Fox	5-29-61	±	±	-	+	+	+	8+2-
2485	Spring Affair (69)	Comedy	SR	12-12-60	±		+	±	+		4+2-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±	=				-	1+4-
2525	Steel Claw, The (96)	Ac.	WB	5-15-61	±	+	-	+	±	±	5+4
2536	Stop Me Before I Kill! (93)	Suspense Dr.	Col	6-12-61	+	+	+		±	+	6+1-
2476	Sundowners, The (133)	Dr.	WB	11- 7-60	±	±	±	±	±	±	14+
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	±	+	±	±	±	±	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle	Valiant	12-19-60	+					+	2+
2494	Sword of Sherwood Forest (80)	Adventure Drama	Col	1-16-61	+	±	+	+	±	±	8+3-
—T—											
2539	Tammy Tell Me True (97)	Com. Dr.	U-I	6-26-61	+	±	+	±	+	±	8+1-
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	+			±		±	4+2-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	+	±		+		+	5+2-
2543	Thief of Baghdad (90)	C Ad. Fantasy	MGM	7-10-61	+	+	±	+	±		5+2-
2534	Three Blondes in His Life (73)	Mystery	Cinema Assoc	6-12-61	±		-		±		2+3-
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col	12-12-60	+	+	±	±	±	±	11+
2542	Time Bomb (92)	Suspense Dr.	AA	7- 3-61	+					±	2+1-
2498	Tomboy and the Champ (92)	Comedy-Drama	U-I	1-30-61	±	±		+		+	4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	+				+	+	3+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±						1+1-
2510	Trapp Family, The (106)	Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	±	7+3-
2541	Trouble in the Sky (76)	Action-Dr.	U-I	7- 3-61	±						1+1-
2493	Tunes of Glory (106)	Dr.	Lopert	1-16-61	±	±	±	±	±	±	13+
2544	Two,000 Eyes (61)	C Dr.	20th-Fox	7-10-61	+		±	+	±	±	5+2-
2525	Two Loves (100)	C Drama	MGM	5-15-61	±	±	+	+	±	±	11+
2538	Two Rode Together (109)	Dr.	Col	6-19-61	±	+	±	±	±	±	10+2-
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	+	±	±	±	±	±	9+
—U—											
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	+	±	+	+	+	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama	AA	1- 9-61	+					-	2+2-
2545	Upstairs and Downstairs (100)	Comedy	20th-Fox	7-17-61	±	±	+			+	7+
—V—											
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	+	±	+	+	±	±	10+
2540	Voyage to the Bottom of the Sea (105)	C Ad.	20th-Fox	6-26-61	+	+	+	±	±	±	8+1-
—W—											
2483	Wackiest Ship in the Army, The (99)	C Comedy	Col	12- 5-60	+	±	±	±	±	±	11+1-
2527	Warrior Empress, The (89)	C Action-Adventure	Col	5-22-61	±	±	±	+	+	±	7+5-
2515	Watch Your Stern (88)	Com.	Magna	4- 3-61	±	±	±	±			6+1-
2484	Where the Boys Are (99)	C Com.	MGM	12- 5-60	±	±	±	±	±	±	13+
2532	When the Clock Strikes (72)	Mystery	UA	6- 5-61	±	-	±	+			4+5-
2500	White Warrior (86)	C Adv. Dr. (Eng. dubbed)	WB	2- 6-61	+	±	-	+	±	±	7+4-
2537	Wild in the Country (114)	C Drama/Songs	20th-Fox	6-19-61	+	±	±	+	±	±	7+4-
2475	Wild Rapture (68)	Documentary	Exclusive-SR	11- 7-60	+						1+
2508	Wings of Chance (76)	C Outdoor Drama	U-I	3- 6-61	±	-			+	+	3+2-
2487	Wizard of Baghdad (92)	C Costume Comedy	20th-Fox	12-19-60	+	±	±	+	+	+	7+2-
2480	World of Suzie Wong, The (129)	Drama	Para	11-28-60	±	±	±	±	+	+	12+
—XYZ—											
2518	Young Love (80)	Drama	Exclusive	4-24-61	+						1+
2497	Young One. The (96)	Dr.	Valiant	1-30-61	+	+	±	±	±	±	9+3-
2517	Young Savages, The (103)	Dr.	UA	4-24-61	±	±	+	±	±	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V Vistavision; S Superscope; N Noturama; R Regolscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
Ⓢ Herod the Great (95) ..Ad..6016 Edmund Purdom, Sylvia Lopez						Ⓢ The 3 Worlds of Gulliver (100) SuperDynamation..Ad..517 Kerwin Mathews, Jo Morrow			Ⓢ Where the Boys Are (99) ©C..110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis			Ⓢ Cinderella (91) ....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti		
						Please Turn Over (86)....C..518 Ted Ray, Jean Kent								
						Jazz Boat (95) ©CD/M..519 Anthony Newley, Anne Aubrey								
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						Ⓢ The Wackiest Ship in the Army (99) ©C..521 Jack Lemmon, Ricky Nelson			Ⓢ Go Naked in the World (103) ©D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley		
						Ⓢ Sword of Sherwood Forest (80) .....Ad..522 Richard Greene, Peter Cushing						Foxhole in Cairo (68) ....D..6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven		
			Portrait of a Sinner (96) .....D..507 Nadja Tiller, Tony Britton, William Bendix			Hand in Hand (75) .....D..523 John Gregson, Sybil Thorndike			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley			Ⓢ World of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms		
			Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson			Passport to China (75)....Ac..527 Richard Basehart, Liza Gastoni			Ⓢ Gorgo (76) .....Ad..105 Bill Travers, Vincent Winter			Ⓢ The Savage Innocents (89) ⓈD..6004 Anthony Quinn, Yoko Tani, Anna May Wong		
Dondi (100) .....C..6102 David Janssen, Patti Page, David Kory			The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt			Ⓢ Cry for Happy (110) © CD..529 G. Ford, Milko Taka, D. O'Connor			Ⓢ Cimarron (147) ©D..108 Glenn Ford, Maria Schell					
Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			Ⓢ Konga (90) ©Ho..603 Michael Gough, Jess Conrad, Margo Johns			Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn			The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet					
						Ⓢ Pepe (157) ©C/M..520 Cantinflas, D. Dalley, Shirley Jones								
Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot			Beware of Children (80) ..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			A Raisin in the Sun (125) ..D..533 Sidney Poitier, Claudia McNeil						Ⓢ All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson		
						The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee								
Angel Baby (98) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			Ⓢ House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams			Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse			Ⓢ Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall			Ⓢ One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer		
Ⓢ David and Goliath (93) ©Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy			Operation Camel (65) ....C..605 Nora Hayden, Louise Renard			Stop Me Before I Kill (105) ©D..535 Claude Dauphine, Diane Cilento Mein Kampf (121).....Doc..538 Ⓢ Warrior Empress (89) ©Ad..524 Kerwin Mathews, Tina Louise			Ⓢ Two Loves (100) ©D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins					
King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney			Ⓢ Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin			Ⓢ Ring of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin			Ⓢ Love in a Goldfish Bowl (88) ©C/M..6018 Tommy Sands, Fabian, Jan Sterling		
Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom						Most Dangerous Man Alive (82) .....Ac..541 Ron Randall, Debra Paget, Elaine Stewart			The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters					
Armored Command (99) ..Ac..6109 Howard Keel, Tina Louise			Ⓢ Alakazam the Great (85) An..608 Cartoon feature, with voices of Frankie Avalon and others											
						JULY-AUGUST						JUNE-JULY-AUG.		
						Ⓢ Gidget Goes Hawaiian (102) ©C..601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett			Ⓢ Morgan the Pirate (97) ©Ad..120 Steve Reeves, Valerie Lagrange			Ⓢ The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds		
						Ⓢ The Guns of Navarone (157) ©D..603 Gregory Peck, David Niven			Ⓢ The Honeymoon Machine (88) ©C..122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton			Ⓢ The Ladies Man (106) ..C..6015 Jerry Lewis, Helen Traubel		
						Ⓢ Two Rode Together (108) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			Ⓢ Magic Boy (83) .....An..107 Feature-length cartoon			Ⓢ On the Double (92) Ⓢ C..6016 Danny Kaye, Dana Wynter		
									Ⓢ The Secret of Monte Cristo (80) ©Ad..121 Rory Calhoun, Patricia Bredin					
			Ⓢ The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders						Ⓢ Ada (108) ©D..124 Susan Hayward, Dean Martin, Ralph Meeker					
									Ⓢ Thief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Moll					
Twenty Plus Two (100) ..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Morehead						Ⓢ Loss of Innocence (99) ..D.. (was "Greengage Summer") Kenneth More, Danielle Darrieux Susannah York			Ⓢ A Thunder of Drums (..) ©OD.. Richard Boone, George Hamilton, Luana Patten			Ⓢ Blood and Roses (74) ..D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli		
						Scream of Fear (..)D..605 Susan Strasberg, Ronald Lewis Queen of the Pirates (..) ⓈSp..604 Giana Marie Canale, M. Serato Belle Summers (..)D.. Polly Bergen						Restless (..)D..6102 Jeffrey Hunter, Stella Stevens, David Janssen		

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
DECEMBER	<p>Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe</p> <p>Flaming Star (92) ©W..056 Elvis Presley, Barbara Eden</p> <p>Esther and the King (109) ©D..057 Joan Collins, Richard Egan</p> <p>Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni</p>	<p>Police Dog Story (61).....Doc..6029 James Brown, Merry Anders</p> <p>The Facts of Life (104).....C..6104 Bob Hope, Lucille Ball</p>	<p>The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren</p>	<p>The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns</p>	<p>ALLIED ARTISTS</p> <p>The Big Wave .....Ad.. Sessue Hayakawa</p> <p>Billy Budd .....D.. Peter Ustinov, Robert Ryan</p> <p>El Cid ⑦ .....D.. Charlton Heston, Sophia Loren</p>
JANUARY	<p>Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar</p> <p>Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten</p> <p>Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman</p>	<p>The Grass Is Greener (105) ⑦ .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) .....D..008 Efrem Zimballist Jr., Angie Dickinson</p>	<p>AMERICAN-INT'L</p> <p>Reptilicus .....SF.. Bodil Miller</p> <p>Journey to the 7th Planet..SF.. John Agar, Greta Thyssen</p> <p>Black Mutiny ⑦ .....Ad.. Don Megowan, Silvana Pampanini</p> <p>Lost Battalion .....Ac.. Leopold Salcedo, Diane Jergens</p>
FEBRUARY	<p>The Millionairess (90) © C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker</p> <p>Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot</p> <p>The Canadians (85) © OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78)....6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepla)</p>	<p>COLUMBIA</p> <p>The Devil at 4 O'clock ⑦ .....D.. Spencer Tracy, Frank Sinatra</p> <p>Mysterious Island .....Ad.. (Super-Dynamation)</p> <p>Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill</p> <p>Barabbas ⑦ .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine</p> <p>Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda</p> <p>13 East Street .....D.. Alan Ladd, Rod Steiger</p> <p>Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs</p> <p>The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire</p>
MARCH	<p>Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation .....C..114</p> <p>The Trapp Family (106) D..117 Ruth Leuwerik, Hans Holt</p> <p>Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements</p>	<p>The Alamo (162) .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates</p> <p>Frontier Uprising (68).....W..6103 Jim Davis, Nancy Hadley</p>	<p>Wings of Chance (76).....OD..6111 James Brown, Frances Rafferty</p>	<p>The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	<p>MGM</p> <p>Four Horsemen of the Apocalypse ⑦ .....D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb</p> <p>Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita</p> <p>A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux</p> <p>King of Kings ⑦ .....Bib D.. Jeffrey Hunter, Slobhan McKenna</p>
APRIL	<p>All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms</p> <p>The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse</p>	<p>The Minotaur (92) ©Ad..6115 Bob Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90).....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann</p>	<p>The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton</p>	<p>PARAMOUNT</p> <p>Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard</p> <p>Summer and Smoke .....D.. Laurence Harvey, Geraldine Page</p> <p>Hatari! .....Ad.. John Wayne, Red Buttons</p> <p>Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart</p> <p>My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
MAY	<p>Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p> <p>The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103).....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill</p> <p>The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders</p> <p>Gun Fight (62) .....W..6113 James Brown, Joan Staley</p>	<p>Posse From Hell (89).....W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore</p> <p>Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>The Steel Claw (96) ..Ac..012 George Montgomery, Charlito Luna</p>	<p>20th-FOX</p> <p>The Big Gamble ⑦ .....Ad.. Juliette Greco, Stephen Boyd, David Wayne</p> <p>Madison Avenue ⑦ .....D.. Dana Andrews, Eleanor Parker</p> <p>20,000 Eyes (61) ⑦ .....D.. Gene Nelson, Merry Anders</p> <p>It Happened in Athens ⑦ .....Ad.. Jayne Mansfield, Neco Minardos</p>
JUNE	<p>Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels</p> <p>Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld</p> <p>Snow White and the Three Stooges (107) ©C..130 Carol Heiss, Stooges</p>	<p>Snake Woman (68) ....Ho..6112 John McCarthy, Susan Travers</p> <p>Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court</p> <p>Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries</p>	<p>Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin</p> <p>Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain</p> <p>The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell</p> <p>The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke</p> <p>Bimbo the Great (87).....Ad..014 Charles Holm, Mary Ann Shields</p>	<p>UNITED ARTISTS</p> <p>Exodus (212) (Panavision 70) .....D..6101 (Special release).....Paul Newman, Eva Marie Saint, Peter Lawford</p> <p>Season of Passion .....D.. Ernest Borgnine, Anne Baxter</p> <p>Something Wild .....D.. Carroll Baker, Ralph Meeker</p> <p>Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden</p> <p>The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving</p> <p>Paris Blues .....D.. Paul Newman, Joanne Woodward</p>
JULY	<p>Misty (92) ©OD..131 David Ladd, Arthur O'Connell</p> <p>Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p> <p>The Silent Call (63).....D..119 Roger Mobley, David McLean, Gail Russell</p>	<p>By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimballist Jr.</p> <p>The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb</p> <p>When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders</p>	<p>Trouble in the Sky (76).....Ac..6118 Michael Craig, Elizabeth Seal</p> <p>Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin</p>	<p>Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p>	<p>UNIVERSAL-INT'L</p> <p>Back Street .....D.. Susan Hayward, John Gavin</p> <p>Cape Fear .....D.. Gregory Peck, Polly Bergen</p> <p>The Outsider .....D.. Tony Curtis, Jas. Franciscus</p>
AUGUST	<p>Francis of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman</p> <p>Marines, Let's Go (104) © C..137 David Hedison, Tom Tryon, Linda Hutchins</p>	<p>The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr</p> <p>Goodbye Again (120) .....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins</p> <p>The Cat Burglar (65) ..Ac..6121 Gregg Palmer, June Kenney</p>	<p>Blast of Silence (77) ..D..6120 Allen Baron, Molly McCarthy</p>	<p>Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	<p>WARNER BROS.</p> <p>Splendor in the Grass.....D.. Natalie Wood, Warren Beatty</p> <p>Susan Slade .....D.. Troy Donahue, Connie Stevens</p> <p>Dorothy McGuire, Lloyd Nolan</p> <p>Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin</p> <p>The Music Man ⑦ .....M.. Robert Preston, Shirley Jones</p> <p>A Majority of One.....C.. Rosalind Russell, Alec Guinness</p> <p>Claudelle Inglish .....D.. Diane McBain, Arthur Kennedy</p>
SEPTEMBER	<p>The Hustler (..) ©D..136 Paul Newman, Piper Laurie, Jackie Gleason, Goo. C. Scott</p> <p>The Innocents (..) ©D..138 Deborah Kerr, Michael Redgrave, Megs Jenkins</p>	<p>You Have to Run Fast (73) .....Ac..6122 Craig Hill, Elaine Edwards</p> <p>Three on a Spree (..) ..C..6123 Jack Watling, Carole Lesley</p>	<p>Come September (112) ©C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin</p>	<p>World by Night (103) ⑦ .....Doc..151 A tour of world-famed night spots</p>	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

① Ten Who Dared (92) Ad..Nov 60
 John Beal, Brian Keith
 ② Swiss Family Robinson (128) Panavision...Ad..Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 ③ One Hundred and One Dalmatians (80) ...An..Mar 61
 The Absent-Minded Professor (97) ...C..May 61
 Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
 ④ The Parent Trap (123) C..Jul 61
 Maureen O'Hara, Brian Keith, Hayley Mills
 ⑤ Nikki, Wild Dog of the North (73) ...Ad..Jul 61
 Jean Coutu, Nikki (dog star)

CONTINENTAL

It Happened in Broad Daylight (97) ...D..Sep 60
 Heinz Rühmann, Michel Simon
 The Entertainer (97) ...D..Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) ...D..Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C..Dec 60
 Terry-Thomas, Athene Seyler
 ⑥ Hippodrome (96) ...Ac..Mar 61
 (Eng-dubbed) ...Gerhard Reidmann, Margit Nankke
 Saturday Night and Sunday Morning (90) ...D..Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) ...D..Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) ...C..Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63) ...D..Jun 60
 Jack Nicholson, Georgianna Carter
 ⑦ Last Woman on Earth (71) ...D..Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ...HoC..Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D..Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ...D..Nov 60
 Gary Clark, Mario Ryan
 ⑧ Atlas (84) VitaScope Spec. May 61
 Michael Forest, Frank Wolf, Barboura Morris

GOVERNOR

Carry On, Nurse (89) ...C..Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C..Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) ...CD..Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

⑨ Santa Claus (94) ...F..Nov 60
 Narrated by Ken Smith
 ⑩ Little Angel (90) ...CD..Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ...C..Nov 60
 Melina Mercouri, Jules Dassin
 ⑪ Tunes of Glory (106) D..Jan 61
 Alec Guinness, John Mills

PATHE-AMERICA

⑫ The Deadly Companions (90) Panavision...W..Jul 61
 Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) ...Ho..Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D..Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C..Apr 61
 Peter Sellers, Willfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) ...C..Oct 60
 Pat Goldin, Tommy Blackman
 ⑬ The Last Rebel (83) ...Ac..Dec 60
 Carlos Thompson, Ariadna Welter
 Code of Silence (75) ...Cr..Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) ...Ho..Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ...Ad..Mar 61
 Peter Wyngarde, Donald Sinden
 ⑭ Nature Girl and the Slave (70) ...Ad..May 61
 Marian Michael, Adrian Hoven

VALIANT-VITALITE

⑮ Sword and the Dragon (83) ...Ad..Nov 60
 Russian cast. (Eng-dubbed)
 The Angry Silence (95) ...D..Jan 61
 R. Attenborough, Pler Angell
 The Young One (103) D..Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ...Ho..Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) D..Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners (78) ...Doc..Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) ...9-19-60
 (Kingsley) ...Elsa Daniel

FRANCE

Breathless (89) ...3-6-61
 (F-A-W) ...Jean Seberg, Jean-Paul Belmondo
 ⑯ Eye for an Eye, An (93) ...10-5-60
 (Manhattan) ...Curt Jurgens
 Love Game, The (85) ...2-13-61
 (F-A-W) ...Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
 Mediolani di Montparnasse (110) ...3-6-61
 (Cont'l) ...Gerard Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ...11-14-60
 (Mishkin) ...Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ...11-21-60
 (Janus) ...Pierre Fresnay, Simone Renant
 Port of Desire (85) ...12-5-60
 (Kingsley-Union) ...H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) ...Jean Renoir, Pauline Linbost
 Rue de Paris (90) ...12-12-60
 (Lopert) ...Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
 (President) ...Hardy Kruger, E. Mueller
 Glass Tower, The (104) 10-3-60
 (Ellis) ...Lilli Palmer
 Rest Is Silence, The (106) 10-3-60
 (F-A-W) ...Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ...11-21-60
 (Brandon) ...Lotte Lenya, Rudolph Forster

GREECE

Counterfeit Coin (120) 10-3-60
 (Atlantis) ...K. Logothetides

Moussitsa (75) ...6-5-61
 (Greek Pictures) A. Vouyouklaki
 288 Stournara St. (90) ...2-27-61
 (Atlantis) ...Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St. (91) ...1-30-61
 (UMPO) ...V. Gassman, Toto
 Holiday Island (105) ...11-14-60
 (Brandon) ...Vittorio de Sica
 La Dolce Vita (175) ...4-24-61
 (Astor) ...Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
 L'Avventura (145) ...6-5-61
 (Janus) ...Monica Vitti, Gabriele Ferzetti, Lea Massari
 Two Women (105) ...6-19-61
 (Embassy) ...Sophia Loren, Jean-Paul Belmondo
 Wild Love (86) ...5-1-61
 (Ellis) ...Franco Interlenghi

JAPAN

⑰ Rikisha Man, The (105) 5-8-61
 (Cory) ...Toshiro Mifune
 Road to Eternity (181) ...2-27-61
 (Beverly) ...Tatsuya Nakadai

SWEDEN

Dreams (86) ...8-8-60
 (Janus) ...E. Dahlbeck, H. Andersson
 Unmarried Mothers (79) ...3-13-61
 (President) ...E. Etberg, B. Logart
 Virgin Spring, The (88) 12-12-60
 (Janus) ...Max von Sydow, Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) 1-31-61
 (Kingsley) ...Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is notational release month. Color and process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)
 5424 French Fried Frolic (16/2) ...Feb 61
 5434 Hectic Honeymoon (17) ...Jan 61
 5425 Should Husbands Marry? (17) ...Apr 61
 5435 Aim. Fire, Scoot (16) ...Mar 61
 5426 He Flew the Shrew (16/2) ...May 61
 5436 Man or Mouse (18) ...Jun 61

CANDID MICROPHONE

(Reissues)

5553 No. 3, Series 2 (10/2) Jan 61
 5554 No. 4, Series 2 (10/2) Feb 61
 5555 No. 5, Ser. 2 (11) ...Mar 61
 5556 No. 6, Ser. 2 (10/2) ...Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York (10) ...May 61

COLOR FAVORITES

(Technicolor Reissues)

5604 Way of All Pests (7/2) ...Nov 60
 5605 Four Wheels, No Brakes (6/2) ...Nov 60
 5606 Skeleton Frolic (7/2) ...Dec 60
 5667 Babie Boogie (6) ...Jan 61
 5608 Pickled Puss (6/2) ...Jan 61
 5609 Christopher Crumpet's Playmate (6/2) ...Feb 61
 5610 Swiss Tease (6/2) ...Mar 61
 5611 The Rise of Dutton Lang (6/2) ...Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6/2) May 61
 5614 Topsy Turkey (6/2) Jun 61
 5615 Punchy de Leon (6/2) ...Jul 61

FILM NOVELTIES

(Reissues)

5851 Canine Crimebusters (10) ...Oct 60
 5852 Push Back the Edge (10) ...Dec 60
 5853 Community Sings No. 1, Ser. 13 (10) ...Mar 61
 5854 Yukon Canada (10) ...Apr 61

LOOPY de LOOP

(Color Cartoons)

5702 Here Kiddie Kiddie (6/2) ...Dec 61
 5703 Countdown Clown (6/2) Jan 61
 5704 Happy Go Loopy (6/2) Mar 61
 5705 Two-Faced Wolf (6/2) Apr 61
 5706 This Is My Ducky Day (6/2) ...May 61
 5707 Fee Fie Foe (6/2) Jun 61
 5708 Zoo Is Company (6/2) Jul 61

MR. MAGOO REISSUES

(Technicolor)

5754 Magoo Makes News (6) (Both © and standard) ...Dec 60
 5755 Hotsy Footsy (7) ...Feb 61
 5756 Magoo's Canine Mutiny (Both © and standard) ...Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6) Jul 61
 SPECIAL COLOR FEATURETTES
 5441 Wonderful Hong Kong (19/2) ...Jan 61
 5442 Splendors of Paris (19) ...May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)

4160 King of the Congo ...Jun 60
 5120 Son of Geronimo ...Nov 60
 5140 The Great Adventures of Captain Kidd ...Mar 61

STOOGEE COMEDIES

(Reissues)

5401 Income Tax Sappy (16/2) ...Sep 60
 5402 Pardon My Backfire (16) ...Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16) Jan 61
 5405 Knutsy Knights (17/2) ...Feb 61
 5406 Shot in the Frontier (16) ...Apr 61
 5407 Scotched in Scotland (15/2) ...May 61
 5408 Fling in the Ring (16) ...Jul 61

THRILLS OF MUSIC

(Reissues)

5951 Ray Anthony & His Orchestra (10/2) ...Oct 60
 5952 Shorty Sherlock & His Orchestra (8/2) ...Dec 60
 5953 Skitch Henderson & His Orchestra (10) ...Feb 61
 5954 Boyd Raeburn & His Orchestra (11) ...May 61
 WORLD OF SPORTS
 5801 Rassin' Champs (10) Dec 60
 5802 Hip Shooters (9/2) ...Feb 61
 5803 Water-Sports Champs (10) ...Apr 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)

All 1.75-1 Ratio

W261 Pet Peeve (7) ...Sep 60
 W262 Mice Follies (7) ...Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling (7) ...Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling (7) ...Sep 60
 W272 Mouse for Sale (7) ...Sep 60
 W273 Cat Fishin' (8) ...Sep 60
 W274 Part Time Pal (8) ...Sep 60
 W275 Cat Concerto (7) ...Sep 60
 W276 Dr. Jekyll and Mr. Mouse (7) ...Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip

S20-1 Rail Rodents (7) ...Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for Two (7) ...Sep 60
 S20-4 Mouse Trapeze (7) ...Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or Butts (6) ...Sep 60
 S20-7 Candy Cabaret (7) ...Sep 60
 S20-8 The Oily Bird (7) ...Sep 60

COLOR SPECIALS

(2 Reels)

B20-1 Carnival in Quebec (16) ...Sep 60
 B20-2 Boats a-Poppin' (18) (Anamorphic) ...Sep 60
 B20-3 Lifeline to Hong Kong (17) Anamorphic ...Apr 61

MODERN MADCAPS

(Technicolor)

M20-1 Galaxia (7) ...Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher (6) ...Jan 61

M20-5 The Kid From Mars (6) ...Mar 61

M20-6 The Mighty Termite (6) ...Jun 61

NOVELTOON

(Technicolor)

P20-1 Northern Mites (6) ...Nov 60
 P20-2 Mice-niks (6) ...Dec 60
 P20-3 The Lion's Busy (6) ...Mar 61
 P20-4 Goodie the Gremlin (6) ...Apr 61
 P20-5 Alvin's Solo Flight (7) Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)

D20-1 Kings of the Keys (9) ...Sep 60
 D20-2 Big "A" (9) ...Sep 60
 D20-3 A Sport Is Born (10) ...Nov 60
 D20-4 Ten Pin Tour (9) ...Apr 61
 D20-5 Speedway (10) ...May 61

THE CAT

(Color Cartoons)

C20-1 Top Cat (8) ...Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel (12/2) ...Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)

T20-1 Porpoise Posse (10) ...Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPIES

(Color)

7101 Australian Water Sports (9) ...Jan 61
 7102 Assignment Mexico (10) Feb 61
 7105 Algonquin Holiday (9) ...Mar 61
 7103 Adventure in Rhythm (9) ...Apr 61
 7104 Assignment Egypt (9) May 61
 7106 Assignment Singapore & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10) C'Scope. De Luxe color ...Jul 60
 7055 Call of the Holy Land (19) 2D (B&W) ...Nov 60

TERRYTOON 2-D'S

All Ratios-Color

5121 The Mysterious Package (6) ...Jan 61
 5122 Cat Alarm (6) ...Feb 61
 5123 Drun' Roll (7) ...Mar 61
 5124 Railroaded to Fame (7) ...May 61
 5125 The First Fast Mail (6) ...May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo (6) ...Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware (6) ...Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong (9) ...Nov 60
 4172 The Lion City (9) ...Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) © ...Mar 61
 4176 Puerto Rican Playland (8) ...Apr 61

WALTER LANTZ CARTUNES

(Technicolor...Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)

4111 Southern Fried Hospitality (Woody Woodpecker) ...Nov 60
 4112 Fowled Up Falcon (Woody Woodpecker) ...Dec 60
 4113 Poop Deck Pirate (Woody Woodpecker) ...Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper (6) ...Feb 61
 4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody Woodpecker) ...Mar 61
 4118 Papoose on the Loose ...Apr 61
 4119 Clash and Carry ...Apr 61

WALTER LANTZ REISSUES

(Color Cartunes...Can be projected in the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6) ...Nov 60
 4132 Witch Crafty (6) ...Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) Feb 61
 4135 Squareshootin' Square (6) ...Mar 61
 4136 Bronco Busters (6) ...Apr 61

SPECIAL

4104 Football Highlights of 1960 (10) ...Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues—7 min.)

8301 Room and Bird ...Sep 60
 8302 Crooked Quack ...Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped ...Nov 60
 8305 Little Beau Peep ...Dec 60
 8306 Tweet Tweet Twenty ...Dec 60
 8307 Bunny Hugged ...Jan 61
 8308 Wearing of the Grin ...Feb 61
 8309 Beep Deep ...Mar 61
 8310 Rabbit Fire ...Apr 61
 8311 Feed the Kiddy ...Apr 61
 8312 The Lion's Busy ...May 61
 8313 Thumb Fun ...Jun 61
 8314 Corn Plastered ...Jul 61
 8315 Kiddin' the Kiddy ...Aug 61
 8316 Ballot Box Bunny ...Aug 61

BUGS BUNNY SPECIALS

(Technicolor—7 min.)

8721 From Hare to Heir ...Sep 60
 8722 Lighter Than Hare ...Dec 60
 8723 The Abominable Snow Rabbit ...May 61
 8724 Compressed Hare ...Jul 61

MERRIE MELODIES

LOONEY TOONS

(Technicolor—7 min.)

8701 The Dixie Fryer ...Sep 60
 8702 Hopalong Casualty ...Oct 60
 8703 Trip for Tat ...Oct 60
 8704 Doggone People ...Nov 60
 8705 High Note ...Dec 60
 8706 Cannery Woe ...Jan 61
 8707 Zip 'n Snort ...Jan 61
 8708 Hopsy Daze ...Feb 61
 8709 Mouse on

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

Best of Its Kind

"Serengeti"—the wildlife picture from Allied Artists—is the best picture of this kind we have ever played here. It did above average business on a Wednesday through Saturday date here. Don't miss this one. Play it on the weekend and ADVERTISE IT.

ROBERT TABBERT

Star Theatre
Jamestown, N.D.

ALLIED ARTISTS

Hell to Eternity (AA)—Jeffrey Hunter, David Janssen, Miiko Taka, Patricia Owens. A real action packed thriller of World War II on Saipan that pleased those who came. Did 'way below average because of a B rating and a big dance in town. Here is a good show that could just as well have been an A with a little change of script. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

COLUMBIA

Wackiest Ship in the Army, The (Col)—Jack Lemmon, Ricky Nelson, Chips Rafferty. Don't worry about this not doing good business. Has plenty of laughs throughout. Cast and story very good. Beautiful color and CinemaScope photography. We played this three days to good business, but wish we had booked it for four or five days. Date this and you won't be sorry. Played Sun., Mon., Tues. Weather: Good.—B. L. Brown jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

METRO-GOLDWYN-MAYER

Ben-Hur (MGM)—Charlton Heston, Haya Harareet, Stephen Boyd, Jack Hawkins. Very well done and worthy of all awards. However, two weeks in our area was a fatal error. One week sufficient, and then some. Many patrons preferred "The Ten Commandments" to this.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. The critics and Liz sounding off even after Academy Awards—but it helped, as it gave us the best Sunday in years. It is a good show. You either liked or hated it. We loved it (business wonderful).—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Garga (MGM)—Bill Travers, Vincent Winter, William Sylvester. Good science fiction that pleased all our fans. If your folks like this type of attraction, book it. They'll be pleased. Played Fri., Sat., Sun.—Paul Gamache, Bellevue Theatre, St. Albans, Vt. Pop. 8,600.

Knit Wit Kitty (MGM cartoon short) Old and young really enjoyed this excellent cartoon. When it comes to cartoons, MGM really has the goods, and we are proud to show them.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Time Machine, The (MGM)—Rod Taylor, Yvette Mimieux, Alan Young. Sort of offbeat theme—seemed to give the kids a buzz. Did average business. Played Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Where the Bays Are (MGM)—Dolores Hart, George Hamilton, Yvette Mimieux, Paula Prentiss. All comments I read on this were favorable so I was anxious to see it. Now I know why. This was refreshingly different. Young, new, pretty faces, Gross good. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

PARAMOUNT

All in a Night's Work (Para)—Dean Martin, Shirley MacLaine, Cliff Robertson. This is a very good comedy and Shirley's a real "doll" in it. It's good, clean fun and a relief from all those heavy sex dramas. Business was satisfactory. Played Sun., Mon., Tues. Weather: Rain.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. This was just right for Elvis after coming from Germany. Presley has improved a lot since his last picture. Business above average, had repeat business on this one. With careful selection of material, Presley can be a star for several years. He is a good draw. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

World of Suzie Wong, The (Para)—William Holden, Nancy Kwan, Sylvia Syms. Very well made and acted. Nancy Kwan shows the makings of a good actress. Would advise to recommend it only for adults, as it isn't for kids. Would have done better if the weather hadn't been so hot. Played Fri. through Mon. Weather: Very Hot.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

20TH CENTURY-FOX

Private's Affair, A (20th-Fox)—Sal Mineo, Gary Crosby, Barry Coe, Barbara Eden. Most pleasing picture in a long, long time both for business and for story with entertainment. Hope Fox hasn't lost this director, producer, screenwriter team. It was solid. Played Thurs., Fri., Sat.—Ben Spainhour, Twilight Theatre, Greensburg, Kas. Pop. 1,500.

UNITED ARTISTS

Alias Jesse James (UA)—Bob Hope, Rhonda Fleming, Wendell Corey. Though this is old I played it late. It still did business. Bob Hope tried to outdo "Paleface" but didn't quite make it. Still it should please. The ending was really unique. Played Fri., Sat. Weather: Fair and warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Apartment, The (UA)—Jack Lemmon, Shirley MacLaine, Fred MacMurray. Barely hit average for this very entertaining feature. The first run in a nearby larger city ran it twice and milked all the cream off. The "skim milk" didn't do so well—can't get fat on it. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNIVERSAL-INTERNATIONAL

Dinosaur (U-I)—Ward Ramsey, Kristina Hanson, Paul Lukather. Really now, here is a nice science-fiction picture with thrills, shocks and above all, lots of real good comedy. Kids really go for this stuff. The monsters were good and business just fair. Too many conflicting activities. Played Fri., Sat. Weather: Cold and windy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Grass Is Greener, The (U-I)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons. Sophisticated adult comedy, loaded with talent, geared for metropolitan trade. English dialect hurts the picture in this situation. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Midnight Lace (U-I)—Doris Day, Rex Harrison, John Gavin. A very good picture in beautiful color that was full of suspense but never got off the ground for me. Everyone enjoyed it who came, but we just didn't get the turnout. Maybe the title was wrong. At any rate, the picture should have done much better. Played Sun., Mon., Tues. Weather: Clear.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

WARNER BROS.

Crowded Sky, The (WB)—Dana Andrews, Rhonda Fleming, Efram Zimbalist jr. How does one pick them? This has all the ingredients of entertainment, is very timely, has color, excitement and much more—but failed to do business. The lowest grosses this year. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Searchers, The (WB), reissue—John Wayne, Jeffrey Hunter, Ward Bond. Here's a top western with John Wayne starred that did very good business. Although it is old (1956) it still draws a good crowd. Color and VistaVision were good and the print, though old, was in pretty good shape. Played Thurs., Fri. Weather: Good.—B. L. Brown, jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

MISCELLANEOUS

Hippodrome (Cont'l)—Gerhard Riedmann, Margit Nünke, Willy Birgel. Grossed peanuts, and we expected so much. Guess you can't fool the public all the time. Played Fri., Sat., Sun.—Paul Gamache, Bellevue Theatre, St. Albans, Vt. Pop. 8,600.

Teacher and the Miracle, The (President)—Aldo Fabrizi, Eduardo Nevala, Marco Paoletti. We played a French version of this fine little religious drama from Italy (an English-dubbed version is available, also)—and we made about 95 per cent more on it than we made on, for instance, "The FBI Story," a so-called superduper. Played Sun., Mon., Tues.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

'Revolt of the Slaves' Deserves Some Work

"Revolt of the Slaves" from UA is a picture that will please them all. It has Rhonda Fleming, plenty of blood spilled, plenty of action and also has a church angle that can and should be used with your church groups. Get behind and push this. Don't do as I did—put up a one-sheet and expect them to come a-running. I wish I had worked on it more.

Majestic Theatre
Allen, Okla.

LEON KIDWELL

FOREIGN LANGUAGE FEATURE REVIEWS

Neopolitan Carousel F Ratio: Musical Revue 1.85-1

Lux Films (Jacon) 116 Minutes Rel. Sept. '61

An entertaining and colorful melange of music, ballet, songs and comedy skits about Naples during the last three centuries, this Lux Film production has something to appeal to many types of patrons. For ballet enthusiasts, Leonide Massine, Rosella Hightower, Marjorie Tallchief and the Marquis de Cuevas Ballet do five complete routines; the late Bengamino Gigli, whose singing voice is heard in "O Sole Mio," was a favorite with Metropolitan Opera fans and music-lovers while Sophia Loren (a young starlet when this picture was made in 1953) has become a top star with all U. S. moviegoers. Well directed by Ettore Giannini, who uses a thread of a story dealing with a family of itinerant street musicians, who play the hurdy-gurdy and sing in various parts of Naples, to introduce the various episodes. The settings and back-grounds are gay and atmospheric and the PatheColor is excellent. While the picture is a natural for class patrons in the art spots and in neighborhoods where Italians predominate, this foreign picture can be exploited as a novelty with more general appeal—for the songs and dances need no interpretation and the scant dialog has English subtitles. Miss Loren is the biggest marquee name and she displays her charms and a fine singing voice in one dramatic episode. Nadia Gray, currently in "La Dolce Vita," is seen in an unashamedly patriotic number while Paolo Stoppa and Clelia Matania are excellent as the wandering musicians with six young children. The Puchinello ballet, with touches of Adam and Eve and a tragic theme, is a dazzling and stimulating high spot. It's a fine portrait of Naples, today and yesterday. This picture won the international prize at the 7th Cannes Film Festival.

Sophia Loren, Paolo Stoppa, Clelia Matania, Maria Fiore, Nadia Gray.

The Colt F Ratio: Drama 1.85-1

Artkino 70 Minutes Rel. Apr. '61

Man's love for horses is told against the backdrop of the tragic Soviet battlefield in this Lenfilm Studios production. Russian dialog is supplemented by English titles, and, it may be noted, no propaganda, as such, can be interpreted in either gesture or conversation. E. Matyevyev tenderly essays the role of a soldier who saves the life of the foal born to his mare, and, subsequently, gives his own life to bring the two animals together. E. Kirpichyov's photography is something to write home about—it realistically concentrates on a man's resolve in the face of certain death. Mikhail Sholokhov's story was adapted by A. Vitol and directed by V. Fetin. Released by Artkino Films.

E. Matyevyev, L. Parkomenko, G. Karelina, S. Polezhayev, A. Trusov.

SHORT SUBJECT REVIEW

Highway

Edward Harrison (Novelty short) 7 Minutes Good. Written, photographed, directed and edited by Hillary Harris, this visual excursion in color of the vast New York network of auto highways, is decidedly different and suited to showing on any type of film program. It's a fascinating study of fast movement which will keep the spectator's eyes riveted to the screen. There is a striking musical score by David Hollister and absolutely no dialog.

Opinions on Current Productions

FEATURE REVIEWS

Symbol © denotes color; © Cinemascope; V Vistovision; S Superscope; N Noturomo; R Regolscope; T Technirama. Far story synopsis on each picture, see reverse side.

Ada

MGM (124)

108 Minutes

F Ratio: 2.55-1
Drama ©

Rel. August '61

This is the story of an ambitious woman with a questionable background who marries the successful candidate for governor and eventually becomes acting governor, herself. Susan Hayward, as the aggressive wife, and Dean Martin, as the less aggressive husband, make a good team. Able direction by Daniel Mann has transferred a somewhat formula story into a picture with better boxoffice prospects than might have been the case under less skilful direction. Martin, usually identified with lighter roles, makes the most of a serious assignment, while Miss Hayward has more of a tailor-made role. It's a picture that most women should relish inasmuch as it tells of a woman's determination to achieve success and her fight to attain it. But there is plenty in it, too, for the male patrons to enjoy. The story combines political intrigue, romance, light comedy and strong dramatic episodes, with a stirring climax in which the feminine acting governor triumphs in her campaign for political reform. Produced by Lawrence Weingarten, the screenplay was written by Arthur Sheekman and William Driskill and was based on a novel titled "Ada Dallas" by Wirt Williams. Bronislau Kaper provided a fine musical score. The picture is in Cinemascope and Metrocolor.

Susan Hayward, Dean Martin, Wilfrid Hyde White, Ralph Meeker, Martin Balsam, Frank Maxwell, Connie Sawyer.

Loss of Innocence

Columbia ()

99 Minutes

F Ratio: 1.85-1
Drama ©

Rel. Sept. '61

Production-wise, this Victor Saville-Edward Small offering is tops, from perceptive performances by an excellent cast, compelling direction by Lewis Gilbert, opulent backgrounds lensed in brilliant Eastman Color and a first-rate screenplay penned by Howard Koch based on Rumer Godden's novel, "The Greengage Summer." Despite the film's aesthetic values, the lack of marquee-mighty names—especially in this country—calls for adroit exploitation by theatre owners booking the film. Merchandising assets are to be found in the wide popularity enjoyed by author Godden's tome and the current national publicity being accorded newcomer Susannah York, who herein stars with Danielle Darrieux and Kenneth More. The picture has been primarily designed for class audiences, and houses catering to such patronage should find it potentially strong boxoffice. However, the teenage set may be lured to ticket lines through youthful Miss York's portrayal of a 16-year-old girl's awakening to adult love, and the liberal dose of suspense and mystery woven into the screenplay could attract whodunit devotees. Mlle. Darrieux and More are outstanding as the adult lovers, but acting honors must go to Susannah whose thespian chores mark her as one of filmland's brightest stars of the future.

Kenneth More, Danielle Darrieux, Susannah York, Claude Nollier, Jane Asher, Elizabeth Dear, Richard Williams.

The Secret of Monte Cristo

MGM (121)

80 Minutes

F Ratio: 2.55-1
Adventure Drama ©

Rel. July '61

A good old-fashioned swashbuckling adventure film of the type that Errol Flynn made popular in the 1940s, this Robert S. Baker-Monty Berman production is lively, entertaining fare for action-lovers, the youngsters and just about everybody. The "Monte Cristo" title promises 19th Century intrigue and swordplay while Rory Calhoun, of action films and TV fame, is a handsome, two-fisted hero to delight the ladies—what more is needed for escapist fare? Baker and Berman, who produced, directed and photographed the picture in colorful southern Italy backgrounds, selected a sure-fire screenplay by Leon Griffiths, one containing such ingredients as buried treasure, bandits, a shipwreck, a duel-to-the-death and two beautiful ladies, one beautiful and brave, the other sultry and scheming. Calhoun cuts a fine figure of the soldier-of-fortune and this role should win him new fans. However, the acting honors are captured by John Gregson, the British comedy star of "Genevieve" and "The Captain's Table," who enters the scene late, but soon takes over as a roistering bandit king who proves to have a human side. Peter Arne does well as a villainous count, but the performance of Gianna Maria Canale dates back to the Nita Naldi silent days' school of histrionics.

Rory Calhoun, Patricia Bredin, John Gregson, Ian Hunter, Gianna Maria Canale, Peter Arne, Sam Kydd.

Armored Command

Allied Artists (6109)

99 Minutes

F Ratio: 1.85-1
War Drama

Rel. July '61

Motion pictures utilizing the drama of World War II have long proven satisfactory boxoffice fare, and there is no apparent reason why this Allied Artists offering should not enjoy the same patronage and profit as its legion of predecessors. It has all the ingredients previously established as standard formula for successful films of its ilk, including a beautiful spy, exciting combat sequences, comedy relief provided by the exploits of the youthful infantrymen and a romance that does not intrude on the action-filled, suspenseful theme. Surprise of the feature is topliner Howard Keel, heretofore mainly cast as a singer in musicals, who reveals a fine sense of rugged drama as a hard-headed, cigar-chewing, cussing colonel whose foresight and courage save his command in the face of an all-out enemy invasion. Tina Louise is appealing as the Nazi Mata Hari, and top support is provided by Warner Anderson and Earl Holliman, the latter particularly outstanding as a sensitive but manly sergeant enamored of Tina. Written and produced by Ron W. Alcorn, Byron Haskin directed. A musical score composed and conducted by Bert Grund adds materially to the overall production.

Howard Keel, Tina Louise, Warner Anderson, Earl Holliman, Carleton Young, Burt Reynolds, James Dobson.

Cold Wind in August

Aidart Pictures

80 Minutes

A Ratio: 1.85-1
Drama

Rel. Aug. '61

Similar in content, style and modest budget to France's "new wave" pictures, this Philip Hazelton production dealing with a torrid romance between a strip-teaser and a 17-year-old Italian youth is frank and startling yet well-acted and engrossingly told. The several realistic bedroom episodes and the burlesque show sequence make it strictly adult fare, which fact can be exploited for above-average returns in key city downtown houses. Lola Albright, best known for her current "Peter Gunn" TV series, is the sole marquee name. She gives a remarkably restrained portrayal of a restless, unhappy woman and she captures the innate sadness of the character superbly. Under Alexander Singer's perceptive direction, Scott Marlowe is equally fine as the confused teenager who gradually falls under the older woman's spell while Joe DiSantis is outstanding as the boy's understanding father. Herschel Bernardi (also from the "Peter Gunn" series) is convincing as a middle-aged Romeo—an example of what experienced players from the stage or TV can do under the direction of a newcomer (it's Singer's first film), who is headed for bigger things. The photography by Floyd Crosby employs unusual angles to make the most of the one indoor and the street and beach locations.

Lola Albright, Scott Marlowe, Herschel Bernardi, Joe DiSantis, Janet Brandt, Clark Gordon, Ann Atmar.

Creature From the Haunted Sea

Filmgroup

60 Minutes

F Ratio: 1.85-1
Horror Spoof

Rel. June '61

A most engaging spoof on the horror element, this Roger Corman effort (he both produced and directed) is not unlike his much-accoladed "The Little Shop of Horrors" of some months ago, since he approaches a basically dread subject with tongue-in-cheek, lightness in heart, and, significantly, some engaging thespians who cavort with spiritedness. This can be aggressively sold, in the action houses, and probably even in the art theatres, the essential appeal to mass and selected audiences one of unanticipated entertainment. A sea monster lurks off a small island somewhere in the Caribbean. Acknowledged international playboy Antony Carbone comes onto the otherwise idyllic scene; he's got a wild scheme to wrest possession of a huge treasure from counter-revolutionists. The scheme backfires when Carbone's clique temporarily invades the monster's pet island retreat; all but Edward Wain and latter's gal friend of the moment, Sonya Noemi, meet with their demise. The Corman name, of course, must mean something to the discriminating audiences; he's been responsible for a heap of uniquely arresting drama. If there exists a "New Wave" in the U. S.-based film industry, it must be Corman, who ranks as chief of state.

Antony Carbone, Betsy Jones-Moreland, Edward Wain, Edmundo Rivera Alvarez, Robert Bean, Sonya Noemi.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY:

"Loss of Innocence" (Col)

When their mother is taken ill during a family holiday in France, Susannah York and her two sisters and brother fall into the care of Kenneth More, with whom they are guests at a hotel-chateau operated by Danielle Darrieux and Claude Nollier. During the idle summer days, More undertakes to show the young people the sights and befriends them against Milles. Nollier and Darrieux, who despise them. Teenage Susannah falls in love with More, but becomes jealous of his affair with Danielle and spitefully sends his photograph to the police on the hunch that he is wanted by them for a series of jewel robberies in Paris. She is right and when she realizes what she has done, it is too late to rectify matters. She warns More, however, that the police are on their way to the chateau and he escapes with what appears to be success, until a telegram he sends to the youngsters' uncle asking him to care for them at the chateau, reveals his approximate whereabouts to the police.

EXPLOITIPS:

Tout Susannah York as the rising new star of films. Remind public of Danielle Darrieux's past film successes. Request cooperation from bookstores on window displays of Rumer Godden's novel along with stills from picture.

CATCHLINES:

It Was the Summer of Her First Love—and Heartbreak . . . When a Girl Becomes a Woman . . . Mystery, Intrigue and Romance During a Fateful Summer in France.

THE STORY:

"Armored Command" (AA)

German spy Tina Louise allows herself to be captured by a U. S. Army armored unit ordered to hold a section in the Vosges mountains despite sub-standard equipment and morale. The soldiers befriend her and, in turn, she passes information gleaned from them into the spy network. The unit's commander, Howard Keel, suspecting Germans in the region, despite headquarters reports that there are none, drives his soldiers to constant patrol duty. A German soldier is finally taken prisoner and reveals that a large Nazi force is nearby. Still without the sanction of headquarters, Keel proceeds to alert his men for action. When the invasion begins, Keel's men are heavily outnumbered, but reinforcements arrive in time to save most of them. Tina is killed when she joins in the battle.

EXPLOITIPS:

Howard Keel, Earl Holliman and Tina Louise should be used for marquee attraction. Hire two youths dressed as combat soldiers to patrol front of theatre. Ask history students to write essays on why they think the Nazis lost the war, give free tickets to the best three papers.

CATCHLINES:

Low in Morale and Morals, They Faced a Gorgeous German Spy! . . . Howard Keel, Tina Louise and Earl Holliman in a Hard-Hitting, Action-Filled Story of World War II.

THE STORY: "Creature From the Haunted Sea" (Filmgroup)

During a revolution of a small island in the Caribbean, the Byalists steal the national treasury to finance a counter-revolution. In order to get the money off the island, however, they must trust Antony Carbone, renowned international promoter and his girl friend, whose boat they use to leave the island. Carbone's cohorts include girl friend Betsy Jones-Moreland, her brother, Robert Bean; and Edward Wain who, unknown to them, is a secret service agent. Carbone's scheme is to steal the treasury and do away with Col. Edmundo Rivera Alvarez and his small squad. Carbone seizes upon the idea of creating a mythical monster out of the sea who, supposedly, will be responsible for the islanders' death. Unknown to all, however, a real monster lurks in the waters through which the boat must travel, and when it attacks and kills some soldiers, Carbone is furious with his aides for bungling. The whole group lands on an unpopulated island and uses this for a base as they search for the treasury. Only Wain and girl friend Sonya Noemi manage to return to civilization.

EXPLOITIPS:

Tie up with skin-diving groups for lobby displays of equipment. Send a sound truck with appropriate message around town.

CATCHLINES:

What Was the Unspeakable Secret of the Sea of Lost Ships?

THE STORY:

"Ada" (MGM)

Dean Martin, campaigning for governor, meets Susan Hayward at a campaign party and within a few days marries her, much to the chagrin of some of his supporters, particularly Wilfrid Hyde White, a political boss, who feels that Martin's chances will be hurt because of the woman's dubious background. But Martin wins by a landslide and Miss Hayward meets with success all the snide attacks on her character. Martin, now governor, undergoes a change and ignores the counseling of White, who pulls the political strings. Miss Hayward cannot believe that White is an enemy until an attack is made on Martin's life, putting him in a hospital. Using her wiles, she gets herself appointed acting governor, puts through legislative bills and upsets White's powerful hold. Her love for Martin, who had doubted it, is substantiated.

EXPLOITIPS:

Capitalize on the current popularity of the two top stars. Inasmuch as Martin, in the picture, campaigns with a guitar and songs, a street ballyhoo could be arranged by having a strolling guitar player walk around with a suitable banner on his back.

CATCHLINES:

They Thought the Governor's Lady Was No Lady . . . He Sang His Way to the State Capitol . . . When the Governor's Wife Became the Governor, the Fireworks Began . . . A Tense Drama of Love and Politics.

THE STORY:

"The Secret of Monte Cristo" (MGM)

Ian Hunter and his daughter, Patricia Bredin, are attacked by mysterious assailants while en route to Italy to take part in a treasure hunt on the island of Monte Cristo. They are rescued by Rory Calhoun, a soldier-of-fortune, and when Hunter is killed, Patricia is forced to accept Calhoun's protection. In Italy, they meet the other members of the party, each of whom holds part of a map to the treasure. But, when they land on the island, John Gregson and his band of pirates capture the party. After a knife duel with Calhoun, Gregson agrees to spare their lives if they leave the island. Calhoun accidentally stumbles on the treasure buried in a cave just before falling earth injures one of the party. Gregson and Calhoun take the injured man to the mainland. Peter Arne escapes with the treasure, but, in the end it lands in the bottom of the sea and Calhoun goes off with Patricia.

EXPLOITIPS:

The name Monte Cristo and hidden treasure will always have a fascination for moviegoers. A ballyhoo man with plumed hat, etc., will attract attention as will a treasure chest in the lobby, for patrons to donate coins for a local charity. Rory Calhoun starred in "Flight to Hong Kong," "The Spoilers," "Way of a Gaucho," etc.

CATCHLINES:

Love and Hate—Treasure and Terror . . . A Fabulous Quest for Secret Treasure . . . He Followed a Mystery Map to Treasure Island.

THE STORY:

"Cold Wind in August (Aidart)

Lola Albright, a high-priced strip-teaser in expensive nightclubs, is spending the summer in her New York apartment, where she is visited by her former husband, a burlesque manager, who persuades her to play for one week in a Newark burlesque spot. Meanwhile, Lola is intrigued by the superintendent's 17-year-old son, Scott Marlowe, who comes up to repair her air-conditioner and winds up having an affair with her. The somewhat naive Scott falls honestly in love with Lola and even insists on "going steady." Afraid to reveal her true profession, Lola tells Scott she is going out-of-town when she makes her burlesque appearance. Scott's friends tell him about Lola's Newark show and, when he goes there, he is shocked at the sight of her nakedness before so many leering patrons. Scott lashes at Lola for her betrayal and leaves her. The unhappy woman realizes, too late, that she really loved the boy.

EXPLOITIPS:

Capitalize on the "Adults Only" rating by using cutouts or a blowup of a masked woman in a strip-tease outfit atop the marquee or the theatre front. Lola Albright, who appeared in "Champion" and other films, has recently been costarred with Craig Stevens in the popular TV series, "Peter Gunn," in which Herschel Bernardi is also a regular.

CATCHLINES:

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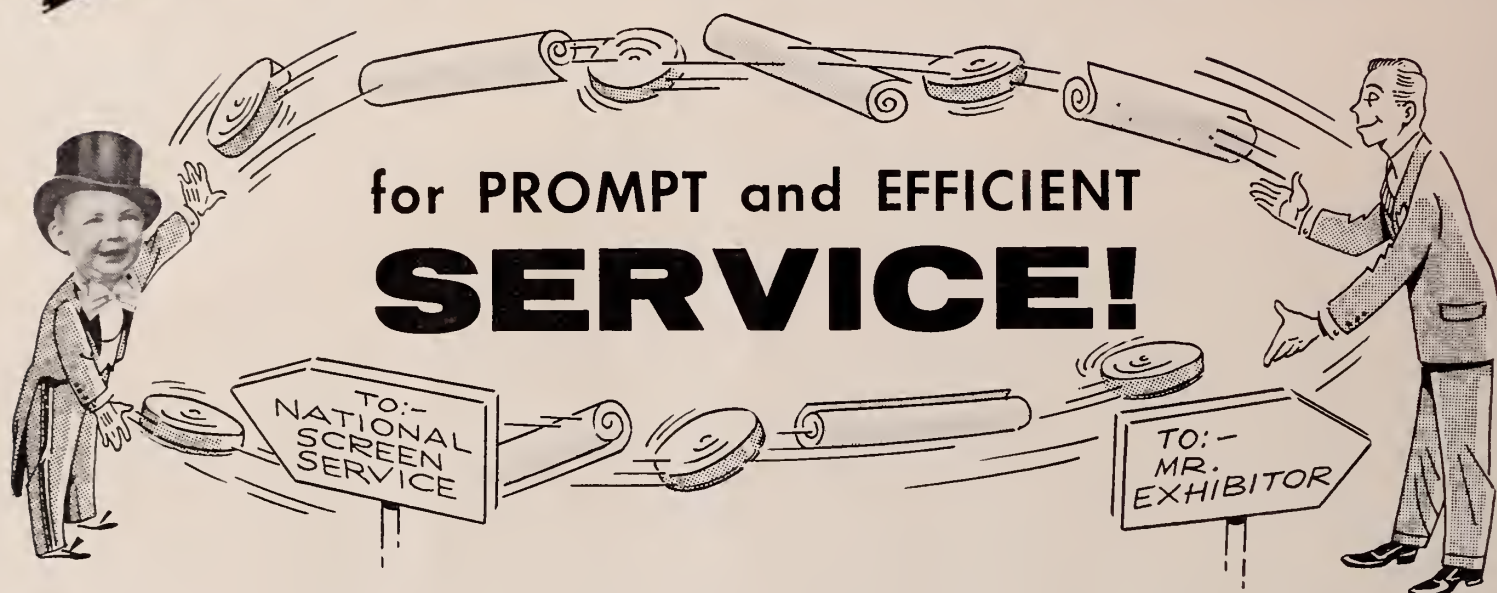
THEATRE

STREET ADDRESS

TOWN STATE

NAME POSITION

Everybody GETS INTO THE ACT...



It takes a lot of "organization" to provide the dependable service you require on TRAILERS and ACCESSORIES...

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We have the routine down *pat*...because we've been doing it for more than FORTY YEARS...but no matter how proficient we become...all it takes to turn *good* service into *bad*, is the failure of *one* individual to maintain the orderly rotation of TRAILERS and ACCESSORIES...from NSS to MR. EXHIBITOR, and from MR. EXHIBITOR *back* to NSS!

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Perhaps your *operator* and your *usher* don't realize how important they are to this Boxoffice routine. We hope you'll tell them.

AUGUST 14, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

2M
Thomas J. Watson
P. O. Box 206
Blanchardville,
Wisconsin



"The Parent Trap," Walt Disney production released by Buena Vista, was chosen by the National Screen Council as winner of the BOXOFFICE Blue Ribbon Award for July. Shown in the above scene are the stars, young Hayley Mills, Maureen O'Hara and Brian Keith. The Award is based on general entertainment merit and suitability for the whole family . . . Page 13.

Exhibitors' Campaign
"Everything's Ducky"

Columbia

—See Showmandiser Section

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—GOOD HOUSEKEEPING

"Picture of the Month"

—REDBOOK MAGAZINE

"Spotlight"

—McCALLS MAGAZINE IN AUGUST AND OCTOBER

"Picture of the Month"

—SPECIAL MERIT AWARD, PARENTS' MAGAZINE

Associated Press

—JEAN SPRAIN WILSON NATIONALLY SYNDICATED ARTICLE

King Features

—ALICE HUGHES NATIONALLY SYNDICATED COLUMN, JULY AND AUGUST

"Bell-Ringer"

—"BEST PICTURE" IN SCHOLASTIC MAGAZINES

AND IT'S JUST THE BEGINNING!

EXTRA! NEW PRESS-TIME HONOR!

"Bridge to the Sun" has just been picked to represent the American Film Industry at this year's Venice Film Festival.

LL BE THE SEASON!



Metro-Goldwyn-Mayer presents

Carroll Baker

in

Bridge to the Sun



CO-STARRING

JAMES SHIGETA

with JAMES YAGI • EMI FLORENCE HIRSCH

NORI ELIZABETH HERMANN • based on the autobiographical novel by GWEN TERASAKI

screen play by CHARLES KAUFMAN • produced by JACQUES BAR • directed by ETIENNE PERIER • A CITE FILMS PRODUCTION

*First a Best-Seller!
Then a Reader's
Digest special feature!
Now a great
motion picture!*



MASSIVE PRE-SELLING!

JULY

Ads in Good Housekeeping, Reader's Digest, reach 50 million readers. Author Gwen Terasaki, star Carroll Baker and director Etienne Perier in New York for interviews. A flood of publicity coming nationwide.

AUGUST

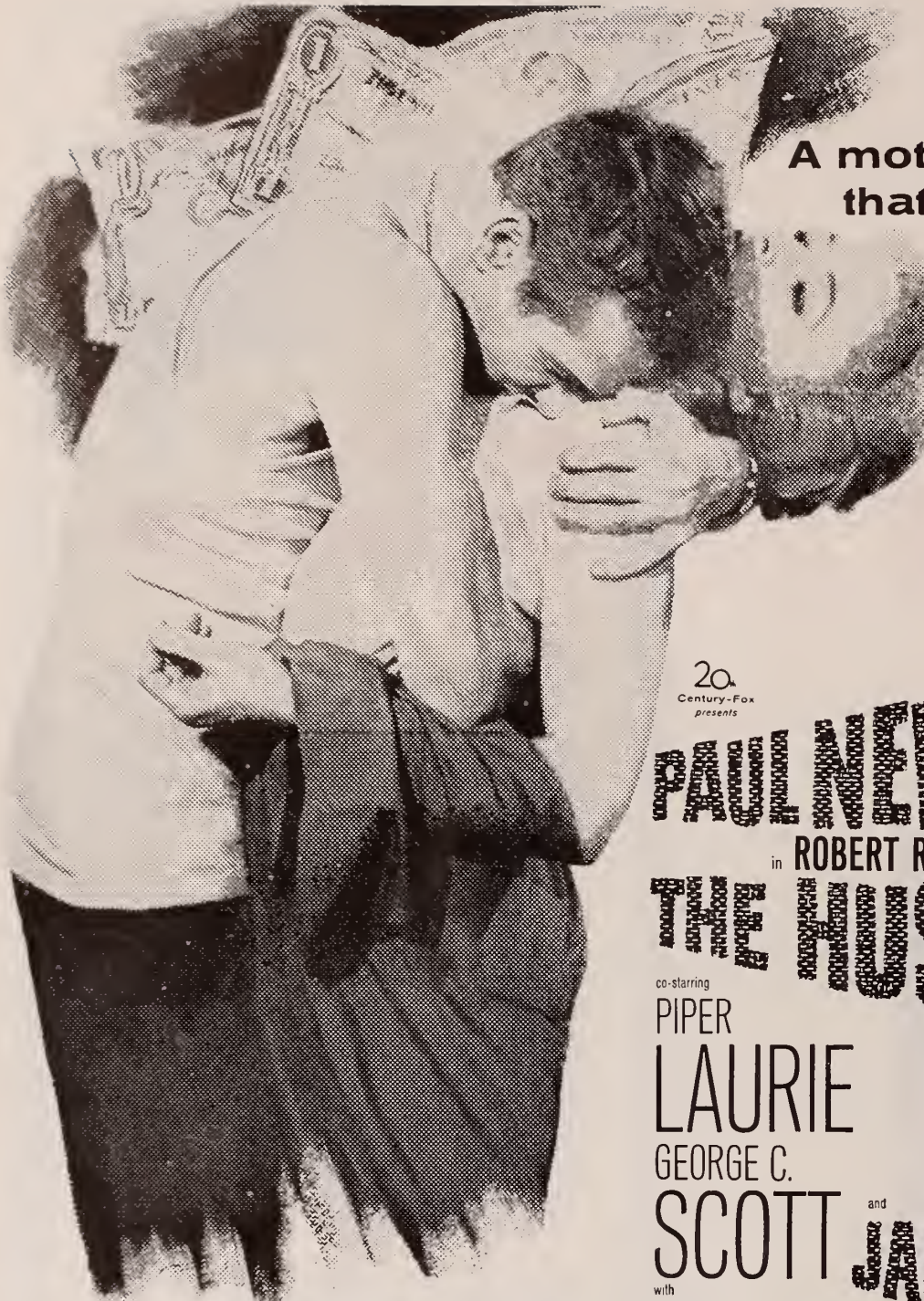
Newsreel and wire service coverage will sweep America telling about the special, advance Gala Preview celebration in author's home-town, attended by Carroll Baker plus other stars and celebrities.

SEPTEMBER

Publicity tour of principal cities by author Gwen Terasaki. Official opening of Broadway spectacular "Bridge," Bands, personalities, nationwide press and newsreel coverage. Start of long-range radio campaign with M-G-M Record "Theme from 'Bridge to the Sun'." Commencing saturation previews of picture for press, radio, TV, dignitaries, opinion-makers in many cities at theatre showings.

OCTOBER

Giant World Premiere send-off in simultaneous 3-city Gala Celebration, Washington, D. C., San Francisco and Tokyo. World press coverage.



A motion picture
that probes the
stranger... the
pick-up... why
a man hustles
for a buck
or a place
in the sun!

20th
Century-Fox
presents

PAUL HENREMAN
in ROBERT ROSSEN'S
THE HUSTLER

co-starring

PIPER

LAURIE

GEORGE C.

SCOTT

and

JACK GLEASON

with
MYRON

McCORMICK

AS "MINNESOTA FATS"

**FAST
EDDIE...**

The guy with the
hustler's
smile...
the strange
past...and
the animal
instinct!



SARAH...

A bottle
...two
glasses
and a
man's
razor
always in
her room!



**MINNESOTA
FATS...**

Give him
the chance
...and he'd
own your
tomorrows
before they
ever came!



BERT...

Always
looking
for the
angle...
and the
sucker
to skin
alive!



with

MYRON McCORMICK

Produced and Directed by

ROBERT ROSSEN

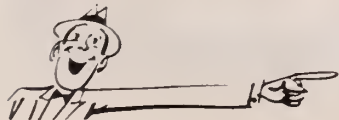
Screenplay by

SIDNEY CARROLL

and

ROBERT ROSSEN

CINEMASCOPE



20th launches the fall season with dynamite!

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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Vol. 79 No. 17

CAUSE AND EFFECT

ONE OF THE big mistakes this business makes is to operate under the impression that its product is perishable, that if it isn't quickly used up, it will spoil. As a result, pictures not only are played off too fast, they are played too fast, all too often with insufficient time to permit the doing of a good, let alone the best, job of merchandising. This has been a long-time cause of poor grosses for many pictures that, under the right circumstances, would do considerably better.

Related to this is the tendency to convey to the public that the majority of the pictures aren't worth seeing, if one may judge by the stress that is laid largely on selling a mere handful of big pictures. That bad habit originates with the distributors who have increasingly inclined to play down pictures, virtually sneaking them on the market, because they lack big names. There are exceptions, of course, but they are few and far between. And, with the advent of the era of blockbusters, so-called, this errant attitude has been compounded. Distributors "expect" certain of their pictures to lose money—an attitude that has spread to exhibitors—with the dependency for sufficient profit to cover these losses to come from the "big guns."

This, in turn, has unavoidably seeped through to the public. Hence the peaks of patronage—all too few—and the valleys that are all too many and too deep.

★ ★

There was a time when both distributors and exhibitors adhered to the positive point of view that "a picture is new until it has been seen." That was applied not only to pictures in current-season release but even to reissues. And, it has been proved over and over again, that good attractions that may not have attained their patronage potential, often, can be replayed with more than satisfactory results. Sometimes, a picture that did not do at all well on its first time around is given added value because of the presence in its cast of a newly made personality, or a "timeliness" that is given the picture by a current happening.

Our point is that too many pictures are undersold, resulting in one of the biggest causes for the break in the moviegoing habit that cannot be sustained when it has to depend on just skimming the "peaks."

We reiterate a frequent statement that a high contributing factor in attendance irregularity is due to overpricing of admissions—and concessions items. This, again, is a case of viewing our product in trade as "perishable"—and so "get all out of it quickly today—never mind tomorrow." Any exhibitor, who thinks the public doesn't sense that, because people do turn out

for the big attractions that are sold big, needs only to ask his patrons or hear them talk to one another. This harks back to one-night stand and carnival shows that were "here today and gone tomorrow" operations. But the movie theatre is a permanent institution, an asset to its community, even if it operates only on weekends in the smallest of crossroads centers.

No one expects to do top business on every attraction. But, above-average attendance can be gotten for most of them, if the right methods are employed. A low price won't make a dud attraction a success. But a good picture, properly sold at a reasonable admission price, will attract twice as many people as will a picture that is scaled too high; and the moderate-priced scale can also produce bigger grosses.

As an example, there is the gratifying experience of Universal and a number of exhibitors, through the introduction of a "modified" roadshow policy for "Spartacus." In these instances, admission prices were reduced from top hard-ticket prices and a third showing per day was added to reach a median of patronage. In all instances, the grosses not only took a substantial climb, but they kept building. Thus, it was evidenced that price, as well as quality of the attraction, is a factor in movie attendance. Doubtless, the prestige created for "Spartacus" through its initial hard-ticket roadshow policy and the extensive promotion given it, long before its release, developed a great want-to-see for this production. Still, the increase in attendance and in dollar take, under the change in policy, is sufficient proof that the "right price" is an important factor in attracting volume patronage.

★ ★

Another business-building factor is known as audience appeal—for and by the physical attractiveness of the theatre. In recent months, there has been a considerable upsurge in the renovating and modernizing of theatre properties. To name a few, the Schine Circuit is on a multi-million-dollar-modernization program and has just reopened its fifteenth house thereunder; National Theatres & Television circuit is continuing to modernize throughout its operations; Stanley Warner is spending upwards of \$250,000 in updating each of a number of its key houses and other circuits and many independent operators are increasingly giving their properties similar attentions. Drive-in operators, too, are refurbishing and improving their equipments.

The theatre, whether indoor or outdoor, cannot be separated from the picture. Attractive surroundings for a good attraction at an attractive price is an unbeatable combination.

Ben Shlyen

Move to Nip 'Runaway Production'

IATSE N.Y. Locals in Deal For Profit Participation

NEW YORK—A plan to curtail so-called "runaway production" and, at the same time, permit studio labor unions to participate in the profits of a picture has been completed by producer Michael Myerberg and seven unions affiliated with the IATSE in New York. The first application of the arrangement will be aimed at making it possible for motion pictures made in the United States to compete on a cost level with European film production.

Myerberg and the union officials explained the new setup at a meeting in the IATSE headquarters here Monday (7). Under the terms of the agreement, the seven locals will receive 16⅓ per cent of the gross proceeds of a picture after deducting all production costs and one-half of the distribution costs. Two other items in the agreement were cited to indicate the general broad scope and goodwill expressed by the unions and Myerberg. These were the allowance for interchangeability and the adjustment of the size of the crew in the interest of economy and efficiency with no sacrifice of quality.

FIVE FILMS IN TWO YEARS

Using New York crews under the arrangement, Myerberg plans to make five pictures within the next two years in the East. The films will be in the moderate budget category, the maximum in the neighborhood of \$250,000. Myerberg estimated that the same pictures, produced without the agreement, would cost at least \$500,000. He is negotiating to acquire a part of the site formerly occupied by Mitchell Field in Nassau County on Long Island as a studio headquarters. He hopes to get the first picture in production within three months.

Steve D'Inzillo, secretary of the East Coast Motion Picture Studio Council, served as liaison in the negotiations between Myerberg and the locals. He emphasized that the IATSE, itself, was not involved in the deal, only the locals were participating. He said the plan was strictly an experimental venture in an effort to pave the way for American-made films being restored to their former unchallenged predominance so that, in turn, more opportunities would be provided for employment for those who relied upon motion picture work as their sole source of livelihood.

Under the terms of the agreement, all the union employees will work at the applicable minimum scales prevailing in the standard contracts. Interchangeability will be permitted to the extent that it will not result in the displacement entirely of an employee who otherwise would be employed;

that is, members within various crafts or classifications will be allowed to perform other duties during overtime hours even though it results in crew limitation in accordance with actual need. Another concession by the crafts is the starting time of daily work which may be moved up to 12 noon instead of 8:30 a.m. now prevailing.

The crafts involved in the Myerberg pact are the Assistant Directors and Screen Clerks, Local 161; Stage Employees, Local 340 of Nassau County; Motion Picture Operators Union, Local 640; International Photographers of the Motion Picture Industries, Local 644; Theatrical Wardrobe Attendants Union, Local 764; Motion Picture Film Editors, Local 771, and Makeup Artists and Hair Stylists, Local 798.

A paragraph in the contract points up the reason for the arrangement, namely, that the employer (Myerberg) in his desire to produce feature films, although on low budgets, be of such high artistic quality, content and value that they may compete successfully with the large number of foreign-made imports of that type currently being shown in this country.

TO NAME REVIEW GROUP

A review committee, consisting of three representatives of the union and three representing management, will be appointed to hear all disputes which might arise from the agreement.

Whether the unions will make similar agreements with other producers will depend on how successful the Myerberg arrangement turns out. The setup, as developed, applies only to New York production and has no tie with any of the Hollywood crafts or producers.

Myerberg's association with the amusement business goes back to 1926 when he started as a producer of vaudeville units, later branching out into the legitimate theatre, musical comedy, concert, opera, dance and motion pictures. His last stage production was "Compulsion," prior to which he produced "Waiting for Godot," "Lute Song" and "The Skin of Our Teeth." His pictures were "Patterns" and "Hansel and Gretel."

Topics for Allied Board To Discuss Are Listed

Detroit—The complete agenda of the board meeting of National Allied, to be held August 16, 17 at the Sheraton-Cadillac Hotel here was released this weekend by Milton H. London, executive director. Principal items include:

1. Change of name to Allied Theatre Owners Ass'n.
2. Assignment of the 1965 convention, with bid by western Pennsylvania.
3. Discussion of film contract and rental details.
4. Action on the highly controversial 16mm competition situation.

Michel Heads 20th-Fox Executive Committee

NEW YORK—W. C. Michel, executive vice-president of 20th Century-Fox, was elected chairman of the company's executive committee by the board of directors here Tuesday (8). The board meeting dispersed a variety of rumors in regard to the company's operations, among them that Spyros P. Skouras might relinquish the presidency and become chairman of the board.



W. C. Michel

Michel long has been a potent figure in the company's operations, although without much fanfare. In his new assignment, it is expected he will carry on most of the duties heretofore performed, but will have greater authority on decisions relating to home office functions, in cooperation with Skouras, who will be spending a greater part of his time at the studio.

Having started with the old Fox Film Corp., of which he was a vice-president and treasurer, Michel later became executive vice-president in which post he continued after the merger of Fox with 20th Century Pictures in 1935.

The executive committee previously did not have a chairman, its sessions having been conducted by Skouras. The group consists of Milton S. Gould, John L. Loeb, Thomas A. Pappas, Colby Chester, Earl Puckett, Robert Clarkson and Robert Lehman, in addition to Skouras and Michel.

Gould, who with Loeb, became a member of the Fox board in March, and is chairman of a special committee overseeing the activities of the company's studio operations, gave a report of the survey which was recently completed. Skouras also gave a report on the studio's status and its future plans. Skouras said the board meeting was "harmonious."

Alan May, Irving Levin Elected NT Directors

BEVERLY HILLS—Alan May and Irving H. Levin have been elected directors of National Theatres and Television, Inc., it was announced by Eugene V. Klein, president. This action filled the board to its full membership.

May, who has been associated with NT for the past 27 years, has been vice-president and treasurer of the company since 1954. He previously served as a director of the corporation from November 1954 to February 1959.

Levin has been active for the past 13 years in various executive capacities in the exhibition, distribution and production phases of the motion picture business. Due to his affiliations in the industry, his election is subject to federal court approval.

Robert W. Selig, recently appointed general manager of theatre operations for NT, was elected vice-president of the company. The board also terminated Sheldon Smerling's position as executive vice-president due to policy differences in the management. He continues as a director.

Urges More Executives Go on Promotion Tours

NEW YORK—"More home office executives should get out and go on tour promoting a new picture and thus meet exhibitors, the press and the public," according to Si Seadler, MGM eastern advertising manager, who obviously enjoyed touring for "Where the Boys Are" and, now, for the forthcoming "Bridge to the Sun."



Si Seadler accompanied Carroll Baker, star of "Bridge to the Sun," to the special preview showing of the picture in Johnson City, Tenn., the home town of Mrs. Gwen Terasaki, who wrote the autobiographical novel on which the picture is based, Thursday (10). They were met at the airport by Mrs. Terasaki, Johnson City's lady mayor, the city manager and the other officials. A police escort accompanied the party to the Majestic Theatre there, the entire series of events being sponsored by the city, in cooperation with MGM and the Wilby & Kincey circuit.

"Bridge to the Sun," which has been chosen as the official U.S. entry at the Venice Film Festival, starting August 20, also has won awards from Parents' Magazine, Good Housekeeping and others, according to Seadler. He and Mrs. Terasaki will visit other U.S. cities promoting the picture, which is an October release and will have a three-city premiere October 5 in Washington, D.C., San Francisco and Tokyo.

Seadler later will tour to promote MGM's two forthcoming Cinerama features, "How the West Was Won" and "The Wonderful World of the Brothers Grimm," but not until 1962.

Chicago Censors Approve 'Lovers' in Entirety

CHICAGO—The Chicago Censor Board has issued a seal of approval for the French film, "The Lovers," to be shown with no cuts whatsoever, after two years of legal action. The picture, distributed in the U.S. by Zenith International, will open at the Capri Theatre within the next two weeks.

"The Lovers" was first submitted to the Censor Board in Chicago in September 1959 and was denied a permit by the censors, which was reaffirmed by the police commissioner and the mayor of Chicago. Legal action was taken and the decision upholding the Chicago censor was originally rendered by the district court. On appeal, the district court was reversed by the Seventh Court of Appeals, which instructed the Censor Board to review and judge the picture in its entirety, with its decision to be based on whether "The Lovers" was totally obscene.

The issue, in the case of Chicago, as well as throughout the U.S. and the world, centered on a 21-minute love scene between the two principals.

MGM Sets 12 Releases For September-April



Metro-Goldwyn-Mayer executives attend a sales and promotion meeting in preparation for the launching of 26 premiere engagements of Samuel Bronston's "King of Kings" throughout the country. Left to right: Mel Maron, Zeb Epstein, Morris Lefko, MGM vice-president and general sales manager Robert Mochrie, Emery Austin, Ralph Wheelright and Herbert J. Bennin.

HOLLYWOOD—During the recent visit to MGM studios by general sales manager Robert S. Mochrie, 12 important motion pictures were set for distribution by the studio from September 1961 through April 1962. Heading the list as special attractions are "King of Kings" and "The Four Horsemen of the Apocalypse."

Following is the complete schedule:

September—"A Thunder of Drums," adventure drama starring Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell and Charles Bronson. Producer, Robert J. Enders. Director, Joseph Newman.

October—"Bridge to the Sun," screen biography of Gwen Terasaki, starring Carroll Baker and James Shigeta. Producer, Jacques Bar. Director, Etienne Perier.

Also in October, the world premiere and first roadshow engagements of "King of Kings," Samuel Bronston production starring Jeffrey Hunter, Siobhan McKenna, Hurd Hatfield, Ron Randell, Viveca Lindfors, Rita Gam, Robert Ryan, Rip Torn, Carmen Sevilla. Director, Nicholas Ray.

November—"Bachelor in Paradise," a comedy starring Bob Hope and Lana Turner. Producer, Ted Richmond. Director, Jack Arnold. "The Colossus of Rhodes," action spectacle toplining Rory Calhoun and Lea Massari. Producer, Michele Scaglione. Director, Sergio Leone.

December—"The Wonders of Aladdin," starring Donald O'Connor, Vittorio de Sica and Noelle Adam. Producers, Joseph E. Levine and P. G. Gurgo-Salice. Director, Henry Levin.

January—"The Four Horsemen of the Apocalypse," classic drama starring Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas, Yvette Mimieux, Karl

Boehm and Paul Henreid. Producer, Julian Blaustein. Director, Vincente Minnelli. Also in January, "Light in the Piazza," romantic drama set in Rome, starring Olivia De Havilland, Rossano Brazzi, Yvette Mimieux, George Hamilton, Barry Sullivan. Producer, Arthur Freed. Director, Guy Green.

February—"All Fall Down," with Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury and Brandon Wilde starred. Producer, John Houseman. Director, John Frankenheimer.

March—"The Horizontal Lieutenant," starring Jim Hutton and Paula Prentiss. Producer, Joe Pasternak. "A Very Private Affair," starring Brigitte Bardot and Marcello Mastroianni. Producer, Jacques Bar. Director, Louis Malle.

April—"Sweet Bird of Youth," toplining Paul Newman, Geraldine Page, Rip Torn and Madeleine Sherwood. Producer, Pandro S. Berman. Director, Richard Brooks.

The world premiere of "King of Kings" will be October 11 in the Loew's State Theatre in New York, and other cities set for premieres in the U.S. and Canada are Los Angeles, October 12; Chicago, October 18; Boston, Philadelphia and Toronto, October 25; San Francisco, Detroit, Montreal and Washington, D.C., November 1; Minneapolis, Kansas City, Pittsburgh and Denver, November 8; Cleveland and Dallas, November 15. Baltimore, Seattle, Portland, Ore., St. Petersburg, Fla., Indianapolis, Salt Lake City, Vancouver, B.C., Buffalo, Milwaukee and Houston, December 20.

The film also will open in Cincinnati, Atlanta, Miami Beach, Oklahoma City, Omaha, New Orleans and St. Louis soon.

The European premiere will be on November 15 in London and the Far East premiere will be in Tokyo November 22.

Exhibitors Highly Optimistic, Jackter Reports After National Sales Tour

NEW YORK—Even though Rube Jackter is a general sales manager and a vice-president, too, he regards himself as a traveling salesman. The sales boss of Columbia Pictures returned last week from a swing around the country in the interest of some of Columbia's upcoming product and he reported Tuesday (8) that exhibitors whom he contacted were highly optimistic over the future.

"The showmen have recognized the fact that they have to roll up their sleeves and do something to get business," Jackter said, and "they are doing it," he added.

Jackter reported that "exhibitors realize that there is a motion picture business and are showing keen enthusiasm in their efforts to keep patronage at a high level." If theatremen are given the tools with which to work, they will merchandise every picture to the benefit of the boxoffice, he said.

The Columbia sales chief started his periodic national tours a couple of years ago when he went on the road to sell and ballyhoo "The 7th Voyage of Sinbad" as the company's Christmas release. He personally called on the circuit heads and had 400 prints working by the time Christmas rolled around. This year he made the rounds to sell "The Mysterious Island" for the Yuletide attraction and reported that, to date, he had 222 playdates.

Jackter said that he was regarded by some as being "nuts" for going out in the heat of summer but, he insisted, a sales chief must get into the field and meet with his customers personally in order to instill interest and a desire to merchandise the product. Now, he said, exhibitor and circuit executives look forward to his visits and arrange the sessions themselves. On this last trip, circuits representing 90 per cent of Texas playing time presented him with a "Man of the Year" citation. Last year he was honored as the "Salesman of the Year." On this trip, too, he was made an honorary admiral of the Texas navy and was also given a "Man of the Year" salute by the Texas Women of the Motion Picture Industry.

While in Hollywood, Jackter saw portions or all of several new Columbia pictures and he relayed his enthusiasm to the field. He described "The Devil at Four O'Clock" as another blockbuster and he was high in his praise of "The Notorious Landlady," "Walk on the Wild Side" and "Sail a Crooked Ship."

Jackter said he believed theatre business

Columbia Has \$1 Million Week in U.S. Billings

New York — Columbia Pictures' United States billings for the week ended August 5 hit its first million dollar mark, according to Rube Jackter, general sales manager. He said he could not remember a previous million-dollar week. Jackter said the business was not based on "Guns of Navarone" bookings because the picture was not playing in many spots.



JACKTER IS HONORED — Rube Jackter, vice-president and general sales manager for Columbia Pictures, was cited as Man of the Year by southwestern exhibitors when he visited Dallas recently. Gordon McLendon, right, is shown presenting Jackter with a miniature metal 24-sheet proclaiming the award. Jackter also was presented with a traveling case by the Women of the Motion Picture Industry as their choice of Man of the Year, and a citation from Texas Gov. Price Daniel, making him an honorary admiral in the Texas Navy.

was improving because of better product and the fact that the public was getting tired of television. People want to get out of their homes, he said, and they will go as long as good pictures are available. He contended that if people won't go out to see a picture, then the picture must be brought to them. By that he meant that theatres in shopping centers were becoming more and more important in the presentation of first-run pictures, offering close-to-home film entertainment. He said that "Homicidal" in the Chicago neighborhoods had grossed \$300,000 and that "Gidget Goes Hawaii" would top the first "Gidget" by 40 per cent. He described business on "The Guns of Navarone" as "fantastic."

Federal Court Drops Suit Over 'Reptilicus' Book

HOLLYWOOD—American International Pictures has announced the federal court's dismissal of Sidney Pink's lawsuit against AIP and Monarch Books, Inc. in connection with "Reptilicus," paperback book, on the ground that the court has no jurisdiction over the matter. The dismissal was issued by the court prior to the formal hearing which had been scheduled for August 7.

American International, however, still has a \$1,530,000 fraud and breach of promise suit pending against Pink over the picture "Reptilicus."

Dr Pepper July Sales Up

DALLAS—Dr Pepper syrup sales continued their 1961 upward swing in July, gaining more than nine per cent over July 1960, Wesby R. Parker, president of Dr. Pepper Co. reported.

Pathe-America Distributes Report on New Product

HOLLYWOOD—The nation's exhibitors will receive by mail a detailed report of Pathe-America Distributing Company's production and distribution plans for 1962, compiled by Pathe topper Budd Rogers, who states the company is ahead of the schedule blueprinted a year ago.

Rogers said Pathe's first feature, "The Deadly Companions" is playing across country, a second "Wild Harvest," is being edited and "Out of the Tiger's Mouth" is nearing completion in Hong Kong. Additionally, four vehicles are slated for early starts.

Rogers also reported on the successful launching by Pathe of Sutton Pictures, a wholly owned subsidiary which he heads to acquire and release completed features. Sutton already has released "The Unstoppable Man," an Argo Production starring Cameron Mitchell, and "Fear No More," starring Jacques Bergerac and Mala Powers, is set for release this month. "Force of Impulse," a Gayle-Swimmer-Anthony production, will be released soon.

It was announced by Rogers that an agreement with International Film Distributors, Ltd., of Toronto has been made to distribute "Deadly Companions" in Canada.

Pathe-America was formed this year for the purpose of financing and releasing product of established independent filmmakers after groups of exhibitors had studied and approved the production packages.

New Company to Produce Feature Films in Israel

TEL AVIV—Coproduction Film Production Co. Ltd., a new organization for filming motion pictures in Israel on its own and in conjunction with foreign film companies and investors, will begin its first feature picture August 25. The film, "Sinaia," is based on an incident during the Sinai campaign involving the rescue of a Bedouin infant girl by an Israeli doctor.

Coproduction expects to play a leading role in development of Israel's expanding motion picture industry, according to Alexander Massis, general manager, through production of local films with the help of foreign producers, production of low-budget, completely made Israeli pictures, and by providing local facilities for foreign producers, including talent and financing.

Eight projects are now in the planning stage, among them being "Seven Scrolls" with a script prepared by Meyer Levin and Professor Yigdal Yadin, who played an important part in the acquisition of the Dead Sea Scrolls.

IATSE Formally Joins COMPO As a Member

NEW YORK—The International Alliance of Theatrical Stage Employees has formally joined the Council of Motion Picture Organizations, following a ratification of the proposal at the recent IATSE executive meeting in Toronto.

Richard Walsh, IATSE president, has notified Charles E. McCarthy, COMPO executive vice-president, in writing that the IATSE now was ready to take an active interest in COMPO's operations.

Hutner Elected Vice-Pres. And Ad Chief of Astor

NEW YORK—Meyer M. Hutner has been elected vice-president in charge of advertising for Astor Pictures and will take over his new duties Monday (14). Hutner has resigned as vice-president in charge of advertising and publicity for Beaver-Champion Attractions.



Meyer E. Hutner

George F. Foley, Astor president, said Hutner's initial assignment would be directed toward the national campaign on "Rocco and His Brothers," which, thus far, has been limited to a day-and-date engagement in two New York City theatres. Hutner also will begin an intensive national sales promotion program for all Astor product and will supervise arrangements for a convention of Astor distributors to be held during the Theatre Owners of America convention in New Orleans in October.

Hutner previously had held executive advertising posts with Warner Bros., Samuel Goldwyn, William Goetz and 20th Century-Fox, having joined the latter company in 1947, his first industry job.

Jim Moran Will Show Mask On Depth-Dimension Film

NEW YORK—A collection of 35 of the world's most unusual ritual masks will be sent on a tour of the United States to promote the forthcoming depth-dimension picture, "The Mask," which Warner Bros. will distribute.

The masks were collected on an around-the-world trip by Jim Moran, publicist, who has become famous for his publicity exploits and also appears in the film, which is a Beaver-Champion Attractions presentation, filmed with a British motion picture camera said to be "the only one of its kind in the world" and never before used for a feature picture.

Moran, who earlier in 1961 went on a hunt for a swimming tiger act in India to publicize Continental Distributing's "Hippodrome," expects to tour with "The Mask," he said. The picture centers around an ancient mask that brings fantasies to anyone wearing it. These fantasies will be visible as well to each member of the audience, who will receive a specially constructed mask on entering the theatre, Moran said.

"The Mask" was filmed by Taylor-Roffman Productions, Ltd., at the Toronto International Studios in Canada and was produced and directed by Julian Roffman, former March of Time director. The cast included Paul Stevens, recently in "Exodus."

'Man-Trap' Para. Title

NEW YORK—"Man-Trap" is the final release title for the Edmond O'Brien-Stanley Frazer production for Paramount which was originally called "Deadlock." Jeffrey Hunter, David Janssen and Stella Stevens are starred in the picture, which was directed by O'Brien and is for September release.

Warners Defines Policy On Kiddie Show Dates

NEW YORK—Warner Bros. has defined its position as to "kiddie shows" when a Warner picture is the regularly scheduled feature on a day when the special children's show precedes the normal program. Charles Boasberg, general sales manager, in a letter to the American Congress of Exhibitors, stated that his company did not wish to interfere with genuine kiddie shows on Saturday mornings or on certain holidays, but that it was unwilling to have a so-called kiddie show used as a device to deprive Warner Bros. of its proper share of the gross receipts of its percentage pictures.

This happens, Boasberg wrote, when exhibitors permit patrons attending such kiddie shows to see the Warner picture and fail to give Warner Bros. its share of the receipts from this show. However, Boasberg said Warner was willing to waive the showing of its pictures as part of and the sharing in the receipts from a kiddie show provided (a) it is a genuine special morning show for children and part of the theatre's regular policy to run this type of show; (b) no patron attending such kiddie show is permitted to see any part of the regular program of features booked for that day and (c) the theatre is completely cleared of all patrons on or about noon.

ACE representatives have been discussing this situation with all of the distributing companies, but Warner Bros. was the first to clarify its policy as stated in its new exhibition contract.

Boasberg said that the company would not insist that an exhibitor show, as part of a children's Saturday matinee, a Warner picture which might be regarded as unsuitable for children, but, he said, the exhibitor alone could not decide whether a picture was unsuitable. This decision must be made by mutual agreement between Warner and the exhibitor on each picture. When such agreement has been reached, Warner will waive this matinee showing as well as the sharing by it in the money received from any substitute program for that show provided the above rules are adhered to.

"In brief," Boasberg wrote, "a Warner percentage picture must be played as part of every show on each day throughout the booked period and Warner must share in the gross receipts derived during the entire engagement of this picture unless Warner waives its rights and such waiver is negotiated in advance and specifically written into the license agreement."

"Warner recognizes that conditions and policies vary among theatres in different localities. The Warner representatives in the home office and in the branches will give serious consideration to requests made in good faith by exhibitors for waivers along the lines described above but no exceptions to Article Second (in new contract) will be recognized, unless specifically made part of the written license agreement."

TOA Creates Yardstick to Determine Whether Community Is Overseated

NEW YORK — In an effort to find a yardstick to determine when a community is overseated, Theatre Owners of America has compiled statistics on 13 medium-size cities, based on the Department of Commerce's 1960 census.

In making the survey, TOA arbitrarily used a figure of 900 seats for the average conventional theatre and 1,650 "seats" for

the average drive-in, based on 550-speaker capacity and an average of three persons to a car.

The resultant figures showed a range of six persons per seat for all theatres in Tampa, Fla., as against 15.5 persons for every seat in all the theatres in Richmond, Va.

The breakdown was as follows:

City	City Population	Population Standard Metropolitan Statistical Area	Theatres in Standard Metropolitan Statistical Area		Total Seats*	No. of people available per seat
			Conv. Theatres	D-In Theatres		
1. Albuquerque, N. M.	198,856	262,199	6	7	19,707	13.3
2. Charlotte, N. C.	200,878	272,111	18	11	28,500	9.5
3. Des Moines, Iowa	207,054	266,315	9	5	18,045	14.7
4. El Paso, Texas	272,239	314,070	14	12	25,200	12.4
5. Jacksonville, Florida	197,948	455,411	21	11	32,640	14
6. Mobile, Ala.	191,640	314,301	14	5	20,400	15.4
7. Norfolk, Va.	272,908	578,507	30	7	40,800	14.1
8. Omaha, Neb.	300,674	457,873	28	7	39,360	10.6
9. Richmond, Va.	218,028	408,494	16	7	26,175	15.5
10. Salt Lake City, Utah	188,197	383,035	16	10	29,700	13
11. Tampa, Fla.	270,610	301,790	28	18	50,655	6
12. Tucson, Ariz.	209,305	265,660	5	9	19,995	13
13. Tulsa, Okla.	258,563	298,922	16	13	37,119	8

Short Subject Series Won't Develop New Stars, Lippert Contends

HOLLYWOOD — Producer - exhibitor Robert L. Lippert is a vigorous dissenter of the proposal to produce a series of all-industry short subjects designed to introduce new personalities to the screen. The proposal reportedly received the enthusiastic endorsement of the 30 production, distribution and exhibition executives who met here recently at a conference sponsored by the Screen Producers Guild for the purpose of achieving agreement on a unified program to cure some of the ills of the motion picture business.

Lippert said that adoption of the suggestion might be regarded by himself as merely a harmless exercise in futility if it were not for the possibility that it would for a time, at least, lead the executives to believe that they actually had done something about the problem of new faces for the screen.

WINNING PUBLIC ACCEPTANCE

"There is only one way to win public acceptance for a new personality and that is to present the actor or actress in a good and important part in a good picture," Lippert told **BOXOFFICE**. "That is the only way it was done in the past and that's the only way it will ever be done."

Lippert said it was true that in recent years the studio had not done as well as they should have in supplying the screen with new stars. Obversely, he said, it also was true that the frantic bidding for the services of the supposedly accepted stars had resulted in such fantastic salaries for them that their pictures must be absolute boxoffice smashes in order to realize any profit at all. He contended that these two situations were interrelated and could not be solved by producing a series of shorts, nor could they be solved by the "noble" words contained in any resolution adopted at any meeting. Lippert said the solution was only in the individual action that could be taken by individual executives in every branch of the industry.

"What we need most of all among producers is at least a partial abdication of their obsession with what they call 'insurance,' an obsession which makes them fearful of entrusting a top role in any picture to anyone but a supposedly well-established personality," Lippert said. "What we need among distribution executives is a lessening of their pressure on production executives to cast pictures only with actors and actresses who, the distributors feel, are saleable names."

'MUST BE WILLING TO GAMBLE'

Lippert said that what was needed from exhibitors—and the most difficult to obtain—was some mitigation of their tendency to bargain for rental terms solely on the basis of the "names" in a picture.

"In other words," he concluded, "we must all be a little bit more willing to gamble. It would be wonderful if we could reduce show business to an exact science, but it has always been a gamble and always will be. The sooner we reconcile ourselves to that fact, the sooner can we start retiring some of the tired old 'names' and replacing them with fresh new talent."

WB Starting Shorts Season With Eight New Subjects

NEW YORK—Warner Bros. will lead off its 1961-62 short subjects season with eight Technicolor cartoons and two World-Wide Adventure specials.

Bugs Bunny appears in the season's first short subject under the title of "Prince Violent," for release on Labor Day. Other September cartoons will be "Strife With Father," "Daffy's Inn Trouble" and "A Hound for Trouble." For October will be "What's My Lion" and "The Gray Hounded Hare," with "Beep Prepared" and "Leghorn Swaggled" coming in November.

The adventure specials will be "Where the Trade Winds Play," a two-reeler to be released in October, and "This Sporting World," a one-reeler for release in November.

Otto Preminger's 'Advise' Transferred to Columbia

NEW YORK—"Advise and Consent," to be produced and directed by Otto Preminger, starting September 5, will be distributed by Columbia Pictures, instead of United Artists, under a joint agreement by Preminger, Robert S. Benjamin, board chairman of UA, and A. Schneider, president of Columbia Pictures. Preminger's three-picture deal with UA remains intact.

Lew Ayres will make his first screen appearance in eight years as the vice-president of the United States in "Advise and Consent," joining Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon and Gene Tierney in the star cast with two other major parts still to be filled.



RECEIVES CITATION—James R. Velde, United Artists vice-president in charge of domestic sales, receives a plaque from Edward L. Hyman, American Broadcasting-Paramount Theatres vice-president, awarded to Velde on behalf of the showmen of America, for 100 per cent cooperation in orderly distribution of quality pictures.

'U.S. Films Should Be Made in America'

NEW YORK—"America's pictures should be made in America," according to Howard W. Koch, former independent producer

who is now executive producer of Essex Productions' two forthcoming United Artists releases, "Sergeants 3" and "X-25," both completed. Koch came on from Hollywood to confer with UA executives on the distribution and promotion plans for both films.



Howard W. Koch

"X-25," a rocket-ship drama produced by Henry Sanicola and Tony Lazzarino from a screenplay by James Werner Bellah, was made in California and will be distributed in November while "Sergeants 3" starring Frank Sinatra, head of Essex, and Dean Martin, Sammy Davis jr., Peter Lawford and Joey Bishop, and directed by John Sturges, was made in Hollywood and in Kanab, Utah, and will have some pre-releases in February 1962 and a national release for Easter, according to Fred Goldberg, executive director of publicity, advertising and exploitation.

Both "Sergeants 3" and "X-25" are in Panavision and Technicolor, Koch maintaining that color is very important to outdoor films of this nature. However Essex's next, "The Manchurian Candidate," which will start filming in New York, San Francisco and Washington, D.C., in February, will be made in black-and-white, because of the dramatic nature of the story. This is a story by Dick Condon set in Korea and will be made in association with George Axelrod and John Frankenheimer. Essex will later make "The Great Train Robbery," in association with Peter Lawford, and a fifth picture still to be set, the re-leasing deal with United Artists having been increased from four to five productions, Koch said.

Coca-Cola Sales and Profit Up for First Half of 1961

ATLANTA—The Coca-Cola Co. reported last week that sales and profits for both the foreign and domestic operations for the first six months of 1961 exceeded those of the same period last year.

After providing for taxes and all other reserves, the consolidated net earnings were \$19,741,275, compared with \$18,338,974 for the first half-year of 1960. These results include the new Minute Maid and Tenco divisions for both 1960 and 1961. This is equivalent to \$1.43 per share, compared with \$1.34 per share in 1960.

Earnings for the second quarter were \$11,699,141, against \$11,198,075 for the same period last year. Provisions for income taxes for the first six months of this year amounted to \$25,665,000.

At a meeting of the board, J. Lucian Smith, bottle sales field manager, was elected a vice-president. J. W. Jones, formerly assistant secretary and assistant treasurer, was elected secretary. C. F. Clements, formerly chief accountant, was appointed assistant controller.

Raleigh, N. C., High School Named After Exhibitor

RALEIGH, N. C.—William G. Enloe, exhibitor and long-time mayor of Raleigh and long-time chairman of the Raleigh Board of Education, looked as shy as a school boy.



William G. Enloe

Words eluded him and he stammered, "It's more honor than I deserve. Don't do it. Don't do it. If you do, you'll set a precedent."

The Raleigh Board of Education had before it a motion by board member Lewis Powell asking that the more than \$1,000,000 senior high school now under construction in the Longview Gardens area be named the "William G. Enloe High School."

Unanimously, the board voted to name the new high school for Enloe. Unanimously, that is, with all but Enloe voting.

Enloe, district manager for the Wilby-Kincey Theatres in eastern North Carolina, looked down at his shoes and then up and at a far corner of the room.

The 61-year-old Enloe, often a spokesman for legislation affecting the motion picture industry in North Carolina, was recently elected to a third term as mayor of Raleigh.

O'Neill's 'Journey' First On Landau's Schedule

NEW YORK—Ely Landau announces that Eugene O'Neill's "Long Day's Journey Into Night" will be the first feature film production his new company will put before the cameras. Production is scheduled to start in New York in October.

Landau, former board chairman of National Telefilm Associates and creator of TV's "Play of the Week," has acquired options to all the O'Neill properties controlled by the playwright's widow, Mrs. Carlotta Monterey O'Neill, for both motion picture and TV production. Included in the agreement are "The Iceman Cometh," "A Moon for the Misbegotten," "A Touch of the Poet," "Great God Brown," "Mourning Becomes Electra" and "The Hairy Ape."

The basic concept of the new company's productions, Landau said, will be similar to that undertaken in "The Play of the Week" series. He pointed out that his firm will concern itself with production of "adult, provocative, controversial and stimulating motion picture fare in keeping with the tenor of the times in which we live."

"Long Day's Journey Into Night" was first produced on Broadway in November 1956, three years after the author's death and following a highly successful world premiere of the work held in Stockholm, Sweden, at the Royal Dramatic Theatre.

Ernest Turnbull in U. S.

LOS ANGELES—Ernest Turnbull, managing director of Hoyts Theatres in Australia, arrived from Sydney for a ten-day look at the exhibitor situation in America. 20th-Fox controls the 180 theatre Australian circuit, and huddles were scheduled between Turnbull and 20th-Fox president Spyros Skouras.

Texas Exhibitor, Acting As Governor, Proclaims a State Movie Week

Texas Int'l Productions Organized in El Paso

EL PASO, TEXAS—A company has been organized in El Paso to produce motion picture and television films dealing with El Paso and the Southwest. The company, called Texas-International Productions, was formed by William D. Coates, an attorney from Virginia and Washington, D.C.; Luther B. McKeen, producer of the Academy Award-winning featurette, "The Boy Who Owned a Melephant;" and Eugene Michael, an El Paso public relations man.

The newly formed company will start production in September of a television series, "The Protectors," Coates, president of the company, said. The series will deal with the colorful life of two El Paso police officers and the cooperation between the department, the Juarez (Mexico) police and state and federal law enforcement agencies. The format for the initial shooting was created by Cal McKinny, Hollywood writer and long-time law enforcement officer.

Plans also have been made to film El Pasoan Frank Feuille's novel, "The Cotton Road" as a full-length feature motion picture in color and CinemaScope. The film will deal with the heroic attempts of the Confederacy to break the Northern blockade during the Civil War.

U-I Assigns 17 Field Men To Exploit 'September'

NEW YORK — Universal-International has assigned 17 field exploitation representatives to cover 35 of its key city openings of "Come September," the Panavision-Technicolor picture starring Rock Hudson, Gina Lollobrigida, Bobby Darin and Sandra Dee, according to Herman Kass, executive in charge of national exploitation. The picture will open late in August at the Radio City Music Hall and a few other key cities with national release in September.

The field exploitation representatives assigned include Ken Smith, Dave Pollard, Bucky Harris, Earl Hubbard, Duke Hickey, George Bannan, Jack Wodell, Al Palladino, Dave Kane, Sy Schechter, Bob Zanger, Morris Steinman, Jim Gordon, Bernie Korban, Amike Vogel and Miss Tony Spitzer.

Maurice Tourneur Dies; Silent Days Director

PARIS, FRANCE — Maurice Tourneur, 86, producer of "The Last of the Mohicans," Mary Pickford's "The Poor Little Rich Girl" and other classics of the silent screen, died at his home here August 4.

Tourneur, whose real name was Maurice Thomas, was born in France and came to the U. S. in 1914 and started making pictures at Fort Lee, N.J., to start a U.S. career which spanned the direction of 57 pictures, including "Treasure Island," "The Isle of Lost Ships," "The Blue Bird," "Lorna Doone" and "A Doll's House," before returning to France in 1926, where he made 23 more features, the last being "L'Impasse des Deux Anges" in 1948.

AUSTIN, TEX.—As governor of Texas for one day, Friday (4), exhibitor Preston Smith of Lubbock, Texas proclaimed September 11-17 as "Movie Week in Texas" among his several accomplishments.



Preston Smith

When both the governor and lieutenant governor left the state that day Smith, who as a state senator and president pro tem of the Texas Senate automatically became governor. In his proclamation he urged all citizens to participate in Movie Week by attending a theatre.

UPHOLDS GOOD MOVIES

After praising the motion picture industry for enlightening and educating people, the acting governor made the following statement: "Movies get a lot of criticism, but there are a lot of good ones as well as some bad ones. We ought to get some credit for the good ones instead of just getting blame for the bad ones."

Exhibitors through Texas COMPO and the Texas Drive-In Theatre Owners Ass'n united to honor their colleague as governor for a day. A banquet climaxed the festivities Friday night at the Stephen A. Austin Hotel, at which veteran film actor Chill Wills was toastmaster.

Senator Smith, who at 49, operates three drive-in theatres and is also a partner-owner of indoor theatres in Lubbock, having been connected with the motion picture business in that city for nearly 25 years. He is past president and director of the Texas Drive-In Theatre Owners Ass'n, a member of the Texas Council of Motion Picture Organizations.

BECAME SENATOR IN 1951

First elected to the state legislature as a representative from Lubbock, Senator Smith served three terms. In 1951 he was elected to the Senate and is now serving his third term. He was chosen by his colleagues in the state Senate in July of this year to the number one spot in that body and as president pro tempore is third in line for the governorship.

He and his wife, Ima, are the parents of two children—a son, Mickey, age 20, student at Texas Technological College, and a daughter, Jan, age 16, student at Lubbock High School.

Universal to Distribute 'Sergeant Was a Lady'

NEW YORK—Universal has acquired worldwide distribution rights to "The Sergeant Was a Lady," independently produced by Bernard Glasser for Twincraft Productions, according to Henry H. "Hi" Martin, vice-president and general sales manager. A November release is planned.

Glasser also wrote and directed the service comedy which stars Martin West, Venetia Stevenson and Bill Williams.

Hollywood Report

By IVAN SPEAR

Ross Hunter to Lens Four For Universal Release

Already one of film-land's busiest young producers, Ross Hunter has announced a four-picture schedule to be made under the banner of his Ross Hunter Productions outfit for Universal - International release.



Ross Hunter

The films, all on the high-budget level, are slated for lensing during 1961-62 starting this fall and include "The Chalk Garden," which John Michael Hayes has scripted from Enid Bagnold's Broadway hit; "If a Man Answers," from a screenplay by Richard Morris from the novel by Winifred Wolfe; "The Thrill of It All," which Carl Reiner scripted from the original story he wrote in collaboration with Larry Gelbart, and "In the Wrong Rain," a novel by Robert Kirsch for which Lawrence Roman penned the screenplay.

Currently, Hunter has "Back Street" and "Flower Drum Song," both multi-million dollar productions, scheduled for U-I release later this year.

'Adventure of the Rangers' Rights to Steve Cochran

Actor Steve Cochran, who recently announced production of "The Tom Mix Story" by his independent outfit, Robert Alexander Productions, reveals that he has acquired all rights to Samuel Newcom Brown's "Adventures of the Rangers," which devotes several chapters to Mix's experiences as a Texas Ranger.

Additional story buys for the week were made by Nicholas Ray, who purchased William P. McGivern's "Road to the Snail." Ray plans to both produce and direct the film, slated to roll in January from McGivern's screenplay. . . . Producer Martin Poll bought film rights to "The Hero of St. Roger," a novel by Jerrard Pickell, for shooting under his Gold Medal Enterprises banner. . . . "Three on a Match," an original screen comedy by Larry Markes and Michael Morris, was purchased by U-I.

Avon Productions Plans Ten for MGM Release

Avon Productions, under which Lawrence Weingarten and Pandro S. Berman have been producing film fare for MGM since 1957, has completed its commitments to produce ten pictures for Metro release.

However, the outfit will continue to produce independently and is in the market for properties for future production. Both producers will operate separately for MGM release under separate corporations and have obtained the right to produce one picture each during the next two years for Avon. In return, MGM has been given first call on the distribution rights to any picture Avon makes.

Among the MGM productions lensed under the Avon flag were "Cat on a Hot Tin Roof," "Jailhouse Rock," "Brothers Karamazov," the currently in release "Honeymoon Machine" and "Ada," to be released later this month.

Deal With Mickey Spillane Made by Robert Fellows

In a deal completed by Robert Fellows with writer Mickey Spillane, the latter received \$75,000 and a 50-50 partnership in the filmization of "The Deep," his first novel in several years and also the first in which the main character is not private eye Mike Hammer.

Producer Fellows, who has had Anita Ekberg under contract since he left Batjac Productions, indicates that he may star the Swedish actress in the Spillane yarn, dependent on what actor is signed for the top male role.

Gottfried Reinhardt Buys Saroyan's 'Away Out'

"Away Out," one-act play by William Saroyan, has been acquired by Gottfried Reinhardt, who will produce and direct the property independently for the screen, following completion of his upcoming "Robinson Crusoe," starring Sidney Poitier.

No release has been set for "Away Out," although Reinhardt has a multiple-picture deal with the Mirisch Co. and United Artists, releasing his "Town Without Pity" and upcoming "The Hiding Place."

'Subways Are for Sleeping' Rights to Frank Sinatra

Film rights to the forthcoming Broadway musical, "Subways Are for Sleeping," have been sewed up by Frank Sinatra, who will star and produce the picture under his Essex Productions' banner.

The deal has a reported \$1,000,000 tops, with Sinatra making a stiff down payment and balance dependent upon the run of the



FRISCHES VISIT STAR—Emanuel Frisch, right, president of the American Congress of Exhibitors and executive treasurer of Randforce Amusement Co., Brooklyn, and his son, Michael, visit with Cary Grant on the set of Universal - International's "Touch of Mink."

show in Gotham. Authors Betty Comden and Adolph Green will get 60 per cent and producer 40 per cent of the sales price.

Kathryn Grayson Organizes Own Production Company

Add to the ever-growing list of independent firms being formed by thespians, Grayson Productions, organized by actress-singer Kathryn Grayson for the purpose of theatrical production.

Miss Grayson has acquired an original yarn by Jay Burns, "The Lady Says Yes!" which she plans to lens as a musical and for which she is currently negotiating with Jule Styne to compose the score.

Choreo Enterprises Inc., has been formed by Fred Astaire, Hermes Pan, Jackie Mills and Tommy Wolf as the parent company from which activities in the music and theatrical fields will stem.

Barbara Baxley Is Signed; Other Castings of Note

Here and there in Hollywoodland: Barbara Baxley, Antoinette Perry Award winner this season for her work in Tennessee Williams' "Period of Adjustment," was dotted by MGM to play the man-hunting schoolteacher in "All Fall Down" . . . Anthony Quayle has been signed for a top role in "Lawrence of Arabia," now shooting in Jordan for Columbia release . . . Peter Finch has been cast opposite Susan Hayward in "I Thank a Fool" at MGM . . . Barbara Eden has been borrowed from 20th-Fox to play one of the femme leads in MGM-Cinerama's "Wonderful World of the Brothers Grimm" . . . Owen McLean, 20th-Fox feature and TV casting head, received a one-year extension on his contract . . . Ruta Lee has been inked to a seven-year non-exclusive pact by Frank Sinatra's Essex Productions calling for two films a year. The actress was the sole femme star in "Soldiers 3," Essex picture for UA.

Essex to Use Improved Color for 'Soldiers 3'

A new improved Technicolor treatment for day-or-night scenes being done for Essex Productions' "Soldiers 3," will improve the quality of Technicolor for other upcoming major color releases, according to cameraman Winston Hoch.

The special treatment does away with special make-up problems and gives a convincing overall bluish tone with increase in the saturation of normal colors," Hoch said, adding that it is essentially a desaturation of the colors and a control of the contrast range, permitting clarity, visibility and shadows not heretofore available and still allows control of highlight values.

Cesar Romero Gets Lead In Timely Cuban Story

Cesar Romero, whose grandfather, Jose Marti, was a liberator of Cuba, has accepted the starring role in "Force of the Wind," a story treating with the Cuban expatriates in Florida, which Robert Carson will produce for United International Picture. Phillip S. Goodman will direct.

Following completion of the picture, Romero goes to Rome for "Panic Button," in which he will star opposite Anna Magnani for Yankee Productions.

Walt Disney's 'The Parent Trap' Wins July Blue Ribbon Award

By VELMA WEST SYKES

FAMILY entertainment was given a boost in July with the Buena Vista release of "The Parent Trap," Walt Disney production which captured the Boxoffice Blue Ribbon Award for the month. Voted this honor by National Screen Council members because of its outstanding qualities and as suitable family filmfare, the picture is doing a smashing business wherever it is playing—grossing 212 per cent of average business on first runs in key cities all over the country. Starring Hayley Mills in a double role as identical twins, with Maureen O'Hara and Brian Keith as their divorced parents, the film is hilarious in spots but also has poignant scenes and at times is a satirical expose of the domestic problems of divorce.

Boxoffice reviewed "The Parent Trap" in its issue of May 15, 1961 and said in part: "Another brightly colored and delightfully amusing family film, the fourth in a row for Walt Disney, this will prove equally enjoyable to the youngsters and their parents and has popular ingredients for the teenagers and the old folks—and that takes in every moviegoer . . . Summer bookings should guarantee smash grosses. Based on a German book, 'Das Doppelte Lottchen,' the story was transferred to an American background by David Swift, who directed with the accent on comedy and human interest."

A Delightful Comedy

Comments written by NSC members on their ballots included such observations as these:

Hayley Mills is superb in this delightful comedy.—Mark Nichols, Coronet Magazine . . . Charming, clever little Hayley Mills surely has won the Blue Ribbon for "The Parent Trap." Besides being wonderful entertainment, there is a tacit reminder in the film that divorced parents miss a great deal in the parent-child relationship.—Carmen King Reilly, Chairman DAR MP Committee, Garden City, N. Y.

Walt Disney hits the target again with a brightly developed family comedy. He seems to know the kind of entertainment that will lead the family back to movies. I had a little party of nine and seven of them stayed to see it a second time.—Mrs. E. L. Burnett, Indianapolis NSC Group.

"The Parent Trap" is delightful. Even my husband enjoyed it and he's not much of a movie fan.—Mrs. Walter J. Tait, Marin County Motion Picture Council, San Rafael, Calif. . . . Such a choice this month—four good family pictures, and it was hard to make a decision. I just love

Hayley Mills in "The Parent Trap."—Mrs. T. W. Swartz, A.A.U.W., Claremont, Calif.

Disney is always delightful and all ages will enjoy Hayley Mills.—Jay Monsen, KSUB, Cedar City, Utah . . . I don't know who enjoyed it more, the kids or myself.—Herb Kelly, Miami Daily News . . . This is great fun. Hayley Mills is terrific as twins.—Elayne Bybee, KID, Idaho Falls, Idaho.

Beyond doubt, one of the best family-fare movies ever made. It rates five stars with me.—Tom Peck, Charleston Evening Post . . . The most wonderfully refreshing production I have seen and enjoyed in many months.—Vivian Cannon, Mobile Press Register . . . An easy choice—"The Parent Trap" excellent for every one in every way.—Christine Gillian, Atlanta Censor.

"The Parent Trap" is a real winner for adults as well as young people.—Taylor M. Mills, MPAA, New York . . . A delightful comedy that has appeal for the whole family. Hayley Mills is marvelous as the twins.—Dorothy R. Shank, WJLL, Niagara Falls.

Real People Doing Everyday Things

Again Walt Disney proves there can be entertainment in the lives of real people doing just everyday things.—Mrs. Irvin J. Haus, preview chairman Milwaukee County BFC . . . Walt Disney's "The Parent Trap" is one of the cleanest, entertaining films ever presented here. During a nine-day showing at the Don Theatre, the picture played to 20,000 filmgoers, which set a record for this theatre. I wish we could have more of the Disney films as it certainly helps to boost the film business here and adds prestige to the film industry.—Frank Grosjean, Shreveport Journal.

The Cast

Sharon McKendrick HAYLEY MILLS
Susan Evers HAYLEY MILLS
Margaret (Maggie) McKendrick MAUREEN O'HARA
Mitch Evers BRIAN KEITH
Verbena UNA MERKEL
The Reverend Dr. Mosby .. LEO J. CARROLL

Vicky Robinson JOANNA BARNES
Louise McKendrick CATHLEEN NESBITT
Miss Inch RUTH MCDEVITT
Hecky CRAHAN DENTON
Edna Robinson LINDA WATKINS
Miss Grunecker NANCY KULP
Mr. Eaglewood FRANK DEVOL

Production Staff

Producer WALT DISNEY
Director and Screenplay DAVID SWIFT
Based on the book, "Das Doppelte Lottchen," by ERICH KASTNER
Associate Producer GEORGE GOLITZIN
Director of Photography LUCIEN BALLARD, A.S.C.
Music by PAUL SMITH

Orchestration FRANKLYN MARKS
Songs: ("The Parent Trap," "For Now for Always," "Let's Get Together") written by RICHARD M. SHERMAN
..... ROBERT B. SHERMAN
Art Direction CARROLL CLARK
..... ROBERT CLATWORTHY



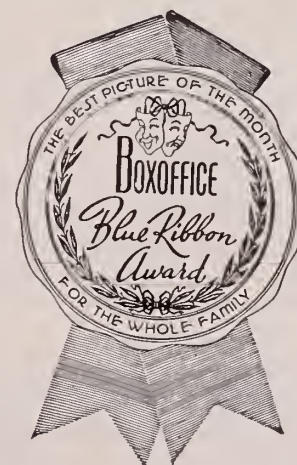
IT'S A SHOCK TO MEET YOURSELF AT A GIRL'S CAMP, AS HAYLEY MILLS DOES, AND THEN THE FUN BEGINS



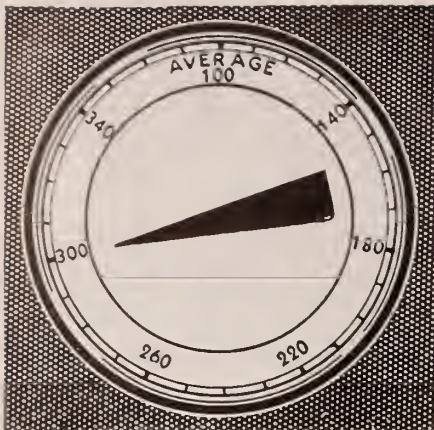
JOANNA BARNES TRIES TO CAPTURE THEIR FATHER BUT THE TWINS "SUBMARINE" HER ON A CAMP-OUT



DIVORCED PARENTS (MAUREEN O'HARA AND BRIAN KEITH) CAN'T TELL THEIR OWN TWINS APART



This Award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Angel Baby (AA)		200				90		110		100		100	135								123
Big Deal (on Madonna St.) (UMPO)					75		90					95		90	115	185					108
By Love Possessed (UA)	150	150	120	175	95	115	80	125	175	200	180		125	175	110	145		125	150	100	139
David and Goliath (AA)						90				175			100	80	100						109
Dondi (AA)		60	100				75	100					125		90						92
Ferry to Hong Kong (20th-Fox)			65	130				85			95		100					100			96
Francis of Assisi (20th-Fox)		150	125	250			175				100					180			200		169
Goodbye Again (UA)							200	120			210					195			150		175
Guns of Navarone, The (Col)		300		300	350	250			250	375	350					200			250		292
Homicidal (Col)	110	150	125			150		125		180	90			200			125		175	175	146
La Dolce Vita (Astor)	220	450	160	200				600			300		300	300		200				200	293
Look in Any Window (AA)			105			100		120		100	65			125						90	101
Love & the Frenchwoman (Kingsley)	125	150						125			185					190					155
Mein Kampf (Col)	168	225	200	200	125	200	125	165	110	175	170		200	530	140	200	140	175			191
Millionairess, The (20th-Fox)	115	150	125	150		175	150	110	90		95	100	150		80	200	85	135	125	125	127
Misty (20th-Fox)			75			90				125	65	100	125			150					104
Morgan the Pirate (MGM)	130		90			110			115	130	85				90		120		170	110	115
My Dog, Buddy (Col)							100	95	100		65				115				100		96
Naked Edge, The (UA)	180	200			125	175	120	135	175	250	105		275	210	100	195		125		120	166
Never on Sunday (Lopert)	150	275	400	185		310				225	300	175	200	250	120	225				110	225
Next to No Time (Showcorp)	100			155					100					130	90	125					117
Nikki, Wild Dog of the North (BV)				190			300				110		145						130	200	179
On the Double (Para)	130	260	110	170	80	100	125	115		95			125	80	85	175					127
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250	150	125	125	160	120	195	115		200		166
Operation Eichmann (AA)		160	85	125		100		85			95	125		105					70		106
Parent Trap, The (BV)	140	160	175	190	200	250	225	140	200	400	450	200	200	150		145	300	145	150	200	212
Parrish (WB)	140	175	135		95	200	130	120		225	90	200	120	300	115	165		125	150	100	152
Passport to China (Col)				100			100	100	100		100		100								100
Pepe (Col)	150	200	175	250	400	175	250	175	350	370		300				210	215	135	200	200	231
Please Turn Over (Col)	140	200		175	85		160	100	125	400	150	100	200	200	105	180					165
Plunderers, The (AA)		150	95			55	100		90	100		90	125	90	80			115	80		98
Portrait of a Mobster (WB)	100	160	115		80	100		100		90		70	90		90		75		90	70	95
Portrait of a Sinner (AIP)		110	120			75		105					150	90					90		106
Right Approach, The (20th-Fox)							100	80	75		80		100								87
Ring of Fire (MGM)						90	100		110						80		90		100		95
Romanoff and Juliet (U-I)	125										150			200	100	175			300		175
Sat. Night & Sun. Morning (Cont'l)		260		155	200	120		120	110		220			225	160	200			300		188
Squad Car (20th-Fox)							80	100	100	100	100		100	90	100			100			97
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200		110		170	120		100		152
Trouble in the Sky (U-I)				100			100				100		90		100						98
Two Rode Together (Col)						110			110	320		170		100							162
Voyage to Bottom of Sea (20th-Fox)		130	180	90	125	125	145				125		160	100		160					134

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. La Dolce Vita (Astor)

Milwaukee300
Minneapolis300

2. Naked Edge, The (UA)

Milwaukee275

3. Guns of Navarone, The (Col)

Cleveland250
Indianapolis250

4. Goodbye Again

Denver200

5. Romanoff and Juliet (U-I)

Minneapolis200

6. Saturday Night and Sunday Morning (Cont'l)

Cincinnati200

'Navarone' Is Big 200 In Mill City Debut

MINNEAPOLIS—"The Guns of Navarone" at the State Theatre, one of two new offerings this past week, recorded a big 200 per cent in its opening stanza. Among the holdovers "La Dolce Vita" stacked up a rating of 275 per cent in its second week. "Parrish" in its sixth week at the Uptown Theatre is holding up well with a good 135 per cent.

(Average Is 100)

Academy— La Dolce Vita (Astor), 2nd wk.	275
Avalon— Shogri-La (Brenner);	
The Unfaithfuls (AA), 2nd wk.	125
Century— Windjammer (Cinemiracle), reissue,	
8th wk.	100
Gopher— Gidget Goes Hawaiian (Col), 3rd wk.	100
Lyric— The Naked Edge (UA), 3rd wk.	90
Monn— Fanny (WB), 6th wk.	100
Orpheum— Tammy Tell Me True (U-I), 3rd wk.	80
State— The Guns of Navarone (Col)	200
Suburban World— Romonoff and Juliet	
(U-I), 2nd wk.	150
Uptown— Parrish (WB), 6th wk.	135
World— The Honeymoon Machine (MGM)	125

Milwaukee Levels Go Up; 'Constable' Scores Twice

MILWAUKEE—All theatres contacted for the weekly survey reported business better than average. In the lead was "Carry On, Constable" at the neighborhood Downer, with "La Dolce Vita" at the Strand in second place and "Seven Wonders of the World" at the Palace, third. "Constable," also appearing at the Varsity, another neighborhood house, did about three-fifths the business chalked up at the Downer.

Downer— Carry On, Constable (Governor)	300
Palace— Seven Wonders of the World	
(Cinerama), 15th wk.	250
Riverside— Tammy Tell Me True (U-I)	150
Strand— La Dolce Vita (Astor), 2nd wk.	280
Times— A Raisin in the Sun (Col), 5th wk.	150
Tower— Two Rode Together (Col)	150
Towne— Francis of Assisi (20th-Fox)	200
Uptown— Voyage to the Bottom of the Sea	
(20th-Fox), 2nd wk.	125
Varsity— Carry On, Constable (Governor)	180
Warner— Fanny (WB), 3rd wk.	100
Wisconsin— The Naked Edge (UA), 2nd wk.	200

'Trap' in 3rd Week Is Omaha's High Scorer

OMAHA—The State Theatre reported a 295 per cent gross for the third week of "The Parent Trap." Other holdovers also did well, including "Spartacus" at the Dundee, which hit 250 per cent in its tenth week. Other first runs showed good strength to make the local picture very satisfactory.

Admiral— The Naked Edge (UA)	175
Cooper— South Seas Adventure (Cinerama)	
2nd wk.	210
Dundee— Spartacus (U-I), 10th wk.	250
Omaha— Voyage to the Bottom of the Sea	
(20th-Fox)	100
Orpheum— Two Rode Together (Col)	105
State— The Parent Trap (BV), 3rd wk.	295

Reopening After Labor Day

HARTFORD—Lockwood & Gordon will reopen the 800-seat Art Cinema, Hartford, after Labor Day. It has been closed since late spring.

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Allied ITO Discusses Fall Session Program

OMAHA—Plans for the fall convention, which will be held in Des Moines, and current product and business trends were discussed at a meeting of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota here recently. About 20 exhibitors attended.

The discussions were conducted by Neal Houtz, president; Harrison Wolcott, secretary-treasurer, and Keith Mlinar, director.

A special committee reported on a bulletin service which will be inaugurated soon by the Allied ITO to keep members informed on the performance of each new feature as it is released, and the sales policies of the distributors on new features in the various exchange areas.

Albert Lea President Israel Friedman Dies

MINNEAPOLIS—Funeral services for Israel Friedman, 77, head of the Albert Lea Amusement Co. here, were held Friday (4) at Temple Israel with burial in Temple Israel cemetery. Friedman died Wednesday (2).

With his brother, the late Ben Friedman, he operated the Broadway and Rivoli theatres and the Starlite Drive-In at Albert Lea and the Princess Theatre at St. James. Friedman was a Minneapolis resident for 71 years and was a member of the Variety Club of the Northwest. He is survived by a sister, Mrs. Rose I. Silverstein of St. Paul.

Retired Decatur Manager Paul Witte Dies at 79

LA CROSSE, WIS.—Paul Witte, 79-year-old retired theatre manager, died in St. Ann's Hospital soon after he returned here to his native city to live July 21. He was admitted to the hospital July 23.

Witte, who retired in 1942 after 35 years in exhibition, managed theatres throughout that period in Decatur, Ill. Adolph Siegfried hired him as sales manager for the old Bijou Theatre in Decatur in 1906 and in less than a year he was promoted to full manager of the theatre. He remained at the Bijou until it was sold in 1938, following Siegfried's death, then moved on to the Decatur Empress and Lincoln theatres, which he was managing at the time of his retirement.

During Witte's first 15 years at the Bijou, the theatre was literally his "home," and during that time he did not take a vacation or miss a day from work.

Mrs. Margaret R. Peter

OMAHA—Funeral services were conducted at Holy Cross Church last week for Mrs. Margaret R. Peter, 77, widow of a widely-known Omaha publisher, Val J. Peter. She was the sister of Carl Reese, Universal-International city manager here, and Paul Reese, operator of a diction and acting studio in Hollywood but who has been hospitalized here. Other survivors include seven sons and five daughters, a third brother and three sisters.

\$100,000 Remodeling At Green Bay, Wis.

GREEN BAY, WIS. — The downtown Bay Theatre has been remodeled at a cost of \$100,000 without missing a performance, according to Elmer Brennan, manager.

During the nine weeks required for the renovation, 900 new pushback seats were installed on the lower floor and a new, larger and brighter screen was placed in service. The entire theatre was repainted, recarpeted and a new curtain installed.

DES MOINES

Leo Young, manager of the three Dubinsky Bros. theatres in Sioux City for the last five years, has resigned to take over management of three drive-in theatres in Omaha. The three Iowa theatres — the Orpheum, Hollywood and 75-Drive-In — will be managed by Ted Grant of the company's home office in Lincoln. . . Dave Koury, manager of the drive-in in Iowa City, is a member of a committee to campaign for the abolishment of daylight saving time in Iowa City.

Work has been completed on installation of new sound equipment at the Wieting Theatre in Toledo. Other improvements have been made in the theatre — new seats installed, new carpeting laid in the center aisle and the screen fixed so it may be pulled up out of the way for stage productions. . . The Winterset Chamber of Commerce sponsored "Robinson Crusoe" for children of the community. It was shown at the Iowa Theatre, owned by Eben Hays.

Richard Glenn, manager of the Eastown Theatre here, reported that about \$50 worth of candy was stolen from the theatre recently. . . Members of WOMPI have had several meetings recently. The board met at the home of Mrs. Margaret Shields August 2. A dinner meeting was held at Babe's restaurant for the entire membership and the board and committee chairmen met at the home of Leone Mathews to make plans for the coming year.

Merle R. Blair is celebrating his 38th year as manager and owner of the Regent Theatre in Cedar Falls. It was on July 6, 1923, that Blair took over the Regent, originally known as the Cotton Theatre. He has kept pace with the times—the Regent was one of the first theatres in Iowa to have sound equipment. Remodeled five times since 1923, the Regent has seen the disappearance of the old "boxes," installation of new seating, dismantling of the stage behind the movie screen, better projection and sound equipment.

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MINNEAPOLIS

Stolen speakers have been a serious problem this summer at the Corral Drive-In in St. Paul, operated by Minnesota Entertainment Enterprises, according to Henry Greene, MEE general manager. At other MEE outdoor theatres, the problem has been less acute. But it still exists, Greene said, despite a trailer shown at the end of each show offering \$50 for information leading to the identification of the culprits and recovery of the speakers. The reward never has been paid at any MEE stand, according to Greene.

Ron Kuharski, assistant manager of the Lyric, Minneapolis, was the relief manager at the Empire in Minot, N. D., while Hap Hasslo, manager, went on his vacation . . . Charles Winchell, president of Minnesota Amusement Co., vacationed at his cottage in northern Minnesota . . . M. A. Levy, 20th Century-Fox manager, attended a one-day sales meeting in Detroit.

Carol Oliver, booking stenographer at 20th Century-Fox, resigned to get married . . . Leo Vetter has a new addition to his family—a baby boy. Vetter and Bob Whelan recently switched jobs, Vetter becoming manager of the Mann Theatre and Whelan, manager of the Orpheum, his old

stand . . . Paul Hasse, treasurer of the State Theatre, resigned to return to college in St. Cloud.

Ed Kintop has joined WTCN-TV as a salesman. At one time he was associated with Minnesota Amusement Co. as assistant manager in Minneapolis, as manager of the State, Lyric, Century and Arion theatres, and in Duluth as manager of the Lyric and Garrick theatres . . . Gert Weber, booker at 20th Century-Fox, and her husband Wally, shipper at Independent Film Service, vacationed in northern Minnesota.

Claude Porterville is reopening the Finlay Theatre at Finlay, N. D., which has been closed for over two years. He is re-decorating the house and installing a new screen. Porterville was on the Row recently lining up product. Other outstate exhibitors in were Mike Guttman, Aberdeen, S. D.; Wilbur Koehren, Arlington; Sid Heath, Wells; P. R. King, Adrian; and Jud King, Dell Rapids, S. D.

Bob Branton, booker at Columbia, vacationed in northern Minnesota . . . Mel Lebewitz recently took over operation of the Parkway Theatre, neighborhood house, from Dolores Lundquist, who had operated it for many years . . . Fabrication work is proceeding on the new front of the Heights Theatre in suburban Columbia Heights, although installation will be several weeks away, according to Bill Levy, owner.

Independent Film Service is handling the shipping of the trailer for the Variety Club Heart Hospital collection drive. It was mistakenly reported that National Screen was doing the shipping . . . "Exodus" opened its first suburban showing at four 28-day houses—the Terrace, River-view, Edina and Hollywood. Admissions were scaled at \$1.50 top for evenings and Sundays and \$1 for matinees, with children 50 cents at all shows.

"Spartacus" opened its first suburban showing at the Park with admission scaled at \$1.50 top evenings and Sunday and \$1.25 matinees. Children's prices were 75 cents evenings and Sundays and 50 cents afternoons.

MILWAUKEE

Al Georg is visiting his parents at 2232 South Allis street. "A lot of kids who want to be actors go down the drain because they think it's easier than it is," said Georg, who is struggling to get a foothold in Hollywood. He's been in three pictures, "Imitation of Life," "Summer and Smoke," and "Judgment at Nuremberg," and recently completed a pilot film at Cypress Gardens, Fla., where he and five girls did an underwater ballet. "You get homesick and sometimes you get hungry," he said. "I finally got my card as a member of the Screen Actors Guild. There are 5,000 members in the guild, and probably 15,000 others trying to get in."

Doing promotion work at the Palace for "Seven Wonders of the World," is Ruth Malvern, and at the Towne, Estelle Regan, does likewise on "Francis of Assisi." At the

Strand, with "La Dolce Vita," is Estelle Steinbach, managing director.

We have **Sentinel** amusement editor Buck Herzog to thank for this one: Fred Krueger, who formerly operated the Rainbow and Ogden theatres here, seeking a new life, moved to sunny California. Tired of loafing, he conjured up an idea for a movie plot, put the idea to work and produced a full-length film called "Magic Spectacles." Buck says Krueger is cleaning up on the film at the art houses. The idea of the movie: As soon as you put on the magic spectacles all the women appear naked!

Elmer Jahncky succeeded Jim Robinson at U-I as booker-office manager. Al started in the business at the age of 20 as an assistant poster clerk at MGM, and worked up with jobs at Eagle Lion and UA, with two years in the armed service in between . . . Bud Rose of Allied Artists invited 24 to his own birthday party at Steak Ranch. Only two couldn't show up.

Joe Reynolds, Towne Theatre manager, took over the schedule for the Brigid Bazlen party, here for "The Honeymoon Machine" from about 1 p.m. to 7:30.

Startime Series Lined Up for Etobicoke TV

TORONTO — Trans-Canada Telemeter has lined up a Startime series on channel 5C for subscribers in Etobicoke with one-night offerings of pictures featuring different stars on the same evening of the week.

On successive Monday nights pictures starring James Stewart are seen on this channel, and on Tuesday nights it is Ingrid Bergman; Wednesdays, Gregory Peck; Thursdays, Marilyn Monroe; Fridays, Elizabeth Taylor, and Saturdays, Frank Sinatra. Weekend matinees are to feature Jerry Lewis pictures.

Bookings of features for longer runs in the current list on various channels at a \$1 fee include Gidget Goes Hawaiian and Two Rode Together, both for seven days; Tunes of Glory, five days; Operation Bullshine, The Angry Silence and Two Loves.

Ed Small Is Switching To A-Picture-Making

HOLLYWOOD—B-picture operation is being suspended by Edward Small, who has been producing low-budget vehicles for United Artists release for several years. Small henceforth will concentrate on quality product. He said the currently-shooting "Line of Duty" is his final Harvard Production film for UA. Robert E. Kent produced the Harvard films and Edward L. Cahn helmed most of them. Small has joined with Victor Saville, with "Psyche," a novel by Phillis Brett Young, and Agatha Christie's "The Mousetrap" scheduled for filming later this year.

Exhibitor Mel Randgaard

MONTEVIDEO, MINN. — Funeral services for Mel Randgaard, operator of the Morris Theatre and Rand Drive-In at Morris for many years, were held here Thursday (10). Randgaard died Sunday (6) at Phoenix, where he had been residing. His wife and several children survive.

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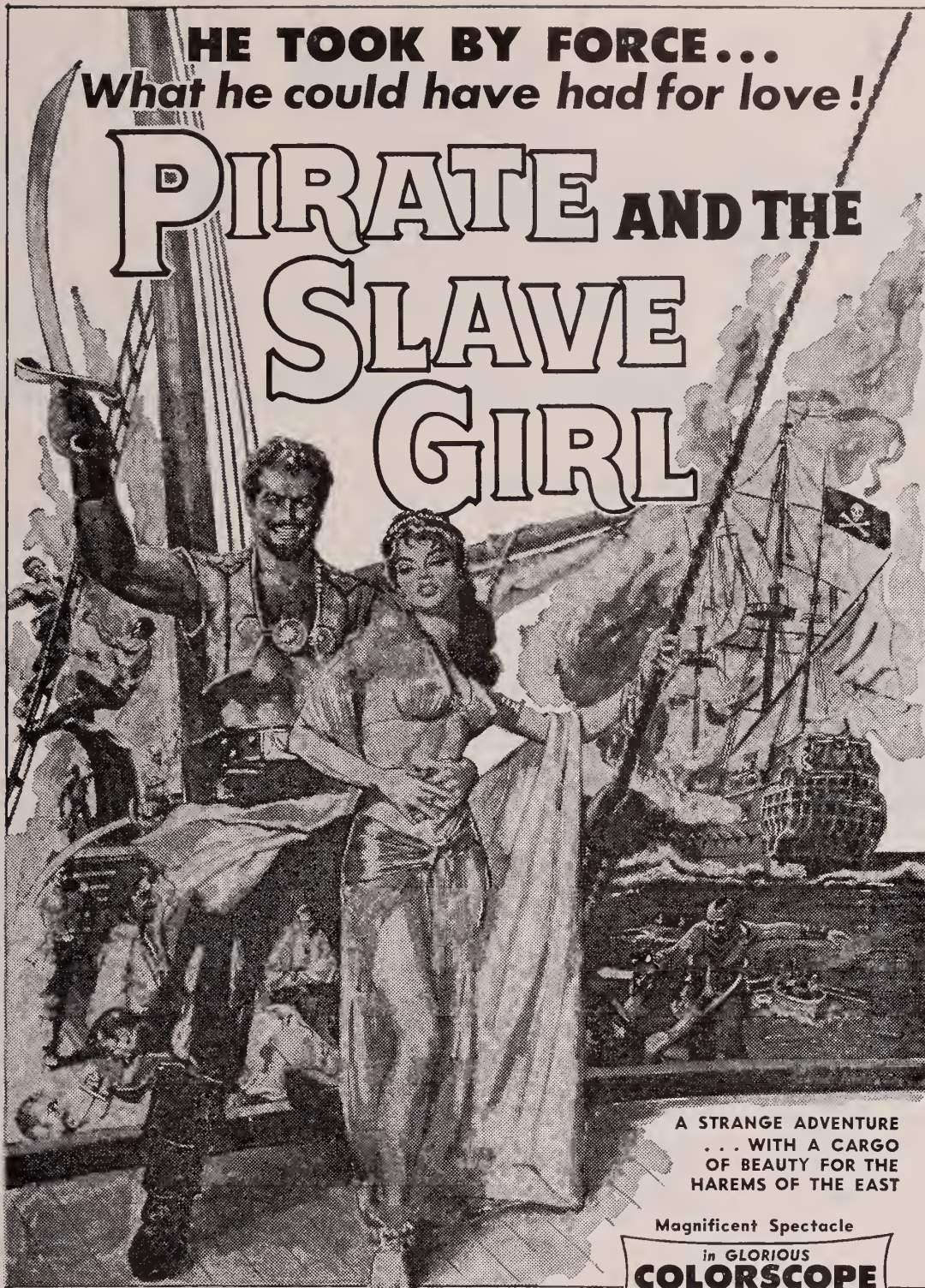
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L I N C O L N

State Theatre Manager Bert Cheever and his wife went to Colorado for a week. When they return, Nebraska Theatres City Manager Walt Jancke and his wife plan a week's trip to Colorado. The Cheevers will visit his brother Clayton, formerly of Lincoln and now manager of the Grand Junction theatre. Walt and Mrs. Jancke will bring his mother, Mrs. Anna M. Jancke of Denver, up to date on their activities. Although in her 70s, Walt's mother continues working as art department manager at Kendrick-Bellamy's store. Accompanying the Janckes, if he gets back from the University of Mexico summer school in time, will be their son Ed. He turned 21 August 6, celebrating the day in Mexico City.

Now it's two and two for West O Drive-In employe Robert Sebree and his wife. They added a new baby boy, born August 1, to their family of two girls and one boy . . . Drew MacDougal, 84th and O Drive-In projectionist, and wife returned after a week's vacation. Drew's relief operator was Tony Polanka.

Joyo Theatre owner Clarence Frasier observes that films like "One-Eyed Jacks" is not drawing well in neighborhood houses like his. He looks for better figures from his next film, "Gidget Goes Hawaiian." Starting its second-week run August 8 at the downtown State was "The Parent Trap."

Dan Flanagan, 84th and O Drive-In manager, has always thought highly of the abilities of his concession cook, Marvel Ruhl, but "her hamburgers are better now than ever since they're being broiled instead of fried on our new double broiler." The drive-in owners like the broilers so

well at their new Twin Drive-In near Omaha that they invested in some of the same for Dan's open-air place here.

Ike Hoig is the envy of all his movie friends in Lincoln. The new Pershing Auditorium manager went back to Atlantic City for a special previewing of "The Ice Capades" during summer rehearsal. The ice show is one of the mainliner events on the Pershing's yearly schedules . . . It's a job for Dan Flanagan and his family to keep up with young Dan jr. He was assigned to the carrier Dalgren at Philadelphia one week, then the next week brought a letter written aboard the destroyer Hood, home-stationed in New York City.

Robert Kassebaum is doing double duty these nights, going back and forth between the Starview and West O drive-ins. He is manager of the latter but is filling in with Mrs. Ted Grant while her husband temporarily takes over the vacant spot at Dubinsky Bros.' theatres in Sioux City, Iowa.

Lincoln folk are going to outdoor movies and patronizing food concessions about 25 per cent more this season than last year, insofar as the 84th and O Drive-In management is concerned. Manager Dan Flanagan bases the increase on attendance from last March. Lincoln's two other drive-ins, the Starview and the West O have experienced an increase over last summer, too, but had no specific figures. West O Manager Robert Kassebaum would attribute the jump to a growing Lincoln.

O M A H A

Mrs. Mona Pace, owner of the Empress Theatre at Malvern, Iowa, was in Jennie Edmundson Hospital in Council Bluffs for treatment of an eye infection. She first noticed the ailment while on an extended vacation and had to return home . . . Sol Slominski, exhibitor at Loup City, said his daughter has signed to teach in Omaha's Monroe Junior High School. She was homecoming queen at Hastings College last year . . . Frank Larson, 20th-Fox man-

ager, had everything under control from his driver to his putter and set the pace last week in the Variety Golf League. Fox salesman Tony Goodman whanged out a 75 on the Dodge Park course.

Marvin Jones, exhibitor at Red Cloud, had an accident in the family but his daughter Judy came through unhurt. She was riding the Jones' part-Arabian horse when the animal fell. Judy escaped injury but the condition of the horse was uncertain.

Herman Gould, partner in the Center Drive-In Theatre Corp., and his wife left for a vacation in Hawaii. Gould worked almost 24 hours a day in early summer getting the new Q-Twin Drive-In under way . . . Leo Young of Sioux City has been named city manager . . . Mr. and Mrs. Dwight Hanson of the Golden Buckle Theatre at Rockwell City are vacationing in the west.

Humbert Johnson, operator at the Ritz Theatre in Denison more than ten years, died. Services and burial were held at Shenandoah, Iowa . . . Dick O'Toole of Garner, Iowa, has taken over operation of the Garner Theatre . . . C. L. Thompson of Lake Mills, Iowa, had some anxious moments when a fire caused heavy damage across the street from his Mills Theatre. Several holes were burned in the theatre roof . . . The Wall Lake Theatre, which had been under management of the town, is being remodeled into a bowling alley.

Ken Moore, exhibitor at Logan, Iowa, was back in the hospital last week with a heart condition . . . Columbia salesman Ed Cohen had word from his daughters, who are on a train-boat-plane trip from the midwest to New York, Miami, Nassau and Jamaica. The girls, Barbara and Joella, both plan to write some articles on the trip . . . Ralph Morgan and his wife of Chanute, Kas., were house guests of Jack and Edith Renfro of Theatre Booking Service. Renfro reported his brother Holly, injured in a Kansas motorcycle accident, is improving on the west coast, where he is staying with his two daughters.

Erma DeLand, United Artists booker, is back after a trip to visit her brother and family at Boulder, Colo., and her parents at Osceola . . . Exhibitors on the Row included Sol Slominski and his son Jerry, Loup City; Frank Hollingsworth, Beatrice; Mr. and Mrs. Otto Leise, Bloomfield; Russell Brehm, Lincoln; Byron Hopkins, Glenwood, Villisca and Council Bluffs, Iowa, and Jim Travis, Milford.

Mammoth Screen Ordered By Lexington Drive-In

LEXINGTON, KY.—A contract to design, fabricate and install one of the world's largest outdoor motion picture screens has been awarded by the Southland 68 Drive-In to the Hayes Metal Products, Hi Hat, Ky. The screen is to be of all-steel construction, 95 feet high and 131 feet wide.

The Southland 68, 1561 Beacon Hill, is operated by J. M. Mahaffey and his partners.

The contract was awarded by National Theatre Supply, New York, through its Cincinnati branch office, which is managed by J. S. Conn.

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Small-Town Exhibitor Has Movie Log Radio Show

BOXOFFICE and Other Tradepapers, and Studios
Provide Material for Weekly 30-Minute Program

Conducting a 30-minute Movie Log radio program each week strikes one as a formidable job—too time-consuming for the average theatre manager even if he could afford it.

Not so for Anthony J. Casvoda jr., who at the age of 32 has a record of ten years of profitable operation of the Hiawatha Drive-In at Chassell, a small town in the copper country in the Upper Peninsula of Michigan. His 450-car situation has a population of only 28,000 to draw from in an 18-mile radius. The season extends from mid-April to mid-October, with Friday through Monday operation the first and last months. There also are one other drive-in and four indoor houses in the area.

MUST DIG FOR BUSINESS

From these facts, it's obvious that Casvoda has to "scratch" to get his share, or more, of the business.

One of his promotions, a weekly Hiawatha Movie Log 30-minute program on the local radio station, shows that Casvoda is a live-wire showman.

How does he find time, and sources, for 30 minutes of broadcasting material that maintains listener interest and inspires many of them to patronize his theatre? (Admission is 75 cents for adults, children under 12, free, and Mondays are Buck nights.)

A script for one of his recent broadcasts gives the answer. He gathers his interesting material from Boxoffice and a couple of other trade magazines, plus weekly news letters from Warner Bros., MGM and Paramount, who have been cooperative in putting him on their mailing lists.

Filling out are details about the current bookings at the Hiawatha Drive-In, announcements of special events and current attraction soundtrack recordings.

SCRIPT FOR RECENT SHOW

The script for his July 1 Hiawatha Movie Log opens with a few bars of "There's No Business Like Show Business," followed by an introduction, then a recording from the soundtrack of "The World of Suzie Wong." Showman Casvoda then came in:

"You have just heard music in a scene from the Paramount picture, 'The World of Suzie Wong,' which is showing for the last time tonight with the Three Stooges and

the Chimps in 'Stop, Look and Laugh,' showing first at dusk for the youngsters, at the Hiawatha Drive-In in Chassell. There also is a midnight show, 'Invisible Invaders.'

"I would like to start this week's show by dedicating it to someone special in the entertainment business—the people behind the scenes; the projectionists, cashiers, concession girls and everyone connected with making the show the best for your enjoyment."

Then follows a half dozen production news items, such as:

"The nine major studios in Hollywood now have 37 major pictures working at one time. MGM will have produced five top-flight comedies before the end of the year, including 'Bachelor in Paradise,' starring Bob Hope and Lana Turner; 'The Honeymoon Machine'; 'Jumbo,' starring Doris Day; 'The Horizontal Lieutenant' and 'Over the Rainbow.'

PLUGS BIG HITS

"The policy of the Hiawatha Drive-In Theatre is to bring you the big hits as soon as possible. I am happy to say that never before have so many good big pictures been produced in any one season. Here is a list of the variety of top hits coming soon to the Hiawatha Drive-In:

"For drama, it's Elizabeth Taylor's Academy Award performance in 'Butterfield 8,' from Metro-Goldwyn-Mayer.

"For music, it's Frank Sinatra, Juliet Prowse and Shirley MacLaine in 'Can-Can,' from United Artists," etc.

Three other films were presented in the same manner. Then came a report on "pictures doing the most business in the metropolitan areas of Detroit, Indianapolis, Chicago and Milwaukee. Also items such as Gary Cooper's last picture, 'The Naked Edge,' opened yesterday in New York City . . . Tony Curtis has signed a new contract at Universal-International studios. However, he will not be free from present commitments to do a picture for Universal before the middle of next year."

Talk was interrupted to play the title song of "Never on Sunday."

At the end of the program Casvoda expressed his thanks to Boxoffice and the other tradepapers and others who have material for the interesting show.

Then Hiawatha Drive-In Manager Cas-



Tell 'em often and tell 'em big, might be the motto followed by Pete Anselmo jr., manager of the Federal Theatre out on Federal boulevard in Denver, Colo. The "Pepe" title letters on the marquee are four feet high, and were made at a cost of \$14, Anselmo reports. Each letter is in different color, including the name of Cantinflas, which was four inches high. Anselmo plans to use the giant letter idea whenever a title permits.

voda turned over the mike to the announcer, who told listeners passes would be mailed to everyone sending in questions about the stars or pictures for Casvoda to answer.

Many persons in the industry have sent congratulations to exhibitor Casvoda on his show.

For a month or more he promoted a giveaway of a \$100 wardrobe at a Chassell store to the one-half millionth ticket buyer, one of his ninth anniversary stunts.

The Hiawatha manager is adept in pushing concessions, and has increased the revenue from these to 63 per cent of the boxoffice (100 per cent and more on Buck nights). This volume concession business is done on the basic items—hot dogs, Sloppy Joes (hamburger), popcorn, soft drinks, coffee, hot chocolate, ice cream novelties, candy and cigars.

Flyers, or heralds listing the coming week's programs are mailed to motels, hotels, restaurants, stores and fraternity houses.

To save time, Casvoda uses a two-way walkie-talkie to keep in contact with his staffers.

As much as possible, he reports he uses a family picture to start off the night's schedule, ending up with the adult picture if one is on the bill.

Added revenue also is obtained from 20-second screen ads which Casvoda sells.

No-Cost Promotion Help by Armed Services



Two of the best and most economical sources of promotional material and co-operation are National Guard armories and the Armed Forces recruiting stations, and they are distributed fairly evenly (distributed on a population basis) all over the country.

For example, Valley City, N. D., in the 5,000-10,000 population class, has an armory, and Navy and Army recruiting offices, and Chuck Meister, manager of the Omwick and Piller theatres there, takes full advantage of them, as the two photos reveal. For "All Hands on Deck," Meister went to the Navy representative and obtained the two lobby displays at no cost to the theatre. Meister is shown in the recruiting booth with the Omwick Theatre cashier, Barbara Sunde, who distributed



500 of the very fine Navy, History and Tradition cartoon books (7x10-inch) cartoon story books, also supplied at no cost.

The recruiter also supplied Navy whites for the theatre employees.

These service-supplied displays draw top patron interest. For the "Last Time I Saw Archie," Meister borrowed a jeep from the National Guard and built an eye-catching lobby piece. A cutout of the cast group was placed on a compoboard lettered "SOON," and set in the jeep seat behind the wheel. The vehicle stood in an auditorium entrance doorway. Current, the display was moved out front with a few changes. The "Soon" on the compoboard and on a bumper strip was changed to "Now Showing."

Sidewalk Cafe Snarls Traffic in Pittsburgh

A traffic snarl ensued in downtown Pittsburgh when a French sidewalk cafe was set up outside the Warner Theatre as part of a multi-pronged campaign to herald the opening of "Fanny." With two slit-skirted girls serving French viands to passers-by, a Gallic-looking artist making sketches, and an accordionist playing music from "Fanny," the cafe attracted thousands of lunchtime promenaders and caused many others to detour into the street. The police finally dispersed the multitudes.

The "Fanny" campaign in the Pittsburgh area was begun many weeks before the opening, under the direction of Ernie Grossman, Warner Bros. exploitation-promotion manager, and Henry Burger, zone advertising manager of Stanley Warner Theatres.

Atmospheric Music

The importance of atmospheric music, which once played such a prominent role in theatre operation, is being stressed again in many key situations. Oakland, Calif., Manager Jack McDougall featured Stephen Foster melodies during "GWTW" intermissions effectively. Jack also picks appropriate music for holidays, as well as for features.

Popcorn Coupon on Herald

James Boyd, manager of the Dixie at Scotland Neck, N. C. added a coupon to the bottom of his heralds on "Blueprint for Robbery," good for one free box of popcorn on opening day.

Two Illinois Circuits Expand Opera Series

Chicago's Balaban & Katz circuit, which last year found culture tasteful at the box-office with a series of opera films, is offering more of the same this summer. A series of opera pictures has been purchased from Teitel Film Corp. and booked at the B&K Will Rogers, Valencia and Northtown theatres.

Great States Theatres, B&K's sister company, which experimented with grand opera in smaller cities of Illinois in 1960, is expanding the cultural attraction and will offer opera film series in 14 cities this fall.

Break for 'Professor'

Not every manager boasts of having the author of "The Absent-Minded Professor" as a local celebrity, but Lou Singer, Redwood City, Calif., showman does, and he made the most of it. The local newspaper had a reporter and photographer at a luncheon for Samuel Taylor, and posed Manager Singer with his guest for a two-column art break.

Phone Interviews Gain

Becoming increasingly popular with newspaper critics and radio personalities is the "telephone interview" with top movie talent.

On Phone for 'Greener'

Here's one way to beat the high cost of ad space, which works if the telephone book isn't very large. Virginia Setzer, manager of the Spartan in Sparta, N. C., called all young married couples in town on the phone in behalf of "The Grass is Greener."

One-Night Sales Blitz For 'The Ladies Man'

A special sale tieup idea arranged with one store for "The Ladies Man" by Sol Sorkin, manager of RKO Keiths at Syracuse, N. Y., took seed fast and developed into a major event sponsored by 23 stores in the 100 and 200 block of South Salina street. The theme was:

**Shop These Stores for Top Values!
For the Ladies Man . . . and All the Ladies.**

The Herald Journal helped out, and published a tabloid insert on Tuesday, the day before the big ONE NIGHT BARGAIN BLITZ . . . WEDNESDAY ONLY . . . 4 TO 10 P.M. . . . 100 AND 200 NORTH SALINA MAMMOTH SALE! Free Pepsi-Cola was available during the "Blitzful" Bargain Tour of 23 Value-Packed Participating Stores . . . Compliments of Pepsi-Cola Co. and the North Side Merchants."

In addition 150 guest tickets to see "The Ladies Man" at Keiths were given away by a "mystery shopper" who circulated through all 23 stores during the six "blitzful" hours.

All ads in the tabloid referred to "The Ladies Man." Manager Sorkin promoted a marching band and had it parade up and



down the Salina street stores playing for a full hour. All the sales people in the stores wore "Ladies Man" zany slogan buttons.

The theatre held a teenager and sub-teenage Jerry Lewis Party for the first three days of the picture. This featured one hour of cartoons and surprises on the first show only. Gifts included free balloons, free comic books, and free "Ladies Man" buttons. The children were delighted.

The Columbia records representative supplied the disc jockeys with the music from the picture. Displays were set up in seven music stores and Woolworth's, Kresge's and W. T. Grant's.

Blue and Grey Teams

Most effective was the atmospheric costuming achieved by Kansas City manager Joe Borders, when he played "The Little Shepherd of Kingdom Come" recently. Joe followed the Civil War setting of the film by outfitting his entire Iris staff in a "blue" or "grey" of the era.

Heralds on a double bill of "The Greatest Show on Earth" and "Circus Stars" at the Spartan in Sparta, N. C., were headed "The Circus Is in Town."

Brave Woman Stunt Fine on 'Homicidal'

Excellent coverage in the local newspaper and on the television station was obtained for "Homicidal" at the Strand Theatre in Wichita Falls, Tex., by a pressbook stunt.

More than 40 women wrote Manager Fred McHam in response to a newspaper story that he was seeking the bravest woman in Wichita Falls to see "Homicidal" at midnight alone in the theatre. McHam had a newspaper photographer on hand to take a picture of the lone woman in the darkened theatre at a very exciting moment, and had a TV newsman to take a film of her emerging from the theatre after the midnight show, and also to tape an interview.

Everyone who had ever been in one of Hitler's concentration camps was invited by Manager McHam to see "Mein Kampf" free. This was one of the angles which accumulated nearly 25 inches of newspaper mention of this booking at the Strand.

Heavy promotion carried out for "Exodus" included special intermission records made up with Manager McHam giving a pitch about the picture, closing with, "And now we are proud to show you a few scenes from the movie." Radio spots also were made locally from the "Exodus" trailer soundtrack; also special TV spots were done with stills and one-sheet, backed up by radio spot sound.

Gimmicks Aid 'Thunder' In Return Engagement

Manager Al Brinson had a problem in playing a return engagement of "Thunder in Carolina" at his downtown Carolina Theatre in Columbia, S. C. He tried the following gimmicks in his advertising to good results:

In bold letters, he announced that "No Yankees Admitted," and in smaller type said: "Without a Cotton Pickin' Ticket."

There was a discount to everyone singing the first verse of Dixie at the boxoffice. Southern punch, served in Dixie Cups, was on sale. (Incidentally, Dixie Cups are manufactured at Darlington, S. C., scene of the Southern 500 auto race and site of the filming of "Thunder in Carolina.")

The showings were kicked off with what Brinson called a "Rebel Late Show" on a Saturday night.

Oldtime Prices Revived

The Rivoli in Hartford, Conn., turned back the hands of time to the days of the 15-cent theatre admission. The gimmick was used for four consecutive matinees of "The Golden Age of Comedy" and "Gorgo." The 800-seat house charged 15-cents for children and 25-cents for adults, and sold popcorn for only five cents.

Goodwill at Punxsutawney

John Grubbe and Ralph Neale, owners of the Starlite Drive-In at Punxsutawney, Pa. (nationally known as the home of the groundhog), used the Starlite marquee to advertise the opening of "Ben-Hur" at the competing Jefferson Theatre there, managed by Al Fusco. The Starlite was closed at the time.

U. S. Mailboxes Talk About 'Last Summer' And Play Western Music for Two Hours!

U.S. mailboxes—ten, to be exact—in the downtown section of Sacramento, Calif., mysteriously began advertising "The Last Sunset," due at the Esquire Theatre, and playing western music between-times during a rush period recently.

Downtowners gathered around the boxes to see where the film plugs and music came from. Then the voices and playing suddenly ceased after two hours.

The incident caused so much comment that the local newspaper carried a news story in explanation.

The source was John Reidt, manager of the Esquire for the Blumenfeld circuit, who developed the unusual promotion (the first of its kind to reach Boxoffice Showmandiser). It took a lot of doing—a radio station and ten transistor radios, one in each U.S. mailbox. First Reidt lined up the radio station for a two-hour program saturated with spots on "The Last Sunset." The two hours were selected at the time when Reidt figured the most people would be on the downtown streets.

Then he set the ten transistors to the radio station waveband, wrapped them in packages properly addressed and dropped them in the U.S. mailboxes just before the selected time.

It was quite a sight to see people inspect

the boxes when the latter began to "talk back" to them.

Reidt also had a young attractive woman dressed in shorts and labeled "The Sunset Girl," on the downtown streets with a Polaroid camera, telling the people about the show and taking pictures at random. She would then hand them a card which entitled them to a free pass if their picture was posted on a bulletin board in the lobby. This stunt created a lot of interest as everyone likes to have their picture taken and also collect a free show. Incidentally, most of the photos were claimed after they posted them in the lobby which proves people will follow up a gimmick such as this.

Reidt also worked out a "Sunset Contest" with a local radio station. This was just a fast pickup idea for the evening feature time. The couple who bought tickets at the exact moment the sun set that day would be the guest of the management. He always had a couple waiting in line for that exact time of day.

Also used were three largest shopping centers for suburban tie-ins. They co-operated beautifully with 20 displays in 20 store windows and six displays at top traffic locations downtown. Five other Blumenfeld theatres in Sacramento aided.

Poor Management Seen in Poor Patronage

Duke Hickey, U-I publicist, returned to his headquarters at Cleveland from a swing promoting openings of "Spartacus" in western Pennsylvania, West Virginia and Virginia, in theatres ranging "from prime to poverty-stricken." He was impressed by the fact that faulty management and dead theatres often go together.

"I was in two theatres operated by the same individual," he related. "In one there was no air-conditioning, and the house did excellent business—when the weather was cool. A score of miles away the same operator had a fine theatre with air conditioning, and business there was great all the time.

"I was in a drive-in which serviced several communities in southwestern Pennsylvania. It was down-at-the-heel. Many of its speakers were either broken or otherwise out of order. It showed the lack of care the instant any patron drove his car into this open-air house.

"The owner's excuse was that 'business was so bad there was no use making repairs, anyway,' but I am sure that with the territory he had around him, he could easily double his business if he took proper care of his house and made the necessary repairs.

"I think the most startling example of really catering to the public was shown by the Erculini dining spot at Gallitzin, Pa., near Altoona. This famous cafe is high in the mountains and one passes through several ghost towns en route to the establishment, and yet it keeps going and is practically world-famous because it caters to a public which has come to know it as one of the fine eating places in the country. It doesn't draw its major crowd from

the immediate towns, but its fame has so spread that patrons from all over go there just to find out what genuinely good-eating really can be.

"Any theatre can make itself famous—maybe not world famous—but sufficiently popular and widely known simply by catering to the wants, the needs and the pleasures and comforts of its patrons. Some paint (and other makeup) can work as many wonders for a theatre as they can for a tootsie in fresh and teasing taffeta."

Star Sigs on Sidewalk

Twenty-four signature cards containing reproductions of the "John Does" of each of the 24 stars in "Pepe" were cemented to the sidewalk, checkerboard style, in front of the Denver (Colo.) Theatre by Manager Bob Sweeten.

Extras Count on Spookers

Much of the success of midnight spook shows depends on the extra gimmicks created by ingenious managers and their staffs. Bill Upham decked out his staffers in "monster masks" and costumes for a midnight horror show, and packed his San Diego Roxy to the rafters. Bill used the outfits for street bally a week in advance.

Pitch to Summer Students

J. W. Beach of the Appalachian at Boone, N. C., made a point to see that every college student arriving in town for summer school received a theatre program and a pass to the theatre.

It Snows for Huskie At 'Nikki' Opening

An Alaskan welcome was given to a pure-bred Alaskan malemute when he arrived as guest of honor for the opening of "Nikki, Wild Dog of the North" at the Roosevelt Theatre in Chicago.

The "welcome mat" was half-a-ton of snow which fell (from a refrigerated truck) on State street. More in tune with the temperature outside the air-conditioned theatre, Martha Cooper, clad in a bathing suit, was on hand to present the malemute a bouquet of pooch goodies.

The huskie, named Arluk, from the same family tree as Nikki, was discovered after quite a lengthy search of dog kennels and canine experts, in the Chicagoland area. The now celebrated dog is owned by Mr. and Mrs. L. H. Sandberg of Deerfield, Ill. The stunt netted generous press and TV coverage.

Small Town Radio Idea; Theatre Sets Birthday Hour

Bill Lavery, manager of the Oswego Theatre, Oswego, N. Y., has made arrangements for an excellent radio program at no cost to the theatre. WSGO is starting a Birthday Hour, which will be on the air every day in the late afternoon with a specially prepared program of interest to children and teenagers. There will be different kinds of games and contests, and personal appearances of children in the area.

Relatives of the youngsters in the Oswego area will call in the birthdays of the children and, of course, the names of the birthday kids will be mentioned on the program. Each week, three of the children will each be awarded two guest tickets to the Oswego Theatre. During the Birthday Hour each day, the Oswego Theatre will get free plugs for its current attractions, and where a film program of special interest to the children is playing, extra time and emphasis will be used in plugging this attraction.

Earrings at 'Last Sunset'

Fred Koontz jr. of the Waterford (Conn.) Drive-In distributed earrings to women patrons on the opening night of "The Last Sunset."

Strong Radio-TV Push Given 'Trap' at El Paso

Bill Chambers, manager of the Plaza in El Paso, Tex., reports the following promotion for "The Parent Trap":

Plugs on KTSM-TV's Off the Record, a daily 30-minute record and opinion show emceed by Jud Milton. Spots four times daily on KROD-TV.

One hundred spots on deejay schedules arranged on radio station KELP.

Silk screen bumper (most on taxis) and windows streamers (250).

Passes to see "The Parent Trap" given to each person interviewed by the KROD-TV mobile unit which toured the downtown during a four-day "Meet the Merchants" promotion.

All twins on opening day admitted free, either by visible or bona fide proof.

Television camera crew took opening day shots in the Plaza lobby for telecast on the KROD news program that night. The film opened with lineups.

A Taylor-Maid Show

At Naugatuck, Conn., the Salem advertised "A Taylor-Maid Show," consisting of two Elizabeth Taylor attractions, "Butterfield 8" and "The Last Time I Saw Paris."

Build Family Patronage

Mike Chakeres and house manager Roger Mutter of the Melody Cruise-In Auto Theatre at Springfield, Ohio, are building patronage by playing nothing except family films. Wally Allen, Chakeres publicist, reports the Sunday services sponsored by the Lutheran Church at the Cruise-In during July and August also are helpful.

Safety Citation to Cal Collard

Calvin Collard, manager of the Woods Theatre, a United Detroit circuit house in suburban Grosse Pointe Woods, was presented a National Vehicle Safety Check certificate for outstanding cooperation in the Grosse Pointe Woods safety check campaign.

Lollipops for 'Professor'

At Worcester, Mass., the Oxford Drive-In distributed free lollipops and provided free auto rides on opening night of "The Absent-Minded Professor."

All Ad Space in Buses Boost Summer Hits

An innovation in theatrical transit advertising in the Detroit area greeted bus riders recently, when 35 de luxe buses of the Detroit transit system were put into use with their entire interior advertising display space devoted to summer motion picture attractions.

It was a promotion of United Detroit Theatres, an American Broadcasting-Paramount Theatres affiliate, which operates four of Detroit's downtown first-run theatres, along with a group of suburban de luxe theatres.

A 28x42 banner on the front of each bus proclaims "This Is a Show Bus of Summertime Hits at Your United Detroit Theatres."

Every panel inside the bus is covered by standard 11x14s on current and forthcoming product, with a center banner tying them together with the copy, "Look What's in Store for You. This Is a Show Bus of Summertime Hits at Your United Detroit Theatres."

The buses are plying all regular routes of the metropolitan Detroit transit system for a four-week period with an estimated daily impression total of 12,000. Among attractions being advertised on the buses are Fanny, The Naked Edge, Francis of Assisi, Goodbye Again, and Nikki, Wild Dog of the North.

World's Largest DeeJay Has the Largest Date

Tom Donahue, 400-pound KYA disc jockey at San Francisco, sometimes is dubbed the "world's largest disc jockey." So recently the world's largest date was fixed up for him—more than 32 hundred pounds of girls!

The girls were the first 32 entrants in the "1961 Young Model of the Year" contest, which is being sponsored by the Patricia Stevens schools and Paramount Pictures in behalf of "The Ladies Man." Donahue had to use a Greyhound bus. The girls had a fine time.

One of the girls may be lucky enough to be a part of the next Jerry Lewis Production. The top prize in the national model of the year contest will be a trip to Hollywood and a role in the next Jerry Lewis film.

Onarga, Ill., Showman Persistent in Promotion

Giveways, antique car ballyhoo and youngsters around town out with signs are among the promotions L. J. Bennett puts on for patrons at the Mode Theatre in Onarga, Ill., for the Kerasotes circuit.

When "All Hands on Deck" was coming up, Manager Bennett advertised that O Wasso, the turkey in the film, would appear "in person" at the Mode Theatre. "Appearance" was plugged in all media, including live turkey on display two days in front of theatre. Local girl who won the turkey nearly fainted.

For "The Absent-Minded Professor," Bennett had a Model T Ford parade around Onarga and surrounding towns.

A boy in torn bluejeans, T-shirt and ragged straw hat hitch-hiked along the highway with sign on his back, "Fort Onarga or I Kill Myself."



Special front constructed for the chiller film "Konga" at the Majestic Theatre in Dallas.



COLUMBIA PICTURES
presents

MICKEY
ROONEY

in

EVERYTHING'S DUCKY!

with **SCUTTLEBUTT**, the intellectual duck
with a mind for missiles...an eye for girls!

INTRODUCING **JOANIE
SOMMERS**

ALSO
STARRING

**JACKIE
COOPER**
AS THE PSYCHIATRIST!



Songs Sung by
THE HI-LO'S

Written by

Produced by

Directed by

JOHN FENTON MURRAY and BENEDICT FREEDMAN • RED DOFF • DON TAYLOR • A BARBROO ENTERPRISES PRODUCTION

Ad No. 402—648 Lines (including imprint space)

COLUMBIA PRESSBOOK

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SELLING AIDS

TV Trailers: Each TV trailer has a final frame freeze for super-imposed visual credits, as well as room for local announcer to add theatre and playdate information. Order direct from: Exploitation Department, Columbia Pictures Corporation, 711 5th Ave., New York 22, N. Y.

Transcriptions: A variety of spot announcements, all open end for local commentator to add theatre credits. Available on a single disc. Order from your Columbia exchange; transcriptions will be shipped direct from New York.

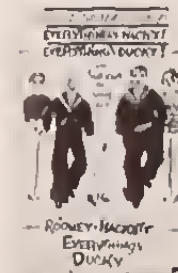
Two Telops: Style A, theatre and station identification. Style B, theatre advertising only. Prices \$5.00 without imprint; \$7.50 with imprint; \$2.00 for each additional slide or telop. Specify style and copy desired when you order direct from QQ Title Card Co., 247 West 46th St., New York 36, N. Y.

Displays: 9' x 12' Flag: single face, \$45.00; double face, \$75.00. Badge: 40c. Streamer: 17' long, \$16.50 each. Valance: \$1.65 per running foot; minimum length, 10-foot. 12 pennant string: 30' long, \$3.50. Bumper strip: \$1.00 each; minimum order 15. Order from National Flag Co., 43 West 21 St., New York 10, N. Y. or in Canada: Theatre Poster Service, 227 Victoria Street, Toronto, Ont.

ACCESSORIES



(6 Sheet)



(1 Sheet)



(3 Sheet)

- SIX SHEET
- THREE SHEET
- ONE SHEET
- INSERT CARD
- 22 x 28 A
- 22 x 28 B
- SLIDE
- EIGHT 11 x 14's
- TRAILER
- UTILITY MAT
- 40 x 60, 24 x 60, 24 x 82
- FOUR STILL SETS
(25 horizontals, 25 uprights, pressbook set, art set).

ORDER ACCESSORIES FROM YOUR COLUMBIA EXCHANGE

Scuttlebutt, the Talking Duck, Says:

**“WHEN MICKEY ROONEY
AND BUDDY HACKETT
ARE COMEDY-TEAMED
‘EVERYTHING’S DUCKY’
FOR SHOWMANSHIP!”**

THE NAVY

Since the Navy looms so large in "Everything's Ducky," a promotional effort in that direction would be a natural. Try for Navy cooperation where there are Naval installations and recruiting stations. Work the following with Navy cooperation:

- Find the sailor with the most unusual mascot or pet.
- Display of late-model Navy equipment far lobby and out-front.
- Navy songs and other sea tunes to precede your spot announcements on radio and at the theatre.
- A Navy recruiting desk in your lobby with new enlistees sworn in on your stage.
- Special Navy Night at the theatre, with officers and men of local installations honored by local VIP's.
- Navy band and drill team to appear at your theatre opening night. Local Naval cadets and Sea Scouts can appear as well.

TV STARS

Mickey Rooney, Buddy Hackett and Jackie Cooper are familiar faces on television. Buddy was starred in the TV series, "Stanley," and is a regular on the Jack Paar show, on NBC, and Jackie stars as a Navy doctor in the TV series, "Hennesey." Rooney, of course, makes numerous important guest appearances. If any of their shows are televised in your territory, work a mutually-beneficial promotion consisting of joint advertising, spots and listings.

DELL COMIC BOOKS

An "Everything's Ducky" comic book, based upon the comedy's script, is being published by Dell Publishing. Scene stills and credits from the comedy will be highlighted on the front and inside covers. A newsstand tack card is being prepared and Dell distributors across the country will be advised of theatre playdates urged to work on local exploitation. Set on the following:

- Herolds for slip-sheeting the comic books.
- Truck posters.
- Contests, with comic books as prizes.
- Giveaways, with limited number being offered to first patrons on line.

DRIVE-IN's

- Pet Show for the kids in honor of Scuttlebutt, the talking duck of "Everything's Ducky."
- Play Navy tunes and sea songs over your p. a. system.
- Post road signs: "Everything's Ducky—when you Drive Carefully—to see 'Everything's Ducky,' Starring Mickey Rooney and Buddy Hackett—State Drive-In."
- Decorate your theatre with Navy flags and insignia in honor of "Everything's Ducky." Have your personnel dressed in Navy type costume.

PET SHOW!

Inspired by the talking duck which becomes a pet of comics Mickey Rooney and Buddy Hackett in "Everything's Ducky," stage a pet show in some suitable location near your theatre, with local youngsters showing off their own pets in a full-fledged, blue ribbon show. Promote animal foods, accessories, etc., to be given away as prizes and plant pictures of winning pets and their owners in local press, pet stores, etc., with picture credits and stills. Another idea would be to have your local paper's photographer snap candid shots of residents as they walk their pets around town. Plan the promotion a week in advance and present guest admissions to those pictured.

'TALKING' POSTER

Mount a poster head or blow up of Scuttlebutt, the duck on a 40x60 lobby frame set in the corner of your lobby with a two-way microphone and speaker system hookup. Set the mike at some point where an attendant can observe the lobby but cannot be seen. The gag is to have Scuttlebutt carry on a conversation with patrons.

TOY STORES

Exploit "Everything's Ducky" through local toy, stationery and novelty stores which stock toy ducks, an always popular children's item. Try to work up a window streamer with the larger stores or a local toy manufacturer; otherwise use scene stills and credits from "Everything's Ducky" for window and in-store displays.

YOUR OWN TALKING DUCK!

All it takes to have a "talking" duck of your own, for one of the freshest promotion gimmicks of the year, is to find a duck . . . and a ventriloquist! A male ventriloquist should, of course, be garbed in Navy uniform as Mickey Rooney and Buddy Hackett are, in "Everything's Ducky." A girl ventriloquist might be dressed in the height of fashion, in a bathing suit, as a WAVE, etc. Send your "talking duck" on a tour of downtown streets, talking to pedestrians about the film, to playgrounds and wherever else youngsters gather. Put the duck on television (along with his human partner), have him visit editors, etc. Cooperating store chain might work out a program of visiting hours.

Card Handouts

Use the teaser ads in a card handout promotion, with the help of a cooperating store or stores. Simply print, on pastel-colored stock, a considerable quantity of three of the four teasers and a smaller number of the fourth. On back of the cards, offer guest admissions to patrons showing up with all four of your cards, along with your own credits and credits for the cooperating merchants. Teasers might also be used in a "lucky number" contest, with numbers posted in your theatre lobby.

Wise 'Quacks'

An animal, commenting humorously on the foibles and frailties of humans, should be good for laughs and space in local newspapers. Use the teaser ads of Scuttlebutt, the talking duck of "Everything's Ducky," as your springboard, and run a newspaper contest in which contestants think up wisecracks attributed to the duck, "Scuttlebutt says, 'Everything's Ducky because'" The remarks can be inspired by local personalities, politics, institutions, etc., with prizes awarded to the winners.

**←Lift Flap for Additional Advertising,
Publicity, Cast, Credits, Story and Billing**

COLUMBIA PICTURES

Presents

MICKEY ROONEY BUDDY HACKETT

In

EVERYTHING'S DUCKY

introducing

JOANIE SOMMERS

also starring

JACKIE COOPER

As The Psychiatrist

Written by JOHN FENTON MURRAY and BENEDICT FREEDMAN

Produced by RED DOFF

Directed by DON TAYLOR

A BARBROO ENTERPRISES PRODUCTION

Songs Sung by
THE HI-LO'S

(Mot 2A; Still No 25) Mickey Rooney and Buddy Hackett, left, star in Columbia Pictures' "Everything's Ducky," along with Joanie Sommers and Jackie Cooper as a Navy psychiatrist. The duck is named Scuttlebutt and he's the reason "Everything's Ducky" in the new comedy.

(Mot 1A; Still No R25) Mickey Rooney romances Joanie Sommers in Columbia Pictures' "Everything's Ducky," in which he stars with Buddy Hackett. The comedy also stars Jackie Cooper as a Navy psychiatrist.



(Review)

Everything's really ducky about "Everything's Ducky," the out-of-this world comedy, a Barbroom Enterprises production for Columbia release, starring Mickey Rooney and Buddy Hackett at the Theatre. The free-wheeling comics, who are delightful enough on their own, are simply devastating in tandem. Rooney and Hackett are well on their way to reviving comedy teams in the tradition of Laurel and Hardy and Abbott and Costello, they make "Everything's Ducky" an entertainment to tickle the fancy of everyone.

Peppery Mickey and his bumbling sidekick Hackett, one of the top comedians of the land, really go into orbit—the comedy orbit that is—with "Everything's Ducky." Playing two tars stationed at a Naval rocket base, the boys become involved with a talking duck who is privy to a top secret rocket formula. When the Navy wants to separate the duck from its brain, Mickey and Buddy will have none of it. They wind up in trouble with the Navy, with attractive Navy secretary Joanie Sommers, with the duck and with the experimental rocket.

"Everything's Ducky" serves up, in addition to a feast of laughs, three sparkling tunes sung by The Hi-Lo's: the title song, "Moonlight Music" and "The Scuttlebutt Walk."

(Jackie Cooper)

Jackie Cooper, star of the popular TV comedy series, "Hennessey," in which he plays a Navy medical officer, found it easy to play another Navy man in "Everything's Ducky," the Barbroom Enterprises production at the Theatre. Cooper is starred with Mickey Rooney and Buddy Hackett in the Columbia release that introduces TV singer Joanie Sommers.

In "Everything's Ducky," Jackie is cast as the Navy psychiatrist to whom Rooney and Hackett, hilariously involved with a talking duck, come for professional treatment. The teaming of Cooper and Rooney marks a reunion for the two, last seen on the screen together as child stars in "The Devil Is a Sissy," some 25 years ago.

(General Advance)

Mickey Rooney, Buddy Hackett and a talking duck named Scuttlebutt vie for comedy honors in "Everything's Ducky," a Barbroom Enterprises production due at the Theatre. The Columbia comedy also stars Jackie Cooper as a psychiatrist and introduces the new TV song-sensation, Joanie Sommers.

In "Everything's Ducky," Rooney and Hackett play sailors at a Naval rocket base who become hilariously involved with the duck, which is the sole possessor of a top scientific secret concerning a rocket formula. Cooper plays the Naval psychiatrist to whom the boys come with their problem, while the attractive Miss Sommers is seen as a Navy secretary for whom Rooney has a yen.

The two comedians are said to work well in tandem, complementing one another's talents, with Rooney as the more explosive of the pair and Hackett as his patient, understanding friend. Cooper is reported to give a thorough professional performance as the Naval officer and Miss Sommers is said to be an attractive comedy find.

"Everything's Ducky" was written for the screen by John Fenton Murray and Benedict Freedman. The songs in the Columbia comedy are sung by The Hi-Lo's. Don Taylor directed and Red Doff produced the Barbroom production.

(Joanie Sommers)

Joanie Sommers, sensational new singing discorery, makes her motion picture debut as a comedienne in "Everything's Ducky," a Barbroom production for Columbia release now at the Theatre. Mickey Rooney and Buddy Hackett are starred, as is Jackie Cooper as a psychiatrist.

Although Miss Sommers was born in Buffalo, N.Y., she had her schooling in Venice, Calif., where her family had moved. At a Venice High dance she attracted the attention of orchestra leader Tommy Oliver. During her college days at Santa Monica City College, she started singing professionally with his band. However, it was Joanie's first album, "Positively the Most," that zoomed the shapely young singer into national prominence.

(Opening Notice)

Mickey Rooney and Buddy Hackett star in "Everything's Ducky," a Barbroom Enterprises production for Columbia release, due at the Theatre. The comedy also stars Jackie Cooper as a psychiatrist and introduces new singing sensation Joanie Sommers. The songs in "Everything's Ducky" are sung by The Hi-Lo's. Screenplay by John Fenton Murray and Benedict Freedman deals with two sailors who become involved with a talking duck at a Naval rocket base. "Everything's Ducky" was directed by Don Taylor and produced by Red Doff for Columbia release.

(Buddy Hackett)

Buddy Hackett is a short, chunky man with a wistful face, one of the funniest men in show business today. Currently, Buddy stars with Mickey Rooney in "Everything's Ducky," the Barbroom Enterprises production for Columbia release now at the Theatre. In which the comedians play two sailors involved with a talking duck at a rocket launching site. The comedy also stars Jackie Cooper as a psychiatrist and introduces TV song-sensation Joanie Sommers.

Buddy is experienced in practically every phase of show business today. He played the leading role in a TV series, "Stanley"; has played leading night clubs and he has starred in a Broadway revue. In Hollywood, he appeared in such pictures as "God's Little Acre," "All Hands on Deck" and he soon will be seen in "The Music Man."

Buddy's first ambition was to become an actor and he made his debut professionally at summer resort hotels. Jobs as a truck driver, lumber salesman and upholsterer were interspersed among his acting assignments until his show business career moved into high gear, when he landed a role in the road company of "Call Me Mister."

Written by John Fenton Murray, and Benedict Freedman, "Everything's Ducky" was directed by Don Taylor and produced by Red Doff. Songs in the Columbia release are sung by The Hi-Lo's.

(Mickey Rooney)

Mickey Rooney is one star whose versatility is legendary. Mickey can do either comedy or drama as the occasion demands and come up with an honors-winning performance either way. Currently, Mickey dons the mask of comedy as a sailor who fancies himself a rolf and becomes humorously involved with a talking duck in "Everything's Ducky," a Barbroom Enterprises production also starring Buddy Hackett. A Columbia release at the Theatre, the zany new comedy also stars Jackie Cooper as a Navy psychiatrist and introduces Joanie Sommers, TV singing star.

But Mickey is much more than actor and entertainer. He plays nearly every orchestral instrument, composes popular songs, has written a symphony, dances and sings, directs motion pictures as well as produces them, and even finds time to be an accomplished golfer, swimmer and tennis player. "Everything's Ducky" serves as the reunion vehicle for Rooney and Cooper, who were last seen together in "The Devil Is a Sissy," some 25 years ago, both have been stars since childhood.

Written for the screen by John Fenton Murray and Benedict Freedman, "Everything's Ducky" was directed by Don Taylor for producer Red Doff. The songs in "Everything's Ducky" are sung by The Hi-Lo's, popular recording group.

(The Hi-Lo's)

The Hi-Lo's, one of the country's top musical groups, sings three songs in "Everything's Ducky," the Barbroom Enterprises production starring Mickey Rooney and Buddy Hackett at the Theatre. A Columbia release, the comedy also stars Jackie Cooper as a psychiatrist and introduces singing sensation Joanie Sommers. The songs, with words and music by Harold Spina, are the title song, "Everything's Ducky," "Moonlight Music" and "The Scuttlebutt Walk."

Penned for the screen by John Fenton Murray and Benedict Freedman, "Everything's Ducky" was directed by Don Taylor and produced by Red Doff.

'EVERYTHING'S DUCKY'

CAST

Beetle McKay Mickey Rooney
Admiral John Paul Jones Buddy Hackett
Lieutenant Parmell Jackie Cooper
Nino Lloyd Joanie Sommers
Capt. Lewis Bollinger Roland Winters
Susie Penrose Elizabeth MacRae
Lt. Comm. Kemp Gene Blakely
Chief Canoy Gordon Jones
Dr. Deckham Richard Deacon
George Imhoff James Millhollin
Misonthropist Jimmy Cross
Duck Hunter Robert B. Williams
Frank King Calder
Nurse Ellie Kent
Corpsman William Hellingier
Wave Ann Morell
Simmons George Sawaya
Fraehlich Dick Winslow
Jim Lipscomb Alvy Moore
Mr. Johnson Harold Kennedy
Scuttlebutt's Voice by Walter Edmiston

CREDITS

Written by John Fenton Murray and Benedict Freedman;
Directed by Don Taylor; Assistant Director, Jerrold Bernstein;
Music Scored and Conducted by Bernard Green; Words and Music by Harold Spina: "Everything's Ducky," "Moonlight Music," "Scuttlebutt Walk"; Vocals by The Hi-Lo's; Director of Photography, Carl Guthrie, A. S. C.; Art Director, Robert Peterson; Film Editor, Richard K. Brockway; Set Decorator, Darrell Silvera; Make-up Supervision, Ben Lane, S. M. A.; Sound Supervisor, Charles J. Rice; Sound, Josh Westmoreland; Assistant to the Producer, Sig Frohlich; Produced by Red Doff, A Barbroom Enterprises Production, A Columbia Release.

STORY

(Not for Publication) Beetle McKay, brash young sailor stationed at a Navy rocket site, and his sidekick Ad Jones, run across a talking duck named Scuttlebutt, who is smarter than they are. A Navy psychiatrist accuses them of malingering, and they are ordered to get rid of the bird. The Navy learns Scuttlebutt was the pet of a pioneer rocket scientist who, before his death, had taught it the secret of a new rocket guidance system. Beetle and Ad are ordered to bring the duck back alive, so its brain can be removed for study. Navy secretary Nina is assigned to play up to Beetle to make sure he recovers Scuttlebutt. Nina and Beetle promptly fall in love. Through a blunder, Scuttlebutt becomes one of the experimental animals to be launched into space in the new rocket; Beetle and Ad climb aboard the space missile in order to rescue the bird. They, too, are sent into orbit.

AMERICA'S SECRET LAUGH WEAPON!

That's me...Scuttlebutt, the talking duck! I'll have the Navy in dry dock...the Screen in orbit...and you in hysterics...when I start mixing missiles and misses

COLUMBIA PICTURES presents

MICKEY BUDDY
ROONEY-HACKETT

in **Everything's Ducky!**

INTRODUCING JOANIE SOMMERS

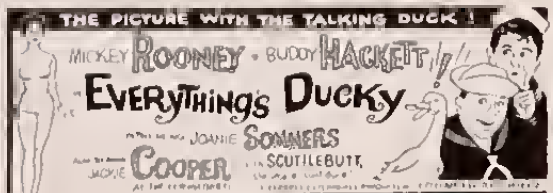
Songs Sung by THE HI-LO'S

ALSO STARRING JACKIE COOPER

with SCUTTLEBUTT, the intellectual duck!

Written by JOHN FENTON MURRAY and BENEDICT FREEDMAN. Produced by RED DOFF. Directed by DON TAYLOR. A BARBROO ENTERPRISES PRODUCTION

Ad No. 401—500 Lines (including imprint space)



Ad No. 201 36 Lines



Ad No. 101—17 Lines

EVERYTHING'S PANICKY!
EVERYTHING'S WACKY!
EVERYTHING'S DUCKY!

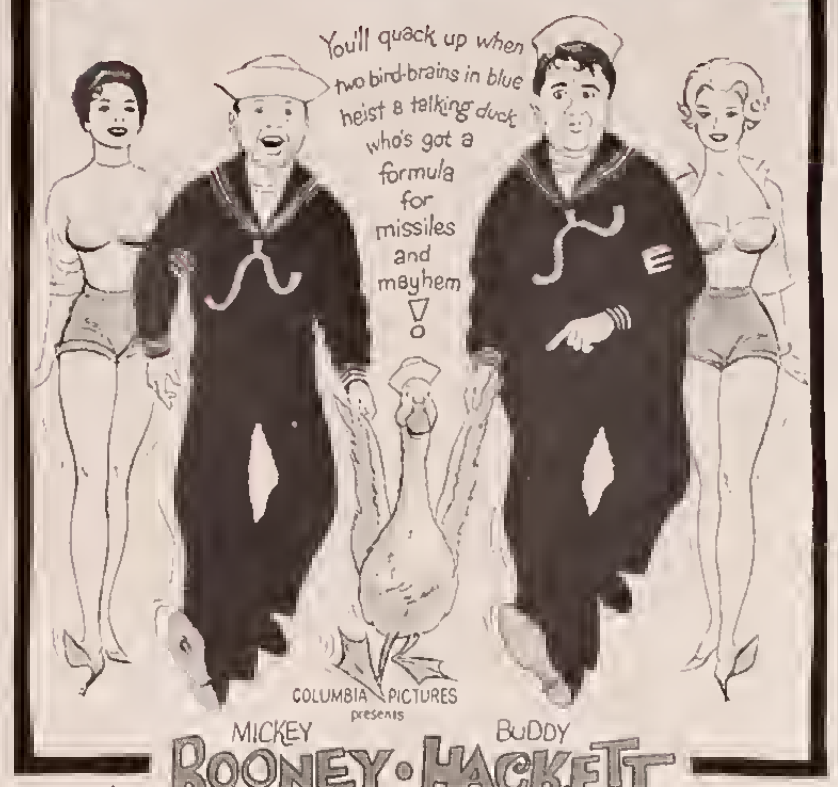


Ad No. 105—90 Lines



Ad No. 103—40 Lines

EVERYTHING'S PANICKY!
EVERYTHING'S WACKY!
EVERYTHING'S DUCKY!



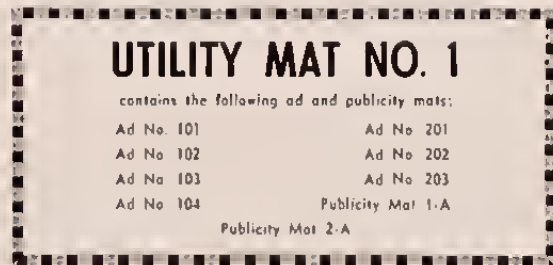
Ad No. 302—432 Lines (including imprint space)



Ad No. 209—222 Lines (including imprint space)



Ad No. 202—60 Lines



UTILITY MAT NO. 1

contains the following ad and publicity mats:

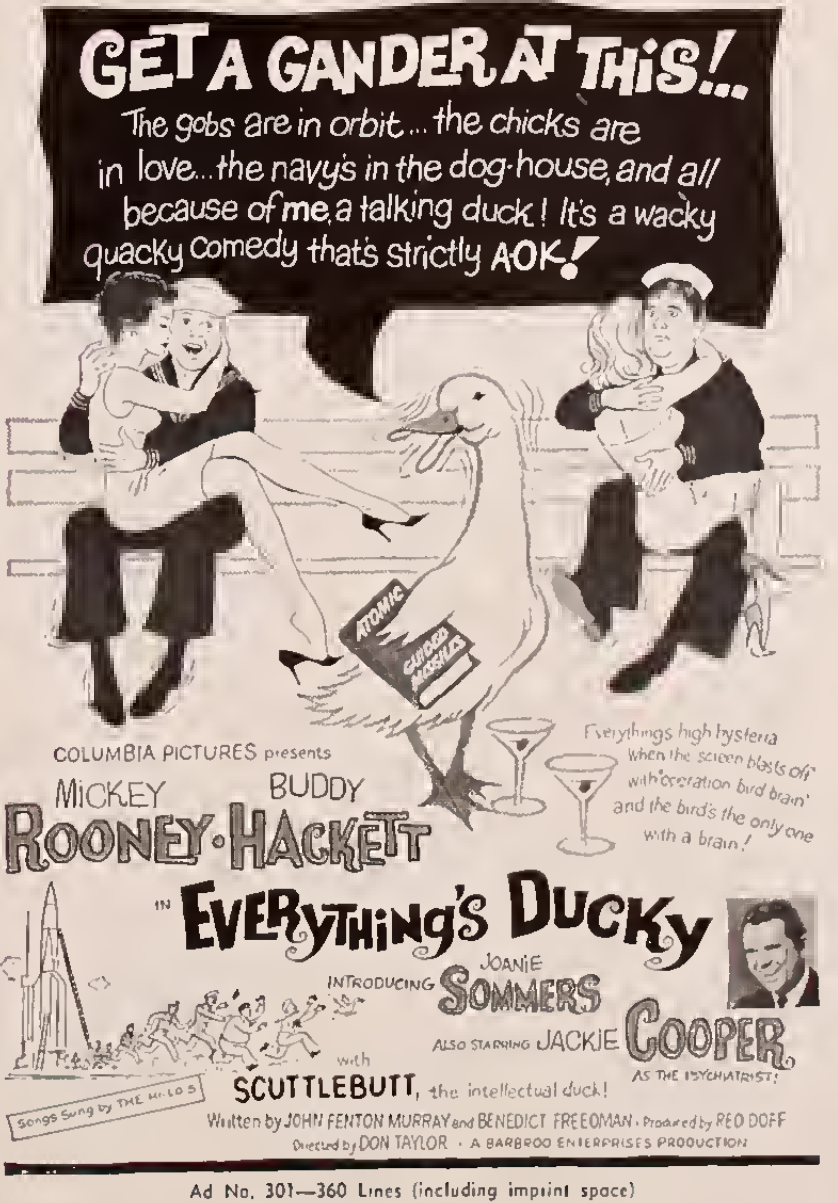
Ad No. 101 Ad No. 201
Ad No. 102 Ad No. 202
Ad No. 103 Ad No. 203
Ad No. 104 Publicity Mat 1-A
Publicity Mat 2-A



Ad No. 102—33 Lines



Ad No. 104—73 Lines



Ad No. 301—360 Lines (including imprint space)



Ad No. 204—92 Lines



Ad No. 205—168 Lines (including imprint space)



All advertising material in this pressbook, as well as all other newspaper and publicity material, has been approved under the MPAA Advertising Code as a self-regulatory procedure of the Motion Picture Association of America. All inquiries on this procedure, which is voluntarily subscribed to by the major motion picture companies, may be addressed to: Advertising Code Administrator, Motion Picture Association of America, 28 W. 44th St., New York 36, N.Y.



Ad No. 203—68 Lines

EVERYTHING'S DUCKY!..

when Mickey gets the chick
and Buddy gets the bird...that's me!



ROONEY, HACKETT and SCUTTLEBUTT,
the talking duck, in **EVERYTHING'S DUCKY**

COMING SOON!

Ad No. 206—152 Lines

I'M THE STAR OF EVERYTHING'S DUCKY



Everything's hysteria when Mickey and Buddy
exchange quips and quacks with a talking duck!!

COMING SOON!

Ad No. 207—150 Lines

EVERYTHING'S DUCKY

WHAT A
BIRD-BRAIN TITLE
FOR A MOVIE!



COMING SOON!

Ad No. 208—144 Lines

THREE TEASER ADS

Scuttlebutt, the Talking Duck, Says:

"EVERYTHING'S ALL SET FOR 'EVERYTHING'S DUCKY' "

COLOR COMIC-PAGE PRE-SELL!

Hitting every major theatre situation in every section of the nation, reaching more than one out of every three people in the United States . . . with special concentration on the 10 to 34-year age bracket (your prime prospects!) . . . that's what's scheduled via the pre-selling color comic-page ads in the following papers:

Akron Beacon Journal
Albany Times Union
Baltimore American
Birmingham News
Boston Advertiser
Canton Repository
Charlotte Observer
Chicago American
Dallas Times Herald
Detroit Free Press
Ft. Worth Star Telegram

Harrisburg Patriot News
Houston Post
Long Island Press
Los Angeles Examiner
Miami Herald
Milwaukee Sentinel
Newark Star Ledger
New York Journal American
New York Mirror
Orlando Sentinel
Philadelphia Bulletin

Pittsburgh P.-G. & S.-T.
Portland Oregonian
San Antonio Light
San Francisco Examiner
Seattle Post Intelligencer
St. Louis Globe Democrat
St. Petersburg Times
Syracuse Herald American
Washington Post
Wichita Eagle Beacon
Youngstown Vindicator

Network TV Campaign

...Fun-filled trailers on top-rated coast to coast Saturday A.M. shows! Followed up by a second series of sell-packed spots for your local market to guarantee maximum viewership!

TV and Theatre Trailers!

Each packing an assortment of giggles, gags and guffaws! Top-draw ticket-sellers, every one of 'em!

Dell Comic Book!

Stills from "Everything's Ducky" on both covers, with heavy credits and heavy promotion by Dell.

Ticket-Selling Tours!

Personal appearance jaunts . . . including Scuttlebutt, the talking duck . . . to press-agent the film via newspaper interviews, radio and TV stints and stunts!

(Additional Details, See Exploitation Section This Pressbook)

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturomo; R Regalscope; T Techniramo. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Parents'	New York	Daily News	Summary
2506	Ⓢ Absent-Minded Professor, The (97) Comedy Drama	.....BV	2-27-61	++	++	++	++	++	++	++	++	++	++	13+
2550	Ⓢ Ada (108) © Drama	.....MGM	8- 7-61	+	±	+	+	+	+	+	+	+	+	6+1-
2546	Ⓢ Alakazam the Great (85) Cartoon Feature	.....AIP	7-17-61	+	++	+	++	++	++	++	++	++	++	9+
2516	Ⓢ All Hands on Deck (98) © Farce-Comedy	.....20th-Fox	4-17-61	±	±	±	±	±	±	±	±	±	±	6+4-
2514	Ⓢ All in a Night's Work (94) Comedy	.....Para	3-27-61	++	+	+	+	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	.....Atlantis	3-13-61	±										1+1-
2524	Angel Baby (98) Drama	.....AA	5-15-61	++		±	++	±	+	±	+	±	±	8+2-
2489	Angry Silence, The (95) Dr....Valiant	12-26-60	++	++	++	++	++	++	++	++	++	++	++	14+
2548	Anna's Sin (86) Drama	.....Atlantis	7-24-61	±										2+2-
2496	Another Sky (83) Melodr....Harrison	1-23-61	+											3+1-
2549	Armored Command (99) War Dr....AA	8- 7-61	+											2+
2518	Ⓢ Atlantis, The Lost Continent (91) Science-Fiction	.....MGM	4-24-61	++	+	±	+	++	++	++	++	++	++	9+1-
2541	Ⓢ Atlas (84) Spec. VistaScope..Filmgroup	7- 3-61	+											1+
—B—														
2545	Battle at Bloody Beach, The (80) © War Drama	.....20th-Fox	7-17-61	+	±	±	+	+	±					6+3-
2517	Behind the Mask (85) Or....Showcorp	4-24-61	+											1+
2382	Ⓢ Ben-Hur (212) Camera 65 Biblical Drama	.....MGM	11-30-59	++	++	++	++	++	++	++	++	++	++	14+
2517	Bernadette of Lourdes (91) Religious Drama	.....Janus	4-24-61	±										2+1-
2526	Ⓢ Beyond All Limits (100) Dr....Omat	5-15-61	++											2+
2531	Beware of Children (80) Com....AIP	6- 5-61	+	+										4+1-
2528	Ⓢ Big Show, The (113) © Dr....20th-Fox	5-22-61	++	±	±	+	++	++	++	++	++	++	++	10+1-
2520	Ⓢ Bimbo the Great (87) Circus Dr....WB	5- 1-61	+	±	±	+	±	±	±	±	±	±	±	5+5-
2504	Black Sunday (84) Horror Or....AIP	2-20-61	+	+	+	++	++	++	++	++	++	++	++	9+
2516	Blast of Silence (77) Drama	.....U-I	4-17-61	+	±	±	++	++	++	++	++	++	++	7+3-
2496	Blueprint for Robbery (88) Cr....Para	1-23-61	+	++	+	+	+	+	±					8+1-
2543	Brainwashed (102) Dr. ....AA	7-10-61	±			++	++	++	++	++	++	++	++	7+1-
2534	Ⓢ By Love Possessed (115) Drama....UA	6-12-61	+	±	±	++	++	++	++	++	++	++	++	8+2-
—C—														
2485	Caltiki, The Immortal Monster (76) Sc.-F'n	.....AA	12- 5-60	±	+									3+4-
2512	Ⓢ Canadians, The (85) © Dr....20th-Fox	3-20-61	±	±	-	+	+	+	±					6+4-
2494	Carry On, Constable (86) Com...Gov'n'r	1-16-61	+			+	+							3+
2495	Ⓢ Carthage in Flames (111) Spectacle Drama	.....Col	1-23-61	±	±	±	+	±	±	±	±	±	±	7+6-
2488	Ⓢ Cimarron (140) © Dr. ....MGM	12-19-60	++	++	++	++	++	++	++	++	++	++	++	13+
2482	Ⓢ Cinderella (88) Comedy	.....Para	11-28-60	++	±	+	++	++	++	++	++	++	++	9+2-
2497	Circle of Deception (100) Dr. 20th-Fox	1-30-61	+	++	±	++	++	++	++	++	++	++	++	7+1-
2491	Code of Silence (75) Melodrama	.....Sterling World-SR	1- 9-61	+										1+
2550	Cold Wind in August (80) Dr Aidar	8- 7-61	+			+	+	±						4+1-
2544	Ⓢ Come September (112) © Com....U-I	7-10-61	++	+	++	++	++	++	++	++	++	++	++	11+
2487	Crazy for Love (80) Com....Ellis	12-19-60	±											1+1-
2549	Creature From the Haunted Sea (60) Horror Spoof	.....Filmgroup	8- 7-61	+										1+
2494	Ⓢ Cry for Happy (118) © Com....Col	1-16-61	+	+	+	++	++	±	+					9+1-
2521	Cry Freedom (90) Dr. ....Parallel	5- 8-61	±	+	+									4+1-
2521	Ⓢ Curse of the Werewolf, The (91) Horror Drama	.....U-I	5- 8-61	++		++	++	++	++	++	++	++	++	8+
—D—														
2528	Ⓢ David and Goliath (93) © Biblical Spectacle	.....AA	4-22-61	+	±	+	++	++	±					7+2-
2512	Days of Thrills and Laughter (93) Comedy Compilation	.....20th-Fox	3-20-61	++	+	+	++	±	++	++	++	++	++	10+1-
2535	Deadly Companions, The (90) Panav'n, Western	.....Pathe-America	6-12-61	++		+	++	+						6+
2514	Ⓢ Dead One, The (70) Horror	.....SR	4- 3-61	±										1+1-
2547	Dentist in the Chair (84) Com....Ajay	7-24-61	++			++	±							6+1-
2503	Devil's Commandment (71) © Ho....RCIP	2-20-61	±											1+1-
2508	Ⓢ Don Quixote (110) Classic Or....MGM	3- 6-61	++	++		++	-	++	++	++	++	++	++	10+1-
2499	Dondi (100) Comedy	.....AA	2- 6-61	±			±	+						3+2-
2527	Ⓢ Dr. Blood's Coffin (92) Ho....UA	5-22-61	-	±	-	+	±	±	±	±	±	±	±	4+5-
—E—														
2490	Ⓢ Exodus (212) Super-Panavision 70 Drama	.....UA	12-26-60	++	++	++	++	++	++	++	++	++	++	14+
—F—														
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.	.....WB	5- 1-61	++	+	+	+	+	++	++	++	++	++	10+
2542	Ⓢ Fanny (133) Com. Or. ....20th-Fox	7- 3-61	++	++	++	++	++	++	++	++	++	++	++	14+
2526	Ⓢ Ferry to Hong Kong (103) Adventure Drama	.....20th-Fox	5-15-61	+	-	+		-	+					3+2-
2496	Fever in the Blood, A (117) Or....WB	1-23-61	++	+	+	++	++	++	++	++	++	++	++	9+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2516	Ⓢ Fiercest Heart, The (91) © Outdoor Drama	.....20th-Fox	4- 3-61	+	±	±	±	±	±	±	±		6+3-
2531	Five Golden Hours (90) Comedy	....Col	6- 5-61	+	-	±	±	±	±	±	±		5+4-
2507	Five Guns to Tombstone (71) W'n ..UA	3- 6-61	±	±	±	±	±	±	±	±	±		6+5-
2489	Ⓢ Flaming Star (101) © Outdoor Drama	.....20th-Fox	12-26-60	+	++	+	++	++	++	++	++	++	10+
2538	Follow a Star (102) Comedy	.....Zenith	6-19-61	±	-						+	±	3+3-
2483	Four Desperate Men (105) Melo...Cont'l	12- 5-60	++										2+
2498	Foxhole in Cairo (68) Dr.....Para	1-30-61	+	++	-	+	±	±	±	±	±	±	7+4-
2548	Ⓢ Francis of Assisi (105) © Religious Drama	.....20th-Fox	7-24-61	++	±	+	++	++	++	++	++	++	8+1-
2495	French Mistress, A (91) Com...F-A-W	1-23-61	±	+	+	+	+	+	+	+	+	+	5+1-
2507	Frontier Uprising (68) W'n ..UA	3- 6-61	+	+	±	±	±	±	±	±	±	±	6+3-
—G—													
2523	Gambler Wore a Gun, The (67) W'n..UA	5-15-61	±	±					±		±		4+4-
2531	Get Outta Town (65) My...Sterling Wld	6- 5-61	±										1+1-
2533	Ⓢ Gidget Goes Hawaiian (102) C/M..Col	6-12-61	+	-	+	+	++	++	++	++	++	++	8+1-
2495	Ⓢ Go Naked in the World (103) © Drama	.....MGM	1-23-61	+	++	+	++	++	++	±	+	±	9+2-
2491	Ⓢ Goddess of Love, The (68) © Spectacle	.....20th-Fox	1- 9-61	+	-						±		2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	.....WB	2- 6-61	±	++	+	++	++	++	++	++	++	9+1-
2490	Ⓢ Goliath and the Dragon (90) © Costume Spectacle	.....AIP	12-26-60	+	+	-	+	±	-	±	±	±	5+4-
2544	Goodbye Again (120) Dr.....UA	7-10-61	+	+	++	++	++	++	++	++	++	++	10+1-
3498	Ⓢ Gorgo (78) © Adv. Or. ....MGM	1-30-61	++	±	+	+	++	++	++	++	++	++	9+2-
2486	Ⓢ Grass Is Greener, The (105) © Comedy	.....U-I	12-12-60	+	++	+	++	++	-	+	++	++	9+1-
2481	Great Impostor, The (112) Dr....U-I	11-28-60	++	++	+	++	++	++	++	++	++	++	12+
2540	Green Helmet The (88) Ac....MGM	6-26-61	+	-	+	±	±	±	±	±	±	±	6+4-
2542	Ⓢ Girl in Room 13, The (79) ....Astor	7- 3-61	+										1+
2529	Gun Fight (68) Western	.....UA	5-29-61	±	±			+	+	+			4+3-
2533	Ⓢ Guns of Navarone, The (157) © War Adventure	.....Col	6-12-61	++	++	++	++	++	++	++	++	++	14+
—H—													
2515	Hand, The (61) Melodrama	.....AIP	4-17-61	+									1+
2488	Hand in Hand (75) Or.....Col	12-19-60	+	++	++	++	++	++	++	++	++	++	13+
2487	Ⓢ Herod the Great (93) © Costume Spectacle	.....AA	12-19-60	+		±	±	±	±	±	±	±	6+3-
2478	Heroes Die Young (76) Melodrama	.....AA	11-14-60	+	±						±	±	4+3-
2486	High School Caesar (72) Melo. Filmgroup	12-12-60	+										1+
2513	Ⓢ Hippodrome (96) Action, (English-dubbed)	.....Cont'l	3-27-61	+	+			+		+			4+
2535	Hitler's Executioners (78) Documentary	.....Vitalite	6-12-61	±			++						3+1-
2499	Home Is the Hero (83) Or. ....Showcorp	2- 6-61	++	+							+	+	5+
2539	Homicidal (87) Mys. ....Col	6-26-61	++	++	++	++	++	++	++	++	++	++	9+
2546	Ⓢ Honeymoon Machine (88) © Comedy	.....MGM	7-17-61	++	+	+	++	++	++	++	++	++	10+
2506	Hoodlum Priest, The (101) Dr....UA	2-27-61	++	++	++	++	++	++	++	++	++	++	10+
2530	Ⓢ House of Fright (80) C Ho....AIP	5-29-61	+	±	±	+	±	±	±	±	±	±	5+3-
—I—													
2503	It Takes a Thief (94) Melo...Valiant	2-20-61	+										1+
—J—													
2481	Jazz Boat (96) © Or/Music	.....Col	11-28-60	+	±	±			+				4+2-
2479	Ⓢ Journey to the Lost City (90) © Adv. Drama	.....AIP	11-21-60	+	±	-	+	±	±	±	±	±	6+5-
—K—													
2540	King of the Roaring 20's (106) Cr. Drama	.....AA	6-26-61	+		±	++	++	++	++	++	++	6+1-
2536	Ⓢ King in Shadow (78) Historical Or.....	.....Exclusive	6-12-61	+									1+
2507	Ⓢ Konga (90) Horror Drama	.....AIP	3- 6-61	++	+	±	+	±	++	++			7+1-
—L—													
2533	Ⓢ Ladies Man, The (106) Com....Para	6-12-61	++	±	+	+	++	++	++	++	±	±	9+2-
2532	Ⓢ Last Sunset, The (112) W'n.....U-I	6- 5-61	++	±	±	++	++	++	++	++	++	++	9+2-
2529	Last Time I Saw Archie, The (98) Comedy	.....UA	5-29-61	+	+	±	++	++	++	++	++	++	7+1-
2505	League of Gentlemen, The (113) Comedy-Drama	.....Kingsley	2-27-61	++	++	++		++	++	++	++	++	11+
2493	Ⓢ Little Angel (90) Com-Dr....Murray	1-16-61	±	±		+					±		4+3-
2537	Ⓢ Little Shepherd of Kingdom Come, The (108) © Dr.....	.....20th-Fox	6-19-61	±							±		2+2-
2465	Little Shop of Horrors, The (70) Horror Comedy	.....Filmgroup	10- 3-60	+		+							2+
2502	Long Rope, The (61) © W'n..20th-Fox	2-13-61	+	++	±	±	±	±	+	+			7+1-
2513	Look in Any Window (87) Dr.....AA	3-27-61	+	-	-	±	±	±	±	±	-		4+6-
2549	Ⓢ Loss of Innocence (99) Or.....Col	8- 7-61	++		+	++		++	++	++			7+
2534	Ⓢ Love in a Goldfish Bowl (87) Comedy/Songs	.....MGM	6-12-61	+	±	±	+	-	±	±	+	+	6+4-

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
—M—													
2524	Mad Dog Coll (86)	Ac	Dr.	Col	5-15-61	+	+	±	+	+	±	±	7+3-
2489	Magdalena (76)	Melodrama		SR	12-26-60	±							1+1-
2492	Make Mine Mink (101)	Com.	Cont'l		1- 9-61	+	+	+		+	+	+	9+
2541	Man in the Moon (98)	Com.	Trans-Lux		7- 3-61	+	+	+		+	+	+	7+
2501	Mania (85)	Ho. Dr.			2-13-61	+		+					2+
2512	Mailbag Robbery (70)	Ac.		Tudor	3-20-61	+							1+
2503	Mark of the Devil (73)	Melo.		RCIP	2-20-61	±							1+1-
2484	Marriage-Go-Round, The (99)	Comedy		20th-Fox	12- 5-60	+	+	±	+	+	+	+	10+1-
2546	Mary Had a Little (83)	Comedy		UA	7-17-61	±	±	-	+	-			3+4-
2525	Master of the World (104)	Science-Fiction Drama		AIP	5-15-61	+	+	±	+	+			9+1-
2532	Matter of Morals, A (90)	Drama		UA	6- 5-61	+	+	+	+	+	±		7+1-
2518	Mein Kampf (121)	Documentary		Col	4-24-61	+	+		+	+	+	+	9+
2504	Mighty Crusaders, The (87)	Spectacle		Falcon-SR	2-20-61	±							1+1-
2502	Millionairess, The (90)	G. B. Shaw Comedy		20th-Fox	2-13-61	+	+	+	+	+	±	+	9+1-
2523	Minotaur, The (92)	Com. Adv.		UA	5-15-61	+	±	±			-		4+3-
2500	Misfits, The (124)	Drama		UA	2- 6-61	+	+	+	+	+	+	+	13+
2537	Misty (92)	Youth Classic		20th-Fox	6-19-61	+	+	+	+	+	+	+	10+
2535	Morgan the Pirate (97)	Com. Adv.		MGM	6-12-61	+	+	+	+	±	±	±	7+3-
2499	More Deadly Than the Male (60)	Crime Melodrama		Schoenfeld	2- 6-61	+							2+
2538	Most Dangerous Man Alive (82)	SF.		Col	6-19-61	+	-	-	±	-	-		2+5-
—N—													
2543	Naked Edge, The (102)	Susp. Dr.		UA	7-10-61	+	±	+	+	+	+	+	11+1-
2545	Naked Road, The (74)	Melo.		Zion Ent	7-17-61	-							1-
2519	Nature Girl and the Slaver (70)	Adv.		UPRO	5- 1-61	±							1+1-
2470	Never on Sunday (97)	Com-Dr.	Lopert	UA	10-17-60	+	+	+	+	+	+	+	10+
2536	Nikki, Wild Dog of the North (73)	Outdoor Drama		BV	6-12-61	+	+	+	+	+	+	+	8+
—O—													
2514	One-Eyed Jacks (141)	Dr.		Para	3-27-61	+	+	+	+	+	+	+	13+
2497	One Hundred and One Dalmatians (80)	Animated Feature		BV	1-30-61	+	+	+	+	+	+	+	12+
2527	On the Double (92)	Panavision Comedy		Para	5-22-61	+	±	+	+	+	+	+	12+1-
2510	Operation Bottleneck (78)	Ac.		UA	3-13-61	+	±	±	+	-			4+3-
2509	Operation Eichmann (92)	Drama		AA	3-13-61	+	+	-	+	±	+	+	8+2-
—P—													
2523	Parent Trap, The (124)	Comedy		BV	5-15-61	+	+	+	+	+	+	+	13+
2510	Parrish (137)	Drama		WB	3-13-61	+	+	±	+	+	+	+	11+1-
2509	Passport to China (75)	Ac.		Col	3-13-61	+	±	+		±	±	±	5+3-
2492	Pepe (157)	Comedy/Music		Col	1- 9-61	+	+	+	+	+	±	±	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama		U-I	5- 1-61	±	±	±	+		-		4+4-
2519	Pleasure of His Company, The (114)	Comedy		Para	5- 1-61	+	+	+	+	+	+	+	11+
2501	Police Dog Story (61)			UA	2-13-61	+	±	±	±	±	-	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama		WB	4- 3-61	+	+	+	+	+	±	±	10+1-
2522	Portrait of a Sinner (96)	Dr.		AIP	5- 8-61	+		+					3+
2511	Posse From Hell (89)	W'n		U-I	3-20-61	±	+	+	+	+	±		7+2-
2530	Primitive Paradise (66)	Documentary		Excelsior	5-29-61	+	+		+	+			7+
2508	Prisoners of the Congo (90)	Adventure Drama		Atlantis	3- 6-61	±							1+1-
—Q—													
2516	Question 7 (110)	Dr.		DeRochemont	4- 3-61	+		±		+			5+1-
—R—													
2516	Raisin in the Sun, A (125)	Dr.		Col	4- 3-61	+	+	+	+	+	+	+	12+
2522	Return to Peyton Place (122)	Drama		20th-Fox	5- 8-61	+	+	+	+	+	-	+	9+1-
2529	Revolt of the Slaves (99)	Action Spectacle		UA	5-29-61	+	±	+		±			4+1-
2526	Right Approach, The (92)	Drama/Music		20th-Fox	5-15-61	+	-	±	+	-	±	±	5+5-
2519	Ring of Fire (119)	Outdoor Action		MGM	5- 1-61	+	+	+	+	+	±		8+1-
2511	Rocket Attack, U.S.A. (66)	Melodrama		Exploit-Brenner	3-20-61	±							1+1-
2524	Romanoff and Juliet (112)	Com.		U-I	5-15-61	+	+	+	+	+	+	+	11+
—S—													
2506	Sanctuary (9C)	Drama		20th-Fox	2-27-61	+	+	+	+	+	+	+	8+
2515	Saturday Night and Sunday Morning (90)	Drama		Cont'l	4-17-61	+	+		+	+	+	+	9+
2464	Savage Innocents, The (89)	Adv. Dr.		Para	9-26-60	+	+	+	+	+	+	±	11+1-
2550	Secret of Monte Cristo, The (80)	Adv. Dr.		MGM	8- 7-61	+					±		2+1-
2511	Secret Partner, The (91)	My.		MGM	3-20-61	+	+	±	+	±	+		8+2-
2513	Secret Ways, The (112)	Dr.		U-I	3-27-61	+	+	-	+	+	+	+	6+1-
2522	Serengeti (84)	Documentary Adventure		AA	5- 8-61	+	+			+			6+

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2516	Shadows (87)	Drama	.....	Lion Int'l	4-17-61	+	+	+	+	+	+	+	9+
2521	Shadow of the Cat, The (79)	Horror Drama	.....	U-I	5- 8-61	+		±	+		+	±	5+2-
2475	Shakedown, The (91)	Action	.....	U-I	11- 7-60	+	+		+		-		3+1-
2547	☉Sins of Mona Kent, The (75)	Drama	.....	Astor	7-24-61	+							1+
2505	☉Sins of Rachel Cade, The (123)	Drama	.....	WB	2-27-61	+	+	+	+	±	+	+	10+1-
2504	Sins of Youth (82)	Dr.	.....	Janus	2-20-61	±					-		1+2-
2539	Silent Call, The (63)	C Dr.	20th-Fox		6-26-61	±		+		+	+		4+1-
2528	Snake Woman, The (68)	Horror	....	UA	5-22-61	±	±	-	±	±	-	±	5+7-
2502	Sniper's Ridge (61)	☉ Dr.	.....	20th-Fox	2-13-61	-	+	+	±	±	±		5+4-
2530	☉Snow White and the Three Stooges (93)	☉ Fant'y	....	20th-Fox	5-29-61	+	±	-	+	+	+	+	8+2-
2485	Spring Affair (69)	Comedy	.....	SR	12-12-60	±		+	±	±			4+2-
2525	☉Steel Claw, The (96)	Ac.	.....	WB	5-15-61	±	+	-	±	±	±		5+4-
2536	Stop Me Before I Kill! (93)	Suspense Dr.	.....	Col	6-12-61	+	+	+		±	+	+	6+1-
2476	☉☉Sundowners, The (133)	Dr.	.....	WB	11- 7-60	+	+	+	+	+	+	+	14+
2477	☉☉Swiss Family Robinson (128)	Adv. Classic, Panavision	.....	BV	11-14-60	+	+	±	+	+	+	+	12+1-
2488	☉Sword and the Dragon (83)	Folklore Spectacle	.....	Valiant	12-19-60	+						+	2+
2494	☉Sword of Sherwood Forest (80)	☉ Adventure Drama	.....	Col	1-16-61	+	±	+	+	±	+	±	8+3-
—T—													
2539	☉Tammy Tell Me True (97)	Com. Dr.	U-I		6-26-61	+	±	+	+	+	+		8+1-
2515	Teacher and the Miracle, The (88)	Religious Drama	.....	President	4-17-61	+			±		±	+	4+2-
2514	Terror of the Tonges, The (80)	Ac.	....	Col	3-27-61	+	±			+	±		5+2-
2543	☉Thief of Baghdad (90)	☉ Ad. Fantasy	.....	MGM	7-10-61	+	+	±	+	±	+		6+2-
2534	Three Blondes in His Life (73)	Mystery	.....	Cinema Assoc	6-12-61	±		-		±			2+3-
2485	☉3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	.....	Col	12-12-60	+	+	+	+	+	+	+	11+
2542	Time Bomb (92)	Suspense Dr.	....	AA	7- 3-61	+					±		2+1-
2498	☉Tomboy and the Champ (92)	Comedy-Drama	.....	U-I	1-30-61	+	±		+		+		4+1-
2481	Tormented (75)	Horror Drama	....	AA	11-28-60	+				+	+		3+
2510	☉☉Trapp Family, The (106)	Comedy-Drama	.....	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3-
2541	Trouble in the Sky (76)	Action-Dr.	....	U-I	7- 3-61	±					+		2+1-
2548	Truth, The (Le Verite) (127)	Dr., Eng.-dubbed	.....	Kingsley	7-24-61	+	+		+				5+
2493	☉Tunes of Glory (106)	Dr.	....	Lopert	1-16-61	+	+	+	+	+	+	+	13+
2544	20,000 Eyes (61)	☉ Dr.	.....	20th-Fox	7-10-61	+		±	+	+	±		5+2-
2525	☉Two Loves (100)	☉ Drama	....	MGM	5-15-61	+	+	+	+	+	+	+	11+
2538	☉Two Rode Together (109)	Dr.	....	Col	6-19-61	+	+	±	+	±	+	+	10+2-
2501	Two-Way Stretch (87)	Com.	.....	Showcorp	2-13-61	+	+	+	+	+	+	+	9+
—U—													
2505	Underworld, U. S. A. (98)	Cr.	....	Col	2-27-61	+	±	+	+	+	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama	....	AA	1- 9-61	+					-	±	2+2-
2545	☉Upstairs and Downstairs (100)	Comedy	.....	20th-Fox	7-17-61	+	+	+			+	+	7+
—V—													
2472	Village of the Damned (78)	Horror Drama	.....	MGM	10-24-60	+	+	+	+	+	+	+	10+
2540	☉Voyage to the Bottom of the Sea (105)	☉ Ad.	.....	20th-Fox	6-26-61	+	+	+	+	+	±	+	8+1-
—W—													
2483	☉Wackiest Ship in the Army, The (99)	☉ Comedy	.....	Col	12- 5-60	+	±	+	+	+	+	+	11+1-
2527	☉Warrior Empress, The (89)	☉ Action-Adventure	.....	Col	5-22-61	±	±	±	+	+	±	±	7+5-
2515	Watch Your Stern (88)	Com.	....	Magna	4- 3-61	+	±	+	+				6+1-
2484	☉Where the Boys Are (99)	☉ Com.	MGM		12- 5-60	+	+	+	+	+	+	+	13+
2532	When the Clock Strikes (72)	Mystery	.....	UA	6- 5-61	±	-	±	+	±	-		4+5-
2500	☉White Warrior (86)	☉ Adv. Dr. (Eng. dubbed)	.....	WB	2- 6-61	+	+	-	+	±	±	±	7+4-
2537	☉Wild in the Country (114)	☉ Drama/Songs	.....	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4-
2475	Wild Rapture (68)	Documentary	.....	Exclusive-SR	11- 7-60	+							1+
2508	☉Wings of Chance (76)	☉ Outdoor Drama	.....	U-I	3- 6-61	±	-			+	+		3+2-
2487	☉Wizard of Baghdad (92)	☉ Costume Comedy	.....	20th-Fox	12-19-60	+	±	±	+	+	+	+	7+2-
2480	☉World of Suzie Wong, The (129)	Drama	.....	Para	11-28-60	+	+	+	+	+	+	+	12+
—XYZ—													
2547	You Have to Run Fast (73)	Suspense Drama	.....	UA	7-24-61	±					-		1+2-
2518	Young Love (80)	Drama	.....	Exclusive	4-24-61	+							1+
2497	Young One, The (96)	Dr.	.....	Valiant	1-30-61	+	+	±	+	±	±	+	9+3-
2517	Young Savages, The (103)	Dr.	.....	UA	4-24-61	+	+	+	+	+	+	+	11+

FEATURE CHART

19

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
DECEMBER	Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) ©W..056 Elvis Presley, Barbara Eden Esther and the King (109) ©D..057 Joan Collins, Richard Egan Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61).....Doc..6029 James Brown, Merry Anders The Facts of Life (104).....C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	ALLIED ARTISTS The Big Wave .....Ad..Sessue Hayakawa Billy Budd .....D..Peter Ustinov, Robert Ryan El Cid .....D..Charlton Heston, Sophia Loren AMERICAN-INT'L Reptilicus .....SF..Bodil Miller Journey to the 7th Planet.....SF..John Agar, Greta Thyssen Black Mutiny .....Ad..Don Megowan, Silvana Pampanini Lost Battalion .....Ac..Leopold Salcedo, Diane Jergens
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman	The Grass Is Greener (105) .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efrem Zimballist Jr., Angie Dickinson	COLUMBIA The Devil at 4 O'clock ©.....D..Spencer Tracy, Frank Sinatra Mysterious Island.....Ad..(Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Barabbas .....D..Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D..Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D..Alan Ladd, Rod Steiger Sail a Crooked Ship .....C..Robert Wagner, Dolores Hart, Carolyn Jones, Eerie Kovacs The Notorious Landlady.....C..Jack Lemmon, Kim Novak, Fred Astaire
FEBRUARY	The Millionairess (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78).....6106 Ron Foster, Milko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepa) The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	MGM Four Horsemen of the Apocalypse ©D..Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Mutiny on the Bounty (Ultra Panavision-70) .....Ad..Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D..Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux King of Kings .....Bib D..Jeffrey Hunter, Siobhan McKenna
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106) D..117 Ruth Leuwerik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68).....W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76).....OD..6111 James Brown, Frances Rafferty Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) .....D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	PARAMOUNT Breakfast at Tiffany's .....CD..Audrey Hepburn, George Peppard Summer and Smoke .....D..Laurence Harvey, Geraldine Page Hatari! .....Ad..John Wayne, Red Buttons Hell Is for Heroes .....D..Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart My Geisha .....C..Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (92) ©Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90) .....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Posse From Hell (89).....W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) .....Ac..012 George Montgomery, Charlito Luna	20th-FOX The Big Gamble ©.....Ad..Juliette Greco, Stephen Boyd, David Wayne Madison Avenue ©.....D..Dana Andrews, Eleanor Parker 20,000 Eyes (61) ©D..Gene Nelson, Merry Anders It Happened in Athens ©Ad..Jayne Mansfield, Nico Minardos
MAY	Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103).....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders Gun Fight (62) .....W..6113 James Brown, Joan Staley	Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke Bimbo the Great (87).....Ad..014 Charles Holm, Mary Ann Shields	UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release).....Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D..Ernest Borgnine, Anne Baxter Something Wild .....D..Carroll Baker, Ralph Meeker Birdman of Alcatraz.....D..Burt Lancaster, Karl Malden The Explosive Generation.....D..Patty McCormack, Lee Kinsolving Paris Blues .....D..Paul Newman, Joanne Woodward
JUNE	Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld Snow White and the Three Stooges (107) ©C..130 Carol Hefss, Stooges	Snake Woman (68) .....Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries	Trouble in the Sky (76).....Ac..6118 Michael Craig, Elizabeth Seal Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin Blast of Silence (77) .....D..6120 Allen Baron, Molly McCarthy	Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	WARNER BROS. Splendor in the Grass .....D..Natalie Wood, Warren Beatty Susan Slade .....D..Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac..Jeff Chandler, Ty Hardin The Music Man .....M..Robert Preston, Shirley Jones A Majority of One .....C..Rosalind Russell, Alec Guinness Claudelle Inglish .....D..Diane McBain, Arthur Kennedy
JULY	Misty (92) ©OD..131 David Ladd, Arthur O'Connell Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon The Silent Call (63).....D..119 Roger Mobley, David McLean, Gail Russell	By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimballist Jr., The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders	Come September (112) ©C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin	World by Night (103) .....Doc..151 A tour of world-famed night spots	
AUGUST	Francis of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman Marines, Let's Go (104) © C..137 David Hedison, Tom Tryon, Linda Hutchins	The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr Goodbye Again (120) .....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65) .....Ac..6121 Gregg Palmer, June Kenney			
SEPTEMBER	The Hustler (..) ©D..136 Paul Newman, Piper Laurie, Jackie Gleason, Geo. C. Scott The Innocents (..) ©D..138 Deborah Kerr, Michael Redgrave, M. Jenkins	You Have to Run Fast (73) .....Ac..6122 C. alg Hill, Elaine Edwards Three on a Spree (..)C..6123 Jack Watling, Carole Lesley			

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

⊙ Ten Who Dared (92) Ad. Nov 60
John Beal, Brian Keith
⊙ Swiss Family Robinson
(128) Panavision...Ad. Dec 60
Dorothy McGuire, John Mills,
James MacArthur, Tommy Kirk
⊙ One Hundred and One
Dalmatians (80)...An. Mar 61
⊙ The Absent-Minded Professor
(97)...C. May 61
Fred MacMurray, Nancy Olson,
Keenan Wynn, Tommy Kirk
⊙ The Parent Trap
(123)...C. Jul 61
Maureen O'Hara, Brian Keith,
Hayley Mills
⊙ Nikki, Wild Dog of the
North (73)...Ad. Jul 61
Jean Coutu, Nikki (dog star)

CONTINENTAL

It Happened in Broad
Daylight (97)...D. Sep 60
Heinz Rühmann, Michel Simon
The Entertainer (97)...D. Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces
(98)...D. Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C. Dec 60
Terry-Thomas, Athene Seyler
⊙ Hippodrome (96)...Ac. Mar 61
(Eng-dubbed) Gerhardt Reidmann,
Margit Nankke
Saturday Night and Sunday
Morning (90)...D. Apr 61
Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83)...D. Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)...C. Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63)...D. Jun 60
Jack Nicholson, Georgianna Carter
⊙ Last Woman on Earth
(71)...D. Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors
(70)...HoC. Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D. Nov 60
John Ashley, Gary Vinson
Date Bait (71)...D. Nov 60
Gary Clark, Mario Ryan
⊙ Atlas (84) VistaScope Spec. May 61
Michael Forest, Frank Wolf,
Barbours Morris

GOVERNOR

Carry On, Nurse (89)...C...
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C. Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD. Feb 61

Jack Hawkins, Nigel Patrick
K. GORDON MURRAY
⊙ Santa Claus (94)...F. Nov 60
Narrated by Ken Smith
⊙ Little Angel (90)...CD. Jan 61
Marla Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)...C. Nov 60
Melina Mercouri, Jules Dassin
⊙ Lones of Glory (106)...D. Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

⊙ The Deadly Companions
(90) Panavision...W. Jul 61
Maureen O'Hara, Brian Keith,
Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
(71) ©...Ho. Jan 61
Gianna Maria Canale, Carlo
D'Angelo, Charles Fawcett
Mark of the Devil (73) D. Jan 61
Marla Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D. Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C. Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'S

The Half Pint (73)...C. Oct 60
Pat Goldin, Tommy Blackman
⊙ The Last Rebel (83)...Ac. Dec 60
Carlos Thompson, Ariadna Welter
Code of Silence (75)...Cr. Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
(72)...Ho. Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street
(93)...Ad. Mar 61
Peter Wyngarde, Donald Sinden
⊙ Nature Girl and the Slave
(70)...Ad. May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

⊙ Sword and the Dragon
(83)...Ad. Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95)...D. Jan 61
R. Attenborough, Pier Angeli
The Young One (103)...D. Feb 61
Zachary Scott, Bernie Hamilton
Mania (85)...Ho. Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)...D. Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners
(78)...Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74)...9-19-60
(Kingsley)...Elsa Daniel

FRANCE

Breathless (89)...3-6-61
(F-A-W)...Jean Seberg, Jean-
Paul Belmondo
⊙ Eye for an Eye, An
(93) ©...10-5-60
(Manhattan)...Curt Jurgens
Love Game, The (85)...2-13-61
(F-A-W)...Jean-Pierre Cassel,
Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse
(110)...3-6-61
(Cont'l)...Gerard Philipe, Lilli
Palmer, Anouk Aimee, L. Padovani
No Morals (77)...11-14-60
(Mishkin)...Jeanne Moreau
Ostrich Has Two Eggs, The
(89)...11-21-60
(Janus)...Pierre Fresnay, Simone
Renant
Port of Desire (85)...12-5-60
(Kingsley-Union)...H. Neff
Rules of the Game (104) 4-17-61
(Janus)...Jean Renoir, Pauline
Lubost
Rue de Paris (90)...12-12-60
(Lopert)...Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
(President)...Hardy Kruger, E.
Mueller
Glass Tower, The (104)...10-3-60
(Ellis)...Lilli Palmer
Rest Is Silence, The (106)...10-3-60
(F-A-W)...Hardy Kruger, P. Van
Eyck
Three-Penny Opera, The
(113)...11-21-60
(Brandon)...Lotte Lenya, Rudolph
Forster

GREECE

Counterfeit Coin (120)...10-3-60
(Atlantis)...K. Logothetides

Moussitsa (75)...6-5-61
(Greek Pictures) A. Vouyouklaki
288 Sournara St. (90)...2-27-61
(Atlantic)...Orestis Makris,
Sophia Vembo

ITALY

Big Deal on Madonna St.,
(The 91)...1-30-61
(UNIPOL)...V. Gassman, Toto
Holiday Island (105)...11-14-60
(Brandon)...Vittorio de Sica
La Dolce Vita (175)...4-24-61
(Astor)...Marcello Mastroianni,
Anita Ekberg, Anouk Aimee, Alain
Cuny
L'Aventura (145)...6-5-61
(Janus)...Monica Vitti, Gabriele
Ferzetti, Lea Massari
Two Women (105)...6-19-61
(Embassy)...Sophia Loren,
Jean-Paul Belmondo
Wild Love (86)...5-1-61
(Ellis)...Franco Interlenghi

JAPAN

⊙ Rikisha Man, The (105) 5-8-61
(Cory)...Toshiro Mifune
Road to Eternity (181)...2-27-61
(Beverly)...Tatsuya Nakadai

SWEDEN

Dreams (86)...8-8-60
(Janus)...E. Dahlbeck, H. Anders-
son
Unmarried Mothers (79)...3-13-61
(President)...E. Etiberg, B. Logart
Virgin Spring, The (88)...12-12-60
(Janus)...Max von Sydow,
Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89)...1-31-61
(Kingsley)...Vladimir Ivashov,
Shanna Prokhorenko (also Eng.-
dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES
(Reissues)
5424 French Fried Frolic
(16 1/2)...Feb 61
5434 Hectic Honeymoon
(17)...Jan 61
5425 Should Husbands
Marry? (17)...Apr 61
5435 Aim. Fire, Scoot (16)...Mar 61
5426 He Flew the Shrew
(16 1/2)...May 61
5436 Man or Mouse (18)...Jun 61

CANDID MICROPHONE

(Reissues)
5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61
5555 No. 5, Ser. 2 (11)...Mar 61
5556 No. 6, Ser. 2 (10 1/2)...Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York
(10)...May 61

COLOR FAVORITES

(Technicolor Reissues)
5604 Way of All Pests
(7 1/2)...Nov 60
5605 Four Wheels, No
Brakes (6 1/2)...Nov 60
5606 Skeleton Frolic (7 1/2)...Dec 60
5667 Babe Boogie (6)...Jan 61
5608 Pickled Puss (6 1/2)...Jan 61
5609 Christopher Crumpet's
Playmate (6 1/2)...Feb 61
5610 Swiss Tease (6)...Mar 61
5611 The Rise of Dutton
Lang (6 1/2)...Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2) May 61
5614 Topsy Turkey (6 1/2) Jun 61
5615 PUNCHY de Leon (6 1/2) Jul 61

FILM NOVELTIES

(Reissues)
5851 Canine Crimebusters
(10)...Oct 60
5852 Push Back the Edge
(10)...Dec 60
5853 Community Sings
No. 1, Ser. 13 (10)...Mar 61
5854 Yukon Canada (10)...Apr 61

LOOPY de LOOP

(Color Cartoons)
5702 Here Kiddie Kiddie
(6 1/2)...Dec 61
5703 Countdown Clown (6 1/2) Jan 61
5704 Hanny Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky
Day (6 1/2)...May 61
5707 Fee Fie Foes (6 1/2)...Jun 61
5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES

(Technicolor)
5754 Magoo Makes News (6)
(Both © and standard)...Dec 60
5755 Hotsy Footsyt (7)...Feb 61
5756 Magoo's Canine Mutiny
(Both © and standard)...Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)...Jul 61

SPECIAL COLOR FEATURETTES

5441 Wonderful Hong Kong
(19 1/2)...Jan 61
5442 Splendors of Paris
(19)...May 61
5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)
4160 King of the Congo...Jun 60
5120 Son of Geronimo...Nov 60
5140 The Great Adventures of
Captain Kidd...Mar 61

STOOGIE COMEDIES

(Reissues)
5401 Income Tax Sappy
(16 1/2)...Sep 60
5402 Pardon My Backfire
(16)...Oct 60
5403 Musty Musketeers (16) Nov 60
5404 Pals and Gals (16)...Jan 61
5405 Knutsy Knights
(17 1/2)...Feb 61
5406 Shot in the Frontier
(16)...Apr 61
5407 Scotchd in Scotland
(15 1/2)...May 61
5408 Fling in the Ring
(16)...Jul 61

THRILLS OF MUSIC

(Reissues)
5951 Ray Anthony & His
Orchestra (10 1/2)...Oct 60
5952 Shorty Sherlock & His
Orchestra (8 1/2)...Dec 60
5953 Skitch Henderson & His
Orchestra (10)...Feb 61
5954 Boyd Raeburn & His
Orchestra (11)...May 61
5801 Rassin' Champs (10) Dec 60
5802 Hip Shooters (9 1/2)...Feb 61
5803 Water-Sports Champs
(10)...Apr 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REPRINTS
(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerry
W261 Pet Peeve (7)...Sep 60
W262 Mice Follies (7)...Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling
(7)...Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling
(7)...Sep 60
W272 Mouse for Sale (7)...Sep 60
W273 Cat Fishin' (8)...Sep 60
W274 Part Time Pal (8)...Sep 60
W275 Cat Concerto (7)...Sep 60
W276 Dr. Jekyll and Mr.
Mouse (7)...Sep 60
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS
Herman and Katnip
S20-1 Rail Rodents (7)...Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for
Two (7)...Sep 60
S20-4 Mouse Trapeze (7)...Sep 60
Novelties
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or
Butts (6)...Sep 60
S20-7 Candy Cabaret (7)...Sep 60
S20-8 The Oily Bird (7)...Sep 60

COLOR SPECIALS

(2 Reels)
B20-1 Carnival in Quebec
(16)...Sep 60
B20-2 Boats a-Poppin' (18)
(Anamorphic)...Sep 60
B20-3 Lifeline to Hong Kong
(17) Anamorphic...Apr 61

MODERN MADCAPS

(Technicolor)
M20-1 Galaxia (7)...Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustache
(6)...Jan 61
M20-5 The Kid From Mars
(6)...Mar 61
M20-6 The Mighty Termite
(6)...Jun 61

NOVELTOON

(Technicolor)
P20-1 Northern Mites (6)...Nov 60
P20-2 Miceniks (6)...Dec 60
P20-3 The Lion's Busy (6)...Mar 61
P20-4 Goodie the Gremlin
(6)...Apr 61
P20-5 Alvin's Solo Flight (7)...Apr 61
P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)
D20-1 Kings of the Keys
(9)...Sep 60
D20-2 Big "A" (9)...Sep 60
D20-3 A Sport Is Born
(10)...Nov 60
D20-4 Ten Pin Tour (9)...Apr 61
D20-5 Speedway (10)...May 61

THE CAT

(Color Cartoons)
C20-1 Top Cat (8)...Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel
(12 1/2)...Jul 61
T20-1 Porpoise Posse (10)...Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES

(Color)
7101 Australian Water Sports
(9)...Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday
(9)...Mar 61
7103 Adventure in Rhythm
(9)...Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore
& Malaya (10)...Jun 61

SPECIALS

7054 Tiger in the Tea (10)
C'Scope, De Luxe color...Jul 60
7055 Call of the Holy Lan
(19) 2D (B&W)...Nov 60
TERRYTOON 2-1's
All Ratios-Color
5121 The Mysterious Package
(6)...Jan 61
5122 Cat Alarm (6)...Feb 61
5123 Drum Roll (7)...Mar 61
5124 Railroaded to Fame
(7)...May 61
5125 The First Fast Mail
(6)...May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)
5101 Night Life in Tokyo
(6)...Feb 61
5102 So-Sorry, Pussy Cat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware
(6)...Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
(9)...Nov 60
4172 The Lion City (9)...Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) ©...Mar 61
4176 Puerto Rican Playland
(8)...Apr 61

WALTER LANTZ CARTOONS

(Technicolor...Can be projected in
the Anamorphic process, 2.35-1)
(All run between 6 and 7 min.)
4111 Southern Fried Hospitality
(Woody Woodpecker)...Nov 60
4112 Fowled Up Falcon
(Woody Woodpecker)...Dec 60
4113 Poop Deck Pirate
(Woody Woodpecker)...Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggknapper...Feb 61
4116 The Bird Who Came to
Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody
Woodpecker)...Mar 61
4118 Papoose on the Loose...Apr 61
4119 Clash and Carry...Apr 61

WALTER LANTZ REISSUES

(Color Cartunes...Can be projected
in the Anamorphic process, 2.35-1)
4131 Helter Shelter (6)...Nov 60
4132 Witch Crafty (6)...Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)...Feb 61
4135 Squareshootin' Square
(6)...Mar 61
4136 Bronco Busters (6)...Apr 61

SPECIAL

4104 Football Highlights of
1960 (10)...Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS

BLUE RIBBON HIT PARADE

(Technicolor Reissues-min.)
8301 Room and Bird...Sep 60
8302 Crooked Quack...Oct 60
8303 His Hare-raising ale Oct 60
8304 Gift Wrapped...Dec 60
8305 Little Beau Pepp...Dec 60
8306 Tweet Tweet Telly Jan 61
8307 Bunny Hugged...Jan 61
8308 Wearing of th'Grin...Feb 61
8309 Beep Deep...Mar 61
8310 Rabbit Fire...Apr 61
8311 Feed the Kitty...Apr 61
8312 The Lion's Y...May 61
8313 Thumb Fun...Jun 61
8314 Corn Plasti...Jul 61
8315 Kiddin' the litty...Aug 61
8316 Ballot Box...Aug 61

BUGS BU-Y SPECIALS

(Technicolor-7 min.)
8721 From H. to Heir...Sep 60
8722 Lighter Jan Hare...Dec 60
8723 The Atinable Snow
Rabbit...May 61
8724 Comprid Hare...Jul 61

MELODIES

ONEY TOONS

(Technicolor-7 min.)
8701 The Dixie Fryer...Sep 60
8702 Hong Casualty...Oct 60
8703 Tr for Tat...Oct 60
8704 Gone People...Nov 60
8705 Wh Note...Dec 60
8706 in 'n Short...Jan 61
8707 Hoppy Daze...Feb 61
8708 Mouse on 57th St...Feb 61
8709 Strangled Eggs...Mar 61
8710 Birds of a Father...Apr 61
8711 D'Fightin' Ones...Apr 61
8712 Lickety-Splat...Jun 61
8714 A Sent of the
Matterhorn...Jun 61
8715 Rebel Without Claws...Jul 61
8716 The Pied Piper of
Guadalupe...Aug 61

WORLD-WIDE ADVENTURE

SPECIALS

(Color Reissues)
(Two Reel)
8001 Enchanted Is. (20)...Oct 60
8002 The Man From New
Orleans (20)...Mar 61
8003 Winter Wonders (18)...Jul 61
(One Reel)
8501 Riviera Days (10)...Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies
(10)...Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Froics (9)...Jun 61
8506 Hawaiian Sports (9)...Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

'Dondi' Should Demand Prime Playing Time

My wife and I agree that "Dondi" from Allied Artists is one of the finest pictures that we have played this year. It is a wonderful family picture and has an unusual amount of comedy. It should demand prime playing time. We have been told by our patrons that they would like to see it again. Our patrons are looking for good pictures, and this is the best.

S. R. HOLMAN

Lake Theatre
Buffalo, Minn.

BUENA VISTA

Swiss Family Robinson (BV)—John Mills, Dorothy McGuire, James MacArthur. One of the finest family pictures ever shown, enjoyed by old and young. We beg and need more of these. It received praises from everybody. The long run in a neighboring first run months ago really cut attendance. The terms on BV are getting so out of reason we can't afford to play them any more. Played Thurs., Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1, 029.

COLUMBIA

I Aim at the Stars (Col)—Curt Jurgens, Victoria Shaw, Herbert Lom. Fair picture, but lost money. No draw whatsoever. Played Wed., Thurs. Weather: Okay.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Wackiest Ship in the Army, **The** (Col)—Jack Lemmon, Ricky Nelson, Chips Rafferty. Very entertaining comedy. By all means play it. Won't tear the walls down with customers, but better than average. Played Wed through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

METRO-GOLDWYN-MAYER

Gorgo (MGM)—Bill Travers, Vincent Winter, William Sylvester. Some of the special effects in this are very good and it's a good show as a whole. Business as good. Wish there were less of these though—we've been getting them by the dozens lately. Very color. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Key Witness (MGM)—Jeffrey Hunter, Pat Crowley, Dennis Hopper. This is nothing big, did average business. It's in black and white Scope and has plenty of suspense and action to please moviegoers who like this type. Played Thurs., Fri. Weather: Good.—B. L. Brown Jr., Arcade Theatre, Sandersville, Ga. Pop. 1,242.

Time Machine (The) (MGM)—Rod Taylor, Yvette Mimieux, Alan Young. One of the very best in its class. An exceptionally well-made film that was rather spoiled by the "Morlock" sequences. Pity. It should thrill you and old alike. Played Sun. through Tues. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nakana, N. Rhodesia, Africa. Pop. 13,000.

PARAMOUNT

Rot Race, The (Para)—Tony Curtis, Debbie Reynolds, Jack Oakie. An okay picture, but it did not do as well as one of Debbie's here. Played with "In the Wake of a Stranger," also from Para. Played Wed. through Sat.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Savage Innocents, **The** (Para)—Anthony Quinn, Yoko Tani. Here is one that is different (a little raw) and I must say good acting by all. I used it on the Thurs., Fri., Sat. change. With the local ball games in full swing, you can't tell what a picture like this will do. As well worth a good date, particularly for Sat.—Leon Kidwell, Majestic Theatre, Allen, Okla. Pop. 1,115.

Visit to a Small Planet (Para)—Jerry Lewis, Joan Blackman, Fred Clark. This was not up to par with Jerry's earlier pictures, but he brings them in and that's what counts. Although I think that instead of improving his pictures, he seems to be sparing expenses terribly.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

20TH-FOX

Dog of Flanders, A (20th-Fox)—David Add, Theodore Bikel, Donald Crisp. It's old but it's good. Please tell 'em it's not a war picture. One of these beautiful, wonderful family pictures every movie critic and club woman is calling for. We sold more concessions at "Butterfield 8" than the gross of this. Ouch! Played Fri., Sat.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Flaming Star (20th-Fox)—Elvis Presley, Barbara Eden, Dolores Del Rio. Didn't do what past Elvis Presleys have done for me, but for acting I thought

this was one of his best. Very little singing. Played Sun., Mon. Weather: Warm and cloudy.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Goddess of Love (20th-Fox)—Belinda Lee, Jacques Sernas. Poorly dubbed Italian spectacle. It's only 68 min. (at least, that was the length here), and if you are really desperately in need of a filler play it; otherwise, leave it in the can.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Wizard of Baghdad, The (20th-Fox)—Dick Shawn, Diane Baker, Barry Coe. Cannot make these producers out. They spend money on films like these, knowing well that they will appeal only to the young in heart. And they say TV is killing them. Still, I suppose they think they have enough drive-ins in the U. S. A. to recoup their outlay. Me? I would not invest a cent in this type of production. Played Sun. through Tues.—Dave S. Klein, Astra Theatre, Kitwe/Nakana, N. Rhodesia, Africa. Pop. 13,000.

UNITED ARTISTS

Misfits, The (UA)—Clark Gable, Marilyn Monroe, Montgomery Clift. Thanks, UA, for letting us play it while it was new, as it was a moneymaker here. A so-so picture, but they came to see Gable's last movie and with UA's fairness in letting the small towns play the big ones, it works for successful boxoffice. Played Sun., Mon., Tues. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Studs Lonigan (UA)—Christopher Knight, Frank Gorshin, Venetia Stevenson. Why did they make it? Played Wed. only.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

UNIVERSAL-INTERNATIONAL

Seven Ways From Sundown (U-I)—Audie Murphy, Barry Sullivan, Venetia Stevenson. A good western in color that everyone enjoyed. Played as part of a double bill. TV has just about killed our western pictures unless they are outstanding—after all, why pay to see one when you have them beamed at you all day over TV? Played Fri., Sat. Weather: Clear.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Tombay and the Champ (U-I)—Candy Moore, Ben Johnson, Jessie White. A fine, heartwarming family film. But where are your families and 4-H club members? Ben Johnson did a fine job on this. Played to 'way below average both nights. Played Sun., Mon. Weather: Fair and warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

WARNER BROS.

Portrait of a Mobster (WB)—Vic Morrow, Leslie Parrish, Peter Breck. Do yourself a favor and cross this off, but fast. Sorriest weekend in months. Played Fri., Sat., Sun.—Paul Gamache, Bellevue Theatre, St. Albans, Vt. Pop. 8,600.

Sins of Rachel Code, The (WB)—Angie Dickinson, Peter Finch, Roger Moore. Didn't personally see this, but receipts were very low, so that means something must have been missing. I do like Angie Dickinson, though. Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Sundowners, The (WB)—Deborah Kerr, Robert Mitchum, Peter Ustinov. A very different but entertaining picture that let us down at the boxoffice. Saturday night we played opposite a wedding (here everybody and their dogs go to that), Sunday a big church feast and dance, so we can't blame the picture. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

White Warrior (WB)—Steve Reeves, Georgia Moll, Renato Baldini. Should have done well, but it didn't. Steve Reeves, color, action—what more do they want? Played Fri., Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

MISCELLANEOUS

Public Pigeon No. One (RKO—reissued through Realart)—Red Skelton, Vivian Blaine, Janet Blair. Yep, it's on TV, but you see it on the big screen in color and uncut at our theatre. Made money on it, doubled with "This Happy Feeling" from U-I. Played Fri., Sat. Weather Fair.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Only Word Is 'Great'

"Gone With the Wind" is truly a great picture with a great cast. Wherever this is played I'm certain it will do excellent business. We played for one week and the poorest day we had was the last. Let's all hope this GREAT picture never reaches the TV screen. I personally believe it will always be a big money-maker.

B. L. BROWN JR.

Arcade Theatre,
Sandersville, Ga.

Write—

YOUR REPORT OF THE PICTURE YOU
HAVE JUST PLAYED FOR THE
GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

Comment

Days of Week Played.....

Weather

Title..... Company.....

Comment

Days of Week Played.....

Weather

Title..... Company.....

Comment

Days of Week Played.....

Weather

Title..... Company.....

Comment

Days of Week Played.....

Weather

Exhibitor

Theatre..... Population.....

City..... State.....

BOXOFFICE BookinGuide :: Aug. 14, 1961

Symbol © denotes color; © CinemaScope; V Vistavision; S Superscope; N Naturama; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

Magic Boy

F Ratio: Cartoon Feature
1.85-1

MGM (107)

83 Minutes

Rel. Aug. '61

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One of the most enchanting and entertaining cartoon features of recent years, this Japanese-made animated film, produced by the Toei Co., is technically superb and the equal of any produced in the U. S. MGM is teaming this with the live-action "The Secret of Monte Cristo" but many moviegoers, especially the younger fry, will prefer this engaging frolic dealing with a courageous and resourceful boy who wants to learn magic so he can dispose of an evil sorceress. Except for the narration and the dialog soundtrack being changed to English, no attempt was made to Americanize the Japanese characters—a wise decision which gives the characters and backgrounds a more fascinating "never-land" quality. The small boy is delightfully natural, his lovely sister and the nobleman who rescues her furnish a slight romantic element, but in a delicate fashion, and there is a brash little girl who annoys the two fussy bandits who capture her and who is a veritable scene-stealer. Of course, the animals, including a bear cub, some chirpy monkeys and squirrels and a shy little fawn with a tinkling neck bell are as cute as any cartoon characters ever drawn. The evil princess is a magnificently wicked creation. While made for children of the Orient, this is ideal fare for the youngsters of America and it's imaginative enough to interest most adults. The color—listed as Magicolor—is excellent.

Scream of Fear

F Ratio: Mystery Drama
1.85-1

Columbia (605)

81 Minutes

Rel. Sept. '61

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British suspense yarns have established themselves in the past as usually satisfactory and often top movie fare with American audiences and this Hammer Production should prove as profitable as its predecessors. The screenplay, written by Jimmy Sangster, who doubled as producer, is a first-rate whodunit story replete with intrigue, murder and eerie backgrounds contemporarily set in the South of France. There are no strong marquee names, but those of topliners Susan Strasberg and Ann Todd are fairly well recognized and should provide exploitation value. Both perform admirably, as do other cast members, most notably costar Ronald Lewis in a role that runs the gamut from "Good guy" to black villain. A distraction for avid mystery devotees may be the offering's slow-paced start but the climax is well worth the sometimes painful wait and there will be few patrons who will feel let down once the climactic action gets rolling. There's a neat double ending that suggests theatremen booking the film use the "Customers will not be seated during final scenes" gimmick to further attract potential ticket-buyers. Seth Holt handled directorial chores with a fine Hitchcockian hand.

Susan Strasberg, Ronald Lewis, Ann Todd, Christopher Lee, John Serret, Leonard Sachs, Anne Blake.

Pit and the Pendulum

F Ratio: Horror Drama
2.55-1

American-Int'l (609)

85 Minutes

Rel. Aug. '61

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17.

The classic shocker of Edgar Allan Poe is the basis for this expertly produced production which is a visual version equally, if not more, hair-raising than the printed words of that American master of horror stories. Richard Matheson's screenplay deviates somewhat from the original but that is unimportant, even though it has a "Diabolique" ending which Poe did not include. Roger Corman, who previously produced and directed AIP's "House of Usher," again has absorbed the Poe mood and translated it to the screen, with the result that "Pit and the Pendulum" should do bigger business than the highly successful "House of Usher." Vincent Price turns in a fine performance as the mentally ill Spanish nobleman and he is supported by a fine cast consisting of John Kerr, Barbara Steele, Luana Anders and Anthony Carbone. Of special interest are the massive and colorful sets and the torture chambers of the 16th Century castle. Excellent color adds to the suspenseful story. A greenish effect in the flashbacks provides an extraordinarily eerie atmosphere. Perhaps the only fault lies in the effort to retain the Poe dialog which, to some 20th Century ears, might sound a trifle stilted.

Vincent Price, John Kerr, Barbara Steele, Luana Anders, Anthony Carbone, Patrick Westwood, Lynne Bernay.

The Cat Burglar

F Ratio: Action Drama
1.85-1

United Artists (6121)

65 Minutes

Rel. Aug. '61

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Gene Corman, brother of Roger Corman, and in his own right a promising productional talent among the so-called U. S. industry's "new wave," pays entertaining attention here to several intriguing themes—petty thievery and recovery of vital defense secrets. Jack Hogan is cast as a cat burglar seemingly content to dawdle along in the precarious occupation of stealing from empty apartments. He eventually learns that man simply can't drift an entire lifetime, without encountering some feeling of attachment, in this instance for June Kenney, whose apartment he ransacks. He takes a briefcase belonging to Miss Kenney's opportunistic boyfriend, John Baer, containing top government secret formula available for sale to unfriendly foreign powers. Gregg Palmer and Will J. White are Baer's partners in crime and proceed stealthily, using the girl, to wrest control of said secrets from the pawnbroker "fence," to whom nonchalant Hogan has sold the briefcase. Eventually, Hogan finds he must thrust his back against a wall and fight—for the honor of newly discovered love as well as American ideals. He goes down to his death, happy in the knowledge that he has sacrificed himself for the girl. William N. Witney directed competently indeed.

Jack Hogan, June Kenney, John Baer, Gregg Palmer, Will J. White, Gene Roth.

After Mein Kampf

A Ratio: Semidocumentary
1.85-1

Brenner Associates

74 Minutes

Rel. Aug. '61

Coming on the heels of Columbia's "Mein Kampf" and other pictures dealing with Hitler's rise to power just before World War II and the Nazi atrocities during that great conflict, this Joseph Brenner production, written and directed by Ralph Porter can capitalize on the increasing interest in Hitler and World War II by teenage moviegoers too young to have lived through it. However, two startling re-enacted scenes, the attack on a German maiden by a Nazi soldier and the Dachau experiments, in which brothel girls were used to revive frozen prisoners-of-war, are too shocking for the youngsters and make this adult fare. By the same token, these scenes can be exploited in the downtown key city houses. Unlike the two-hour "Mein Kampf," this picture is brief enough to act as a supporting feature in many spots. Opening with a montage of newspaper headlines and magazine articles that query if Hitler is still alive and that he may yet be brought to trial as Adolf Eichmann has been, the picture goes into some documentary footage of scenes of Hitler's boyhood interspersed with several excellently staged sequences of him as a young man in pre-World War II Germany—no actor is credited but the facial likeness is first rate. The narration by Jonathan Farwell is clear and concise.

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Rebellion in Cuba

F Ratio: Documentary Drama
1.85-1

International Film Distributors

80 Minutes

Rel. J-Y '61

f A

The continuing news headlines about Castro's domination of Cuba will enable exhibitors in downtown key city houses to capitalize on the sensational, exploitable angle in this Albert C. Gannaway production, reportedly filmed "inside Castro's Cuba and smuggled out of that country at the risk of death." Obviously made on actual locations on the Island of Pines with many local actors, the picture does have a realistic documentary quality, even though it purports to describe a forthcoming revolt against the Castro regime in 1962. The only familiar screen name is Lon Chaney, who plays a chivato (informant) selling information to both the rebels and the Communist hierarchy, in his familiar, dim-witted style. However, fight fans will recognize Jake LaMotta, the old-time boxer, as one of the rebel leaders. Gannaway, who also directed from a makeshift screenplay by Frank Graves and Mark Hanna, is unable to create much sympathy for the various rebels, heroic as they are, while the Cuban prison commandant and Castro forces are pictured as bestial and vicious (incidentally, none of the latter is bearded). Unfortunately, during the many shooting affrays it is often difficult to differentiate between the opposing forces.

Lon Chaney, Jorge Rodriguez, Jake LaMotta, Bill Fletcher, Sonia Marrero, Dan Gould, Barbara Lea.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, packet-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY:

"Scream of Fear" (Col)

Susan Strasberg, confined to a wheelchair, arrives in France to visit her father, whom she hasn't seen for ten years. She is made welcome by her stepmother, Ann Todd, the family chauffeur, Ronald Lewis, and her father's doctor, Christopher Lee. Susan soon is thrown into a panic when, told her father is away on business, she sees his dead body staring at her—first from the summerhouse, then in her bedroom. Lewis offers to help her solve the mystery, believing with her that Ann and the doctor are plotting to drive her insane so Ann will inherit her husband's vast wealth. They discover the body and are on the way to the police when they encounter Ann on the roadside. Lewis leaves Susan in the car which rolls into the sea below. It is discovered that Lewis and Ann were in cahoots against Susan, and when police disclose that her body was not found in the car, the shocking truth is at last revealed.

EXPLOITTIPS:

Advertise that patrons will not be seated during final scenes of this shocking suspense drama. Tout Susan Strasberg and Ann Todd as stars. Give free ducats to persons who can best imitate the "scream of fear" heard in the movie.

CATCHLINES:

You'll Be Stunned by This Strange, Shocking Story of Love and Intrigue! Why Did She Scream—and Scream—and Scream With Fear?

THE STORY:

"Magic Boy" (MGM)

Many years ago in the mountain district of Japan, a small boy lives peacefully with his sister and his many animal friends until an eagle, a playmate of a legendary evil princess, swoops down and captures the boy's pet fawn. All the animals unite and manage to save the fawn but the boy, learning that only magic can destroy the evil princess, leaves home and seeks out the old man of the mountains who can teach him magic. The years pass and the animal friends wait patiently for the boy's return during which time the princess enlarges her scope of evil. Her bandits roam the countryside and the villagers plead with a handsome Lord to save them. When the boy returns with his magic all learned, he unites with the Lord, as well as his loyal animals, and a furious battle ensues in which the evil princess is destroyed forever by the magic powers of good.

EXPLOITTIPS:

Decorate the theatre lobby with balloons or Oriental decorations. Hold a contest for a youthful magician (boy or girl) who can perform simple magic tricks from the stage or in the lobby. Novelty or toy shops might cooperate with window displays or amateur magic sets.

CATCHLINES:

Amazing—Astounding! A Thousand Sights to Delight and Excite Everyone . . . He Shoots Witches With Shooting Stars—No Feat Is Too Impossible for This Boy of Boys . . . He'd Leap Upon the Wind and Hitch a Ride.

THE STORY:

"The Cat Burglar" (UA)

Small-time cat burglar Jack Hogan would rather earn a precarious living as a ransacker of empty apartments than at honest labor. In course of events, he's surprised by return of an apartment's tenant, June Kenney. He hides until she's in the shower, quickly grabs her purse and a briefcase and exits. She notices the theft and calls boyfriend John Baer, who tells her the briefcase contains important papers (which turn out to be a formula vital to defense and stolen for sale to a hostile power). Baer's partners Gregg Palmer and Will J. White give him a matter of days to recover the papers. In a showdown, Palmer and White shoot Baer, and Jack kills White, but is himself wounded critically as they maneuver through dark interiors and onto the catwalks. Thinking now only of June, Hogan waits until Palmer is close, in a final effort, feints Palmer off balance to his death. Hogan dies knowing he has sacrificed his life for June. She leaves with the vital papers for government sources.

EXPLOITTIPS:

This ties in with topical headlines—of cat burglary and stolen defense documents. Get law enforcement agency assist in setting up lobby displays pegged to such themes.

CATCHLINES:

They Called Him Petty Thief, But He Died for a Girl's Love . . . Thrills in the Trackdown of Vital Defense Secrets . . . He Waited for the Girl He Knew Would Come.

THE STORY:

"Rebellion in Cuba" (Int'l)

In January 1962, a three-man rebel crew of anti-Communist liberation men, followed by a mute teenager, advanced cautiously to photograph the power and communications plant at the Isle of Pines, Cuba. There and other rebel volunteers hope to prevent the use of the Isle of Pines as an arsenal and operating base for the invasion of Central and South America. Meanwhile, Lon Chaney, a despised political informer, points out the rebels to the prison commandante. With Sonia Marrero acting as a decoy, the rebels get past the main gate, but later they are captured and sentenced to be executed. In the nick of time, the commandante's rifle squad is shot down by more rebels and they and other political prisoners destroy the vicious prison official.

EXPLOITTIPS:

The title and use of blowups of recent newspaper headlines about Castro and his Cuban forces will attract attention from passersby. Lon Chaney was the star of many Universal horror films. Jake LaMotta will be remembered, too.

CATCHLINES:

Filmed in Castro's Cuba and Smuggled Out of That Country at Great Risk . . . The Flaming Story of the Struggle for Liberty That Leads Brave Men and Women to Risk Their Lives Against Intolerable Odds . . . Freedom Fighters Struggle to Liberate People Oppressed by a Tyrannical Dictator.

THE STORY:

"Pit and the Pendulum" (AIP)

John Kerr goes to Vincent Price's castle in Spain upon learning of the death of his sister, Barbara Steele, Price's wife. Kerr is not satisfied with the story of the cause of death, but he learns from Luana Anders, Price's sister, that her brother had been affected by something he had seen when a little boy when he had stolen into the castle's torture chamber, which had been used during the Inquisition, and had seen his father kill his mother and uncle for infidelity. Kerr is convinced that the doctor, Anthony Carbone, had diagnosed her death properly, but as he continues his probing, the mystery gradually unfolds and it becomes apparent that Price has killed his wife. When Price learns of Kerr's discovery, he straps him under a swinging blade after killing the doctor and his own wife who had not really died, but had been carrying on with the doctor. Kerr, at last, is rescued.

EXPLOITTIPS:

Use every horror gimmick that has been used successfully in the past, but cash in on the name of Edgar Allan Poe. Play it up as more intriguing than "House of Usher. A cardboard medieval axe, swinging back and forth in lobby or foyer, would be an attention-getter.

CATCHLINES:

Edgar Allan Poe's Greatest Shocker Becomes a Greater Shocker on the Screen . . . What Strange Things Were Going On in that Spanish Castle? . . . How Did She Die—Or Did She? . . . A Classic of Literature Becomes a Classic of the Screen.

THE STORY:

"After Mein Kampf" (Brenner)

Beginning with Adolf Hitler's boyhood in pre-World War I Germany, this semi-documentary traces his disappointments to himself and his country. It shows him during the Hindenberg era, then the Reichstag fire and the internal Nazi Party purges, including the murders of Roehm and Dolfuss. The invasion of Austria, Czechoslovakia, Holland, France and Belgium are briefly shown, then the war with Russia. In addition to a few shots of the notorious extermination camp in Lublin, Poland, a rape of a farm maiden by a Wehrmacht foot soldier and an experiment at Dachau whereby brothel girls are carefully selected to attempt to revive frozen prisoners-of-war by the warmth of their bodies are shown.

EXPLOITTIPS:

The best possible selling angle, outside of the title, is to play up the rape of a simple German farm girl and the freeze experiments in Dachau to attract passersby in downtown metropolitan centers. Bookstores might cooperate with window displays of the original book, "Mein Kampf."

CATCHLINES:

The Startling Tale of Hitler's Rise to Power, the Methods He Used to Build the Nazi Machine and the Subsequent Atrocities He Perpetrated Against Humanity . . . This Should Be Seen By All to Remind Them That It Must Not Happen Again.

RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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HELP WANTED

SALESMAN WANTED: Profitable, exclusive territory available for selling co-operative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

MANAGERS WANTED: Two openings for alert, aggressive, experienced men able to handle own advertising, exploitation. Small towns, metropolitan areas. Excellent opportunity. Write, giving complete resume, salary. Replies held strictly confidential. Stanley Warner, Pittsburgh. Box-office, 9335.

Wanted: Live wire managers . . . if you don't want to work don't apply. Opportunity to grow with America's fastest growing theatre circuit. Crim and Hargrove Theatres, 412 1/2 So. Harwood, Dallas, Texas. P.O. Box 223.

WANTED: Theatre manager for first run theatre, city, 100,000. Must have newspaper and exploitation experience. Give three references and complete background first letter. Boxoffice 9341.

Wanted: Experienced, aggressive manager for DeLuxe first-run situation. Many benefits, including retirement plan. All replies will be held in strictest of confidence. Write Walter Reade, Inc., Deal Road, Oakhurst, N.J.

POSITIONS WANTED

Manager, presently employed as Division Manager for conventional and drive-in theatres in large city, mid-states. Box-office, 9331.

Manager: Experienced, conventional or drive-in. Exploitation minded. References. B. L. Haley, 4215 A 35th St., Lubbock, Texas.

Huband-wife team to manage, operate or lease small out or indoor theatre. Preferable Southern California. Boxoffice 9337.

Projectionist: Over 15 years in theatre. Complete sound and repair. Go anywhere. Write to 902 E. North Street, Staunton, Illinois.

Wanted: Manager position, age 46, experience all phases of operation. Hard top or drive-in. Now working, theatre closing Sept. 1, 1961. Available then. Want year round job. Write Boxoffice 9338.

Manager: 15 years experience, exploitation, maintenance. Conventional-drive-in. Excellent reference. Boxoffice 9336.

Projectionist, thoroughly experienced, desires permanent position anywhere. Can do maintenance. R. H. Wallace, 4909 McCart, Ft. Worth 15, Texas.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

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FIND HELP OR POSITION

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CHEAP AS DIRT—and much cleaner. Forest 75A H1 reflectors, \$49.50; Simplex or Strong 1KW arcs, \$49.50; Simplex magazines, \$4.95. Worth more in parts. S.O.S., 602 W. 52nd, New York 19.

Simplex E-7 Mechanisms, repaired, ready to use . . . guaranteed . . . will trade . . . bargains while they last. Lou Walters Projector Repair Service, 8140 Hunnicut Rd., Dallas 28, Texas.

Late model Brenkert projectors, RCA sound, Magnarcs, rectifiers, excellent; Super Snaplite widescreen lenses, Bausch & Lomb CinemaScope lenses, perfect. Complete booth plus nearly new widescreen, \$1500. 350 upholstered chairs, good. Curtain, rheostat, track, controls. Operating week-ends, wish to convert. Will deal. Robert Brown, Arcade Theatre, Leslie, Michigan. Phone JU 9-4841.

Bolex H-16 movie camera with zoom lens, like new, \$400. Rhodes, Box 3386, Savannah, Georgia.

GENERAL EQUIPMENT—NEW

DURABLE MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4"-40¢; 8"-60¢; 10"-75¢; 12"-1.00; 14"-1.50; 16"-1.75; 17"-2.00; 24"-3.00. (10% discount 100 letters or more over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

DRIVE-IN THEATRE EQUIPMENT

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Missouri.

EQUIPMENT REPAIR SERVICE

Repair Broken Reflectors with guaranteed Gatorhide! Amazing substance outlasts silvering! \$2.95 postpaid from Gatorhide, Box 71, Joplin, Mo.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

BACK TO SCHOOL—Writing pads 4c each, Pencils, \$2.50 gross, Comic books, Imprinted book covers, Catalogue. Hecht Mfg., 184 W. Merrick Road, Merrick, N. Y.

THEATRES FOR SALE OR LEASE

For Rent: Nite Club Theatre, deluxe complete. A. B. Coleman, 401 Park Avenue, Columbia, Missouri.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

For Sale: Central San Joaquin Valley near air base. 700 seat house doing good business, priced below value. Contact A. D. Ruff, P.O. Box 426, Huron, California. Phone WH 5-2125.

For Sale: 532-car drive-in theatre, county seat, nearest competition 23 miles. Retiring, full particulars on request. Twenty-five thousand down required. Sunset Theatre, Lapeer, Michigan.

For Sale: 200-car drive-in theatre located in central Florida. Population 8,500, nearest competition 25 miles. Good equipment, CinemaScope, Ballantyne sound. Room to expand, a money maker. \$27,000. Contact A. W. Durham, P.O. Box 86, Arcadia, Florida. WA 8-5199 or WA 9-4255.

West Texas money maker, 350 seats, good equipment, building with Penthouse. Fine cotton crop every year, new oil field. Best season coming. Mexican, American product. Fine place to re-locate, Chillicothe, Texas. Bargain. Send answers to Boxoffice, 9334.

For Sale: Four hundred seat theatre, county seat, Central Indiana. Sacrifice, wish to retire, will finance. P. O. Box 237, Flora, Indiana or Flora Theatre phone.

678 seat theatre in Northwestern Colorado including real estate and all equipment, living quarters, and two sub-rentals. Good hunting and fishing area. Reasonable down payment and terms to good operator. Boxoffice 9339.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238

We want indoor art theatre possibilities and drive-ins to lease or buy in metropolitan areas of 75,000 population or above. If you have problem theatres we will make them make money. Locations in Southwest preferred. Contact C. A. Ingram, Crim & Hartgrove Theatres, 412 South Harwood, Dallas, Texas. RI 8-0209.

Wanted to buy or lease drive-in theatres in Ohio. 500 car capacity or larger. Send details in first letter for quick deal. Boxoffice 9340.

THEATRE SEATING

Good used late model chairs available. rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

Theatre Exhibitors: Are you going to remodel? We can save you money. We can rebuild your own chairs or we can supply you with many thousands of late type chairs, the most durable and comfortable chairs that can be made today. Contact us before buying. Nick Diack, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N.Y. LA 8-3696.

3,369 Bodiform, International, Plywood chairs. Lone Star Seating, Box 1734, Dallas.

BUSINESS OPPORTUNITIES

BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warms, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

Handy Subscription Order Form

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☐ Remittance Enclosed ☐ Send Invoice

THEATRE

STREET ADDRESS

TOWN STATE

NAME POSITION

Have you ever noticed . . .

that the most influential, the most powerful newspapers, are those which carry the most classified advertising?

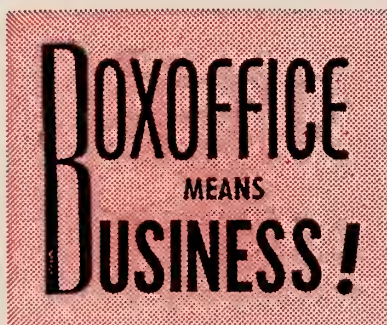
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Greatest results require genuinely greatest READERSHIP. Classified advertising—which produces definite, direct results (or just nothing)—is THE ACID TEST, 52 WEEKS PER ANNUM!

Far, far ahead . . .

for the entire U.S.A., its Territories and Canada, BOXOFFICE has 69.09% MORE net paid subscribers than the Number 2 film trade paper, and 109.74% MORE than the Number 3 paper.



AUGUST 21, 1961

Box Office

The Pulse of the Motion Picture Industry

Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.
21



Manager Bernie Hickey (seated), of the Fulton Theatre, Pittsburgh, is shown meeting with Ray Hoffman, director of the Pittsburgh Press Boys and Girls Club, to plan a theatre party for youngsters in that city. Now in its 32nd year, the club serves as a big booster for movies, with both theatres and the newspaper benefitting from the cooperative effort . . . Story on Page 13.

**Sales Chiefs Declare
Small Theatres Vital
To Overall Grosses**

—Page 4

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NORTH CENTRAL EDITION

20th's **Marines** HAVE LANDED AND EVERY SITUATION IS GOING **Great Guns**

THESE ARE THE BOOMING INITIAL OPENINGS:

LOS ANGELES—The Showmen from 16 Fox
West Coast & Pacific Drive-In Theatres
Can Prove It!

**MEMPHIS, TENNESSEE & HATTIESBURG,
MISSISSIPPI**—The Showmen from
Paramount Gulf Theatres Can Prove It!

SALT LAKE CITY—The Showmen from
National Theatres Can Prove It!

VARIETY says:
“Could not be hitting
the market at a more
opportune peacetime
juncture—sure to
exert a favorable
influence on the
film’s boxoffice.”



20th
Century-Fox
presents
**“Marines,
Let’s Go!”**
CINEMASCOPE

STARRING
TOM DAVID TOM
TRYON HEDISON REESE ★ PRODUCED AND
WALSH TWIST SCREENPLAY BY
RAOUL JOHN COLOR BY
DELUXE



THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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Western Offices: Editorial and Film Advertising—6404 Hollywood Blvd., Hollywood 28, Calif. Ivan Spear, manager, Telephone HOLLYWOOD 5-1186. Equipment and Non-Film Advertising—672 S. Lafayette Park, Los Angeles, Calif. Bob Weinstein, manager. Telephone DUnkirk 8-2286.

London Office: Anthony Gruner, 1 Woodberry Way, Finchley, No. 12. Telephone HILLside 6733.

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Charlotte: Blanche Carr, 301 S. Church Cincinnati: Frances Hanford, UNiversity 1-7180.

Cleveland: W. Ward Marsh, Plain Dealer. Columbus: Fred Oestreich, 52½ W. North Broadway.

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San Francisco: Dolores Barusch, 25 Taylor St., ORdway 3-4813; Advertising: Jerry Nowell, 417 Market St., YUkon 2-9537.

Washington: Charles Hurley, 306 H. St. N. W.

In Canada

Montreal: Room 314, 625 Belmont St., Jules Larochelle.

St. John: 43 Waterloo, Sam Babb. Toronto: 2675 Bayview Ave. Willowdale, Ont. W. Gladish.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.

Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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AUGUST 21, 1961
Vol. 79 No. 18

IMPORTANT 'LITTLE FELLOWS'

FROM TIME TO TIME, the small theatre operators have contended that they are given scant consideration, let alone attention, by the major distributors; that film salesmen no longer call on them; that their business is not wanted; and that some sales executives have implied, if not actually stated, that they no longer have any value to the industry. Some of these charges have been made openly at exhibitor conventions; others have been privately made. They have not always been denied.

Perhaps, there have been a few periods through the course of the industry's cycles when a change brought about by the times and conditions caused attitudes toward the "little man" also to be changed. Perhaps, this could be attributed to a distributor's new policy as a result of those changes. Opportunistic tendencies also have had a part in how sellers regard their customers. But, be that as it may, the fact remains that interest in the small theatre operators is lessened or increased by the economic state of affairs. And, often, even the much-bigger-than-the-little-man can be "included out" when a new avenue of prosperity seems to have opened up.

That was the case back in 1928, when talking pictures began to click. These initial talkies were celluloid goldmines and, with only a few hundred able to play them turning in fabulous grosses, there came the prophecies that only 2,000 of the then 20,000-plus theatres would survive; that all the rest would pass out of existence, for they no longer would be needed. More recently, the advent of the blockbuster era, especially when the long-run roadshow policies began to look like the new phenomena that would fatten studio coffers, interest, again, was evidenced in nothing less than the big theatres in the big cities. But that phase also has passed.

Another factor minimizing the small theatre accounts has been the economy-minded financial wizard who saw only red figures in servicing them. In order to reduce distribution costs, this element concluded not only that there was no profit in these accounts but that they incurred irretrievable losses. We question whether that, actually, has ever been proved on an across-the-boards basis—when the total dollar volume of these small accounts was taken into consideration. But, even if it were absolutely true that bookings from this source resulted in a net distribution loss, it would serve as an investment that would be repaid many times over. For the value to the industry of these outposts of public contact and cultivators of movie patrons is inestimable.

Happily, the adverse attitude attributed by exhibitors to distributors appears to have been dissolved—or, at least, is on the wane. As in the

past, recognition is, once again, given to the fact that the small theatres, estimated at between 2,500 to 4,000, provide from 18 to 25 per cent of a company's potential customers, whose rentals comprise the profit and more. So, it is obvious, the distributors need the business of these "little fellows," who need the product they have to offer. Aside from the commercial aspects this entails, there is great public relations value in the consensus among sales executives that "no community, no matter how small, should be deprived of seeing quality pictures."

★ ★

Winning Formula

Those in the industry who think they will find greener fields in television, take note: The big money still is to be derived from saleable theatrical motion pictures. Viz: The huge gain in profits reported by Walt Disney Productions for the nine months ending July 1, 1961.

Three Disney releases, "Swiss Family Robinson," "The 101 Dalmatians," and "The Absent-Minded Professor," brought a combined increase of 643.3 per cent to the profit side of the Disney ledger over the corresponding period of last year. None of these pictures is a so-called epic; nor was any marketed as a roadshow at high price scales. But each is strong in entertainment values—and in family appeal. And the Disney trend is continuing with "The Parent Trap" scoring top grossing marks in the current quarter.

Make 'em good and sell 'em right still is a winning formula.

★ ★

Unusual Advertisement

Mrs. Esther L. Green, owner of the Fepco company of Omaha, Neb., is to be commended for the patriotic spirit which motivated her placement of an unusual advertisement in the August 7 issue of BOXOFFICE. We liked its message, as did the many exhibitors who wrote for copies on parchment which Mrs. Green offered. "American Respect for the Dignity of the Individual" is the title of the message by Dr. John W. Gardner, president of the Carnegie Corporation, and this Mrs. Green called a fundamental "which will stand as our nation's strongest bulwark against Communism." The message also will serve as an inspiration for quality in whatever field of work the individual may be engaged.

Ben Shlyen

'Small' Theatres Are Vital To Overall Film Grosses

By AL STEEN

NEW YORK—Small town theatres and part-time operations are highly important to the overall gross of a distributor and often can spell the difference between profit and loss on an attraction. That was the opinion of several general sales managers who were contacted for comments on assertions by some exhibitors and certain elements of distribution that the major companies preferred to sell only to theatres in large situations.

The consensus of the contacted sales managers was that every dollar counted and that, as one sales executive pointed out, "we don't care where the money comes from." He admitted that there were some marginal theatres from which only meager revenue was obtained but, nevertheless, it all added to the year's gross.

NO DEFINITION OF 'SMALL'

The definition and the number of "small" theatres are matters of conjecture and debate. They are considered by some as being theatres which pay \$25 down to \$12.50 in rental terms and may operate daily or only on weekends. The number, however, ranges from 2,500 to 4,000, depending upon who is doing the estimating.

H. H. "Hi" Martin, general sales manager of Universal, said the small theatre represented important revenue to his company and that some pictures did proportionately better in small towns than in larger communities. The degree of bigger business, of course, depended on the picture, itself, and the time of year it was presented, he said.

Glenn Norris, general sales manager of 20th Century-Fox, said his company had 13,000 accounts on its books as possibilities and that every theatre from the largest to the smallest was given personal attention and contacted.

"We try for complete coverage," he said, "and we don't like to overlook anybody."

Norris said the servicing of some of the smallest theatres was not necessarily "good economics," but every theatre had a right to book his pictures.

Charles Boasberg, sales chief of Warner Bros., said his company never had slighted any theatre and every outlet within reason would be serviced. He stated that Warners had "leaned over backwards" to keep every theatre open and that he wished he could sell to all of them.

FILMS TO ALL COMMUNITIES

Robert Mochrie, general sales manager of Metro-Goldwyn-Mayer, echoed the sentiments of the others and said that no community, no matter how small, should be deprived of seeing quality pictures.

From conservative estimates, it would appear that between 18 and 25 per cent of a company's potential customers were in the "small" category.

Rube Jackter, vice-president and general sales manager of Columbia Pictures, regards the small theatre as a vital contributor to the company's income. Often, he said, the small-house exhibitor will do

more to promote a picture than a circuit, partially because he has more time to do a good job. Jackter said he was careful to book the right picture for the small theatre. He said a house which catered to western and action fans was not likely to do business on a sophisticated, drawing room picture.

In checking the records on "The Bridge on the River Kwai," Jackter said it was found that the small town situations had provided approximately \$800,000 to the overall gross.

The smallest theatres are given every possible service by Paramount, said Jerry Pickman, vice-president and general sales manager. Pickman declared no theatre was too small to be given individual attention and, by giving the branches autonomy and authority, the smallest exhibitor doesn't even have to come into an exchange to do his booking and buying.

Paramount, Pickman said, gave small situations complete service contracts on yearly deals with a 20 per cent cancellation privilege on the total number of pictures.

Four Theatres Are Granted SBA Loans During June

WASHINGTON—The Small Business Administration approved loans to four motion picture theatres during June, the largest number in 18 months. The highest amount, a \$100,000 loan, was approved for the Hancock Drive-In Theatre, Hagerstown, Md., with the help of a local bank.

Other loans went to the Boone Theatre, an airdome in Albion, Neb., for \$25,000, with a local bank taking part; Maverick Industries, Inc., Eagle Pass, Texas, a direct loan of \$32,000 from SBA for a theatre; Teatro Isaresa, Santurce, P.R., a direct loan of \$95,000 from SBA.

Government loans to small firms reached a new high for June. SBA approved 921 business loans for \$48,255,000. During the first half of this year, SBA approved 3,068 loans for \$154,170,000.

Republic Approves Merger With America Corp.

LOS ANGELES—By vote of its directorate, Republic Corp. will acquire America Corp., a New York industrial holding company, and Republic stockholders will vote within three months on a proposed exchange of one share of the firm's common stock for three shares on America.

Republic president Victor M. Carter, in revealing the expansion move, said that the rate for the proposed acquisition is subject to further study. Republic now has about 2,500,000 shares of common stock outstanding, while America's totals approximately 3,183,000.

Carter would become board chairman of the combined firms, and America top-per Gordon K. Greenfield would become president of the surviving Republic Corp.

Para 6-Month Earnings Up Over 1960 Figure

NEW YORK—Paramount Pictures Corp. reports estimated consolidated earnings of \$4,420,000, or \$2.62 per share, for the first six months of 1961 and, in addition, an investment profit realized in the amount of \$422,000, or 25 cents per share, for a total income of \$4,842,000, or \$2.87 a share on the 1,684,000 shares outstanding on July 1, 1961.

This compares with earnings of \$3,732,000, or \$2.23 per share, for the same period in 1960, this being on the 1,673,000 shares then outstanding.

In the second quarter of 1961, consolidated earnings are estimated at \$1,970,000, or \$1.17 per share, with an additional investment profit of \$22,000, or one cent per share, for a total income of \$1,992,000 or \$1.18 per share. Comparative figures for the same period in 1960 showed total income of \$2,033,000, or \$1.22 per share.

The board of directors of Paramount Pictures voted a quarterly dividend of 50 cents per share on the common stock, payable September 22 to holders of record September 5.

To Launch COMPO Plan In Cincinnati Territory

NEW YORK—The Council of Motion Picture Organizations' merchandising plan will be launched in the Cincinnati trade territory and will be presented to exhibitors of the area on Thursday (24). Discussions with exhibitors in other territories are being conducted for the purpose of introducing the plan in those areas at a later date. James McDonald of the Theatre Owners Corp. Booking agency in Cincinnati will chairmen the meeting.

Charles E. McCarthy, executive vice-president of COMPO, said that invitations had been issued to all theatremen served by the Cincinnati exchanges, as well as branch manager of member companies of the Motion Picture Ass'n of America, to attend the Thursday meeting in the Netherland Hilton Hotel. The sessions will start at 10:30 a.m. and will continue into the afternoon, stopping only for a luncheon break.

The COMPO merchandising plan has been tried out in Wisconsin and in Western Pennsylvania.

Richard A. Smith Elected General Drive-In Head

NEW YORK—Richard A. Smith, a director of General Drive-In Corp. since 1950, and vice-president since 1956, has been elected president to succeed his father, the late Philip Smith. Smith is also a partner in Smith Management Co., president of Skiles Oil Corp. and was recently elected president of Richard's Drive-In Restaurants, Inc.

Simon Siegel to New Post

NEW YORK—Simon B. Siegel has been appointed by American Broadcasting-Paramount Theatres to the new post of executive vice-president. He has been executive vice-president of the American Broadcasting company division since last month and retains that job.

Disney Net Up 634% For Nine Months

HOLLYWOOD—Several strong boxoffice releases and an upswing in film rentals reaped Walt Disney Productions and its domestic subsidiaries a consolidated net profit of \$2,373,083 for nine months ended July 1, 1961. According to President Roy O. Disney, the figure represented an increase of 634½ per cent over the company's \$323,151 net for the corresponding period last year.

Boxoffice business done by "Swiss Family Robinson," "101 Dalmatians" and "The Absent-Minded Professor" was attributed as the greatest aid in skyrocketing the profits of the company.

The \$2,373,083 net for the first nine months is equal to \$1.46 per share on 1,626,023 shares of common stock outstanding, after provision of \$2,828,000 for federal taxes. Net for last year was equivalent to 20 cents per share on the same number of common then outstanding, after provision of \$525,000 for federal taxes.

The third quarter net per share for 1961 amounted to \$1.05 as against 26 cents per share for the third quarter last year, Disney stated.

Total gross for the three quarters ended last July 1 was \$43,852,820, Disney reported, representing an increase of \$10,031,214 from last year's \$33,821,606.

In contrast to soaring theatrical grosses, television earnings were up a slight \$44,558 over the corresponding nine months of 1960. Disneyland Park gross was down by \$20,085, while other income (publications, character merchandising, nontheatrical film and music and records) dropped \$220,336.

A cash dividend of ten cents per share on company stock was declared by the board. The melon is payable October 1 to shareholders of record at close of business on September 15.

Green Sheet Lists 5 of 17 Films in Family Class

NEW YORK—Five of 17 pictures reviewed by the Film Estimate Board of National Organizations were rated for family audiences in the August issue of the organization's Green Sheet. Four were given adult ratings, seven in the adult-mature young people category and one in the adult-mature young people bracket.

The five in the family group were 20th Century-Fox's "Francis of Assisi" and "Voyage to the Bottom of the Sea," Paramount's "The Ladies Man," Buena Vista's "Nikki, Wild Dog of the North" and MGM's "Magic Boy," which also was recommended for small children.

The adult ratings went to MGM's "Ada," 20th Century-Fox's "Wild in the Country" and United Artists' "By Love Possessed" and "Goodbye Again."

In the adult-mature young people slot were United Artists' "Fate of a Man" and "The Minotaur," MGM's "Morgan the Pirate," 20th Century-Fox's "Twenty Thousand Eyes," Columbia's "Two Rode Together," Warner Bros.' "Fanny" and Universal's "Come September."

The single adult-mature young people-young people rating went to United Artists' "The Naked Edge."

TOA Underwrites Appeal From Ark. Pay-TV Ruling

Variety Clubs Int'l Helps Save a Man's Life

MIAMI—The helpfulness of Variety Clubs International once again has been demonstrated. Roberto Cervantes, past chief barker of the Mexico City Tent No. 29, in need of fast dependable help, contacted George Hoover, executive director of VCI. The son of Dr. Fernando Gutierrez Vasquez in Mexico City was to undergo major surgery for the fourth time, and the "Smith Tube" was needed in the effort of saving this man's life. This surgical aid had been shown at a doctor's convention in Mexico, but the local doctors had no access to one.

Dr. William Adams of Miami's Variety Children's Hospital, who was called, gave the name of the manufacturer, Oliver Moe, but the latter could not make delivery for 60 days. A call to Dr. Milton Gordon of Redwood City, Calif., placed the "Smith Tube" immediately at their disposal. Robert Vogel of MGM in Los Angeles was the man responsible for actually getting the tube on the plane and rushed. Within 24 hours of the first call to Hoover, the tube was delivered to Cervantes.

Barr to Be Coordinator For TOA Convention

NEW YORK—Maurice F. Barr will serve as coordinator for the 14th annual convention of Theatre Owners of America to be held in New Orleans October 8-12 in the Roosevelt Hotel.

Barr, who is with Paramount Gulf Theatres, will serve as liaison between the TOA New York staff and the southern TOA units in Louisiana, Mississippi and Alabama, the hosts for the meetings. He was made available by Kermit Karr, president of Paramount Gulf.

Producer Ross Hunter will be a principal speaker at the convention. Hunter was a key man in the liaison established between the Screen Producers Guild and TOA.

Another speaker at the convention will be Laurence A. Tisch, chairman of the board of Loew's Theatres.

StereoVision 3-D Process For Cliff Mantle Films

NEW CASTLE, IND.—LaFayette E. Thomas, owner of the StereoVision natural 3-D process, which he says does not require glasses or special projection equipment, has closed a deal for use of the process by Cliff Mantle & Associates of St. Louis. Thomas will participate in the production venture with the Mantle company. All of these films, the plans of which will be announced in the near future, are to be made in color.

NEW YORK—The Arkansas Public Service Commission's decision to permit Telemeter to use the telephone lines in Little Rock for the operation of the pay TV system will be appealed to the Arkansas Appellate Court and the major portion of the costs will be underwritten by Theatre Owners of America.

Philip F. Harling, chairman of TOA's anti-pay TV committee, said that Howard Cockrill, attorney for the Independent Theatre Owners of Arkansas, a TOA unit, United Theatres and Rowley United Theatres, had been instructed by the three organizations to file notice of appeal to court before August 26, the deadline for such filing.

Harling said that Albert M. Pickus, TOA president, had advised him that TOA's finance committee had approved the advancing of the necessary funds for the appeal, with Arkansas exhibitors supplying the balance of the required money. The Arkansas PSC on July 28 ruled that the local telephone company should provide service and rate schedules to enable Midwest Video Corp., a Telemeter franchise holder, to undertake pay TV operations. Exhibitors had opposed the grant in hearings before the PSC.

Harling said that Telemeter was trying to create the impression that the barriers to pay TV had been lifted by the PSC decision, whereas the real issues were whether pay TV was in the public interest, whether it could co-exist with free television and whether pay TV was in interstate commerce. He said that TOA's financial help had overcome the obstacle which might have prevented an appeal to be made quickly in order to meet the 30-day appeal deadline.

'Bonus Tickets' Offered On TOA's 'Companions'

NEW YORK—Pathe-America is offering a "bonus plan" for exhibitors playing "The Deadly Companions," the first film sponsored by Theatre Owners of America. The company said the plan had earned extra admissions.

Any theatre which has booked "The Deadly Companions" may get "bonus tickets" without charge for distribution prior to the opening of the picture. On the back of the tickets, Pathe will print the name of the exhibitor's theatre and playdates, each ticket giving the patron these options:

A loge seat for the price of a general admission or a free box of popcorn or any ten-cent item at the confectionary counter or any other bonus the theatre wants to offer.

The Starlite Drive-in in Fresno, Calif., reported it distributed the tickets through local markets and in limited amounts to patrons as they left the theatre during the preceding week. Ed Stokes, manager, said he received 500 discount tickets which, he stated, was a "wonderful response." He said the extra revenue at 90 cents a ticket "meant plenty."

Come Rain,
Come Shine,
Come August,
“Come September
is doing record breaking





”

business!

Bigger than Operation Petticoat and Pillow Talk—Paramount - Denver... New house record for non holiday period—Roxy - Kansas City... As big as Pillow Talk and Operation Petticoat—RKO Orpheum - Minneapolis... Record breaking business for multiple run engagement—Detroit... U-I record for non holiday period—Florida - Hollywood... Top business—Keith's - Indianapolis. All time U-I record—Rivoli - Myrtle Beach... U-I record in this theatre combination—Beach, Gables, Shore and Olympia - Miami... Bigger than Petticoat and Pillow Talk—Florida - West Palm Beach... New U-I record—Florida - Jacksonville... Bigger than Pillow Talk—Grand - Evansville... Bigger than Pillow Talk—Colony - Wilmington, N.C.... All time U-I record—Tennessee - Nashville...

ROCK HUDSON
GINA LOLLOBRIGIDA
COME SEPTEMBER



record in
Nashville

Rock Hudson · Gina Lollobrigida
Sandra Dee · Bobby Darin
Walter Slezak

**"Come
September"**
TECHNICOLOR®

LENSES BY PANAVISION®

Written by STANLEY SHAPIRO and MAURICE RICHLIN
Directed by ROBERT MULLIGAN · Associate Producer HENRY WILLSON · Produced by ROBERT ARTHUR
A 7 PICTURES CORPORATION — RAOUL WALSH ENTERPRISES, INC. PRODUCTION
• A UNIVERSAL-INTERNATIONAL RELEASE

Soon to open
in New York
at Radio City
Music Hall!



Seven Months Production Is 25 Over 1960 Period

NEW YORK — In the seven months ended July 28 of this year, American film companies placed 25 more pictures into production than they did in the corresponding period of 1960, and if the pace keeps up, the total conceivably could hit the 200 mark.

As of July 28 this year, U.S. companies started 112 pictures against 87 in the first seven months of last year. Of the 112 productions, 64 were in black and white and 48 in color. Last year, of the 87 films, 47 were in black and white and 40 were in color. A total of 154 pictures was placed before the cameras in 1960.

So far this year, Allied Artists has started four pictures, compared to three in the same period last year; Columbia, ten this year and six last; MGM, seven this year and three last; Paramount, seven this year and six last; 20th Century-Fox, seven this year and nine last; Universal, seven this year and five last; Warner Bros., six in each period; Hollywood independents, 57 this year and 38 last, and New York independents, seven this year and 11 last.

While 88 more pictures going into work during the balance of the year would bring the total to 200, the possibilities are that a larger number will be started. The opinion has been expressed by industry optimists, although there are others who believe that this figure will come well under 200 by the end of the year. A picture committed to start on a certain date often is delayed for one reason or another and sometimes is shelved completely. For that reason an accurate forecast is not always possible. In any event, it appears certain that this year's output will exceed that of 1960.

Russian Films Added To Stratford Fete

STRATFORD, ONT.—Three Russian-made pictures, "The Song of the Woods," "Dimitri Gorin's Career" and a color short, "Seasons of the Year," were added to the program of the Stratford International Film Festival, which started a two-week competition Monday (21).

Among the 20 features to be shown are "A Matter of Dignity," from Greece; "The Human Condition," from Japan; "A Man Goes Through the Wall," from Germany and two from the U.S., "The Sand Castle," which is being distributed by Louis de Rochemont, and "The Golden Years," a compilation of silent Hollywood films.

Among the short subjects and documentaries are "Circle of the Sun," distributed by the National Film Board of Canada, and "Pow Wow," a documentary filmed by the University of Minnesota.

Two Medallion Releases

NEW YORK—Medallion Pictures will have two foreign-made pictures ready for October release, according to Murray M. Kaplan, sales manager. They are "Desert Warrior," starring Ricardo Montalban and Anna Maria Ferrero, and "The Devil Made a Woman," starring Sarita Montiel and Maurice Ronet.

RKO Will Operate New Development Theatre

NEW YORK—The first new theatre to be operated by the RKO circuit in 30 years will rise on 23rd St., near Eighth Ave., here. Construction will start in September. An Easter opening is planned.

Harry Mandel, RKO president, announced last week that a long term lease had been signed with Abraham E. Kazan, president of the Mutual Redevelopment Houses, Inc., for the theatre which will be built as a part of the Penn Station South Project.

The new RKO house, in addition to serving the 2,820 families in the project itself, is expected to draw patronage from Greenwich Village and all sections of the area. The name of the theatre will be the 23rd Street, a name traditional in the circuit's history. RKO for many years has had a theatre on West 23rd, until the last one was razed.

John J. McNamara, architect for RKO Theatres, and Herman J. Jessor, architect for the development, are completing plans for the 900-seat theatre which will accommodate all projection media. It is planned as a first run house.

Many novel departures from conventional theatres are contemplated, such as a waterfall curtain on glass to separate the main foyer from the auditorium, a coffee room, lounge, air foam seats, latest temperature control and refreshment bar.

Admission Price Index Drops for 2nd Quarter

WASHINGTON—The second quarter of 1961 price index for motion picture admissions dropped 1.5 point, according to Labor Department statistics. During the second quarter of this year, it stood at 154.6 per cent of the 1947-59 average; in the preceding period, it was 156.1 per cent. A decrease in "roadshow pictures playing at advanced prices was given as a basis for the decline. The annual average for admission prices for all of last year was 148.9 per cent of the base period.

Adult admissions during the second quarter price index hit 152.3, four-tenths of a point below the first quarter figure but 4.1 points higher than the 1960 annual average. Children's admissions during the quarter ended last June averaged 156.2 per cent of the base period, down 1.3 points from the preceding quarter, but 10.8 above the 1960 annual average of 148.2 per cent of the 1947-49 average.

French Entry at Venice

NEW YORK—"The Girl With the Golden Eyes" (La Fille Aux Yeux D'Or) produced by Gilbert de Goldschmidt with Marie Laforet starred, has been designated as France's official entry at the Venice Film Festival, starting August 20. Kingsley International will distribute the picture in the U. S. late in 1961.

3 Before AA Cameras; Preparing 5 Others

HOLLYWOOD — Allied Artists has reached its highest production activity of the past 18 months with three pictures filming and five others preparing for early production, according to Steve Broidy, president.

Currently before the cameras in London is "Billy Budd," which Peter Ustinov is producing and directing with himself in a starring role. The film, based on Herman Melville's sea classic, also stars Robert Ryan, Melvyn Douglas and Terence Stamp in the title role. Exteriors were made in the Mediterranean and in Spain.

In Hollywood, two films before the cameras are "The George Raft Story," produced by Ben Schwalb with Ray Danton in the title role and Jayne Mansfield, Julie London, Barrie Chase, Barbara Nichols, Robert Strauss and Neville Brand starred, and "Hitler," produced by E. Charles Straus with Stuart Heisler directing and Richard Basehart in the title role and two German actresses, Maria Emo as Eva Braun and Cordula Trantow.

Preparing are "Turn in the Road," to be produced and directed by King Vidor; "The Confessions of an Opium Eater," to be produced by Albert Zugsmith with Vincent Price starred, starting October 2; "The Carnival Kid," also to be produced by Zugsmith with David "Dondi" Kory starred; "Reprieve," a Kaufman-Lubin production to star Ben Gazzara, and "The Captain Must Die," to be filmed in New York by Monroe Sachson with Allen Reisner directing, starting October 1.

U-I to Deliver One Top Film Monthly in Europe

PARIS — Universal-International will deliver at least one top production a month to its overseas exhibitors for the entire forthcoming year, Americo Aboaf, U-I vice-president and foreign head, told delegates to the company's European publicity conference at the closing session August 11.

The conference, which started August 8, was attended by U-I publicity representatives throughout Europe and presided over by John Nelson-Sullivan, publicity coordinator for the area. The delegates attended screenings of "Come September," "Back Street" and "Tammy Tell Me True" and planned for the release of "Flower Drum Song," "Lover, Come Back" and "The Spiral Road," among others.

Aboaf also reviewed the progress of "Spartacus" in its many roadshow releases in Europe to date and the plans for the French opening at the 4,000-seat Gaumont Theatre, Paris, in September. He said that the European and worldwide potential of the picture is "just being tapped."

WB September Release

NEW YORK—"Claudelle Inglish," written and produced by Leonard Freeman based on the Erskine Caldwell best-seller will be Warner Bros.' national release for September. Diane McBain has the title role and Arthur Kennedy and Will Hutchins play the other leading roles.

Pennsylvania to Add Curbs on Obscenity

HARRISBURG—A package of four new senate bills defining the word obscene in several sections of the penal code pertaining to entertainment and literature, and backed by the Dave Lawrence administration, has been introduced into the general assembly. The measures are designed to take up some of the slack left by upsetting the motion picture censor board. Roy Schafer, legislative secretary to the governor, declared the bills were not designed to replace movie censorship which was declared unconstitutional by the state supreme court, but he said, the amendments would militate against obscenity in movies as well as other entertainment forms.

The U. S. Supreme Court definition of the word obscene would be inserted into state laws governing art, literature and exhibitions in the package of four bills which has bipartisan sponsorship. Obscene, thereby is "that which, to the average person applying contemporary community standards, has as its dominant theme, taken as a whole, an appeal to prurient interest."

The bills apply the definition to sales of comic books, magazines, books, pictures, theatrical presentations, movies, photographs, paintings and statues among others. The measures make no move to set up any kind of state machinery, leaving the enforcement to local hands. Sen. Charles R. Weiner (Dem.), Philadelphia, and Roy Schafer say the bills do not represent temporary moves to replace the recently knocked-out movie censor or control law. The sponsors include Democrats Joseph D. Ripp, Allegheny; William J. Lane, Washington, and Thomas P. McCreesh, Philadelphia, and Republicans George B. Stevenson, Clinton, and William Z. Scott, Carbon.

Podhorzer From Europe With 33 German Films

NEW YORK—Munio Podhorzer, president of United Film Enterprises and Casino Films and the U.S. representative of Franco London Film, S.A., has returned from a two-month trip to Europe and Israel, during which time he attended the 11th Berlin International Film Festival, as official representative of IFIDA.

Podhorzer purchased the U.S. distribution rights to 33 German features, which Casino Films will release in 1962, and several French and Italian pictures which will be offered to local distributors.

'Grimm' Crew to Germany For Location Lensing

HOLLYWOOD—"The Wonderful World of the Brothers Grimm," MGM-Cinerama presentation of a George Pal production, leaves for location in Germany next week. The film, now shooting at the studio, will return to resume lensing here October 21.

Montrose, Colo. has been selected for the locale of the second episode of MGM-Cinerama's "How the West Was Won." Henry Hathaway will direct this episode which stars Gregory Peck and Debbie Reynolds and is slated to start in late September.

Opinions on City Censorship of Films Vary in Letters to Columbus Papers

COLUMBUS, OHIO — Pro and con opinions on city movie censorship are being expressed in letters to local newspapers, coming after the announcement by Councilwoman Golda May Edmonston that she plans to introduce a city censorship ordinance in September.

Mrs. Walter Harris of the Interfaith Committee for Better Entertainment in Columbus, endorsed the Columbus Dispatch editorial on "questionable" movies but said that "as a group we take no stand pro or con regarding censorship."

The Interfaith Committee publishes ratings of current films as to suitability for showing to children. "There are many fine movies and we feel sure our ratings will help make decisions for parents," said Mrs. Harris.

"Before movie censorship was abolished in Ohio we did not have such a plethora of sex and filth," said Robert C. Burrows, Worthington. "We used to enjoy going to the movies two or three times a month, but it has been increasingly hard to find a program fit for family consumption. So we just don't go anymore. Good movies would be a boon to mankind, and I believe more of them would bring more dollars back to the boxoffice."

"We should not have a group of people pronouncing judgment upon what we see," said Bruce Gilbert, Bexley, in a letter opposing censorship. "In the appointment of a censorship board, persons supposedly of righteous morals and actions are given the tremendous privilege of judging what is good and what is bad for thousands of people with equal or superior reasoning ability and taste. The First Amendment to the Constitution guarantees freedom of

thought and expression."

Geraldine F. Enkel of Columbus noted an "improvement" in the advertising of films on the movie page after the Dispatch editorial. "Will we go right back to being subjected to having this filth come into our homes each day?" she asked. "Or have you decided to do your part in helping to improve the low moral standards which prevail in our city?"

"Parents can keep their children away from these movies but must they dissect the paper before allowing them to read it?" she asked. "Two thoughts stand out in my mind concerning these movies and the ads. One is that demoralization of America is the main aim of the Communists. The other is that Rome, at one time the greatest power in the civilized world, fell through immorality and history repeats."

"I would like to point out what I believe are dangers hidden behind the glossy cause of protection or morality via censorship," said Stephen Gussler of Columbus. "There is danger when any man or group of men is given the power to alter or restrict any legitimate source of mass communication. As is the case with all rights and freedoms, it is often abused in a way which sickens solid citizens. Atrocities committed in the name of freedom should be fought on a moral rather than a legal level. Censorship, no matter how well-intended, is a step away from democracy. The next logical step would be extension of censorship to books, radio, television and newspapers. The basic idea of censorship is workable in theory only. There are no perfect men and it would take a perfect man to administer censorship truly in the public interest."

Inflight Negotiates Deal For Two MGM Pictures

NEW YORK—Inflight Motion Pictures has closed a deal with MGM to present two of the company's summer releases, "Ada" and "The Honeymoon Machine," aboard overseas jet flights, according to David Flexer, Inflight president. The pictures will be featured on the U. S. and on the overseas routes of Trans-World Airlines, which started August 16.

"The Honeymoon Machine," which will open at Loew's State Theatre, New York, August 23, will debut on the TWA intercontinental flights September 26 while "Ada," which will open at the Capitol Theatre, New York, August 25, will play on the TWA flights September 27.

Writer to Tour for 'King'

HOLLYWOOD — In connection with forthcoming premiere engagements of "King of Kings," noted writer Adela Rogers St. Johns, whose "Affirmative Prayer in Action" is a best-seller among religious works, will make a lecture tour in key cities where the MGM film will open during October and November. Miss St. Johns penned the "King of Kings" serialization to be syndicated by King Features.

Arwin to Rerelease Three Doris Day Former Hits

LOS ANGELES—Arwin Productions will have three of Doris Day's former film hits in rerelease by the end of the year, according to Martin Melcher, who declared that the program will meet demands of U.S. exhibitors for additional Day product.

First on the agenda will be "Julie," co-produced by MGM and Arwin. It will be retitled "Sky Pirate," inasmuch as the yarn deals with the spot news angle of hijacking a commercial airliner in flight.

Also rereleased will be "Young in Heart," the Doris Day-Frank Sinatra topliner, followed by a national saturation U.S. art house booking of the German-language dubbed version of "Pillow Talk."

Melcher disclosed that "Twinkle and Shine," rerelease title of "It Happened to Jane," has grossed \$500,000 since its reissue a few months ago.

AB-PT Dividends

NEW YORK—A quarterly dividend of 25 cents per share on the common stock and 25 cents per share on the preferred of American Broadcasting-Paramount Theatres has been declared by the board of directors. The dividends are payable September 15 to stockholders of record on August 25.

Chicago Drive-In Ass'n in Protest Against Double-Bill Advertising

CHICAGO—The Greater Chicagoland Drive-In Ass'n this week threatened legal action against distributors, the Balaban & Katz Circuit and 17 area newspapers and radio-TV stations against the use of what it termed "exaggerated and untrue advertising" in promoting double-feature programs at some area theatres.

What the association—representing 13 drive-in theatres—objects to is the practice of calling attention to the public that two specific motion picture features have been paired together at "most neighborhood, suburban and drive-in theatres near your home."

Oscar A. Brotman, an attorney and exhibitor who heads the association, said the drive-ins had no objection to advertising features individually and adding a postscript such as "See individual ad listing for cofeature."

However, he declared, "the insidious practice of permitting one exhibition chain cooperating directly or indirectly with one or more motion picture distributors in setting up a combination of two features on one program 'for the purpose of creating the impression to the Chicagoland theatre-going public that the combined two features 'are paired at most neighborhood and suburban and drive-in theatres near your home is clearly illegal and must cease.'"

On August 11, Brotman said, Chicago newspapers carried a large display ad combining Paramount's "The Pleasure of Your Company" and Universal's "Tammy Tell Me True" and implying that the program could be seen at most drive-in theatres. Not one of the 13 outdoor theatres in the association played the double bill, he said, and of the 18 drive-ins advertising in Chicago papers only two offered the combination.

This type of advertising, he declared, is "causing embarrassment and irreparable financial loss" to the drive-ins he represents. Unless the practice is halted, he warned in a letter sent to the distributors, Balaban & Katz and advertising media, the association "intends to institute legal proceedings in the federal courts for injunctive relief and seek appropriate remunerations for our damages."

Shari Lewis Stars in NSS Holiday Greeting Trailer

NEW YORK—National Screen Service's annual holiday greeting trailer this year will star Shari Lewis whose NBC TV show, "The Shari Lewis Show," won the 1960 Peabody Award for the "outstanding TV program for children." Miss Lewis is regarded as one of television's most accomplished ventriloquists, puppeteers and magicians and is seen over the NBC network every Saturday morning.

Prints will be available in both black and white and in color. Joseph Bellfort, NSS general sales manager, said he believed exhibitors would benefit from both the entertainment qualities of the greetings trailer and the celebrity value of the star.

MGM Holds First of Five 'Kings' Meets in Chicago

CHICAGO—The first of five regional sales and promotion meetings on MGM's "King of Kings" was held at the Blackstone Hotel Tuesday (15), prior to the launching of 26 roadshow engagements of the Samuel Bronston production, starting in New York and Los Angeles October 11 and 12.

Morris Lefko, in charge of "King of Kings" sales, outlined the sales policy that will prevail for the picture while Ralph Wheelwright, coordinator, and Emery Austin, exploitation head, detailed the promotion campaign being hammered out for the picture.

A second meeting was held in Dallas Thursday (17) and the others are scheduled for Washington, August 22; Boston, August 24, and Detroit, August 29.

Response by exhibitors to the first of the "Kings" regional sales meetings in Chicago was so enthusiastic that Lefko decided to schedule two additional meetings in New York and Los Angeles, following the Detroit meeting August 29.

Typical of the enthusiasm generated by the meeting was the comment by Ted Mann, president of Mann Theatres, Minneapolis, who said: "This is the finest presentation of a motion picture promotion I have ever seen in my experience." George Gaughan of the Cooper Foundation Theatres in Lincoln, said: "MGM is to be proud of this meeting. It is a skillful blending of showmanship and dignity."

Leo Jaffe Back in N.Y. After European Visit

NEW YORK—Leo Jaffe, Columbia first vice-president and treasurer, is back at the home office following a two-week European visit to meet with M. J. Frankovich, vice-president in charge of Columbia's British and Continental production activities.

While abroad, Jaffe saw a rough-cut screening of the currently-filming "Barabbas" which he reported "will be a mighty successor to 'Bridge on the River Kwai' and 'The Guns of Navarone.'" Dino De Laurentiis is producing the picture with Anthony Quinn, Jack Palance and Silvana Mangano starred.

Leo A. Handel to Europe For Coproduction Deals

HOLLYWOOD—Handel Corp. head Leo A. Handel has departed for Europe to prepare coproduction projects scheduled for 1962. He will produce the ski-action film "The Cross in White" in the Bavarian Alps next March, and "The Wedge," based on Ib Melchior's magazine article in Life magazine, next summer in Stockholm.

Handel recently completed producer-director chores on Impact Films' "The Case of Patty Smith," at Republic Studios, and will lens "Fire for Effect," a World War II yarn, on the same lot upon his return from Europe.

CALENDAR OF EVENTS

SEPTEMBER							OCTOBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	1	2	3	4	5	6	7
3	4	5	6	7	8	9	8	9	10	11	12	13	14
10	11	12	13	14	15	16	15	16	17	18	19	20	21
17	18	19	20	21	22	23	22	23	24	25	26	27	28
24	25	26	27	28	29	30	29	30	31				

SEPTEMBER

5-7, Independent Exhibitors, Inc. and Drive-In Theatres Ass'n of New England 30th anniversary regional convention, Chatham Bars Inn, Chatham, Cape Cod, Mass.

18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.

22-24, Women of the Motion Picture Industry (WOMPI) 8th international annual convention, Charlotte Hotel, Charlotte.

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

27, 28, Allied Theatre Owners of Wisconsin annual convention, Oaktan Resort Hotel, Pewaukee, Wisc.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture and Concessions Industry Tradeshow, Roosevelt Hotel, New Orleans.

24-25, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee annual convention, Hotel Chisca, Memphis.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

DECEMBER

4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

'Devil at 4 O'Clock' Seen As One of Col.'s Biggest

NEW YORK—"The Devil at 4 O'Clock" is regarded by Columbia Pictures as one of its biggest pictures of all times and one of the largest advertising budgets has been set to promote it. This was brought out Wednesday (16) at a meeting with Fred Kohlmar, producer of the picture, at the Columbia homeoffice.

Produced at a cost of \$5,500,000, the special effects alone cost more than \$1,000,000, Kohlmar said. With Spencer Tracy and Frank Sinatra starred, the story is that of an unsuccessful priest in a South Pacific Island whose association with three convicts results in the salvation of them all. Tracy is the priest and Sinatra one of the convicts. The picture will be a mid-October release and will be booked on the pattern of "The Guns of Navarone."

Kohlmar currently is completing "The Notorious Landlady," with Kim Novak, Jack Lemmon and Fred Astaire. He next will produce "Baa, Baa Black Sheep" and will follow that with "Bye, Bye Birdie." His other properties consist of "That Hill Girl" and "Barbara Greer."

BOXOFFICE BAROMETER

for this week appears
in the BookinGuide Section.

Denver Cooper Cinerama Big Tourist Attraction

DENVER—The unique circular Cooper Cinerama Theatre here is proving a prime tourist attraction in an area of such favorites as Pike's Peak and Central City. Opened in March, the Cooper already has hosted patrons from 50 states and many foreign countries.

A new record was reached Tuesday (8) when 27 states were represented. These were: Kansas, Illinois, Michigan, Wyoming, California, Indiana, Iowa, Texas, Nebraska, South Dakota, Alabama, Montana, Oregon, New Mexico, Arkansas, Pennsylvania, Mississippi, New York, Idaho, Louisiana, Missouri, Utah, Ohio, Oklahoma, Wisconsin, North Dakota and Florida.

Sellout Audience at Opening Of Cinerama in Providence

PROVIDENCE, R.I.—A sellout audience, together with a number of dignitaries, attended the gala opening of the new Cinerama Theatre, formerly the Hope Theatre, on the night of August 9, when the Lowell Thomas-Merian C. Cooper release, "This Is Cinerama," was presented.

Among the first-nighters were Gov. and Mrs. John A. Notte jr., Catholic Bishop McVinney and Joan Zeller, "Miss Rhode Island," who was official hostess for the occasion.

Two bands provided music for the program, searchlights probed the sky and radio and television personalities were on hand to give added importance to the event.

The new Cinerama Theatre here is the second of its kind in New England, the other one being located in Boston. A third is scheduled to be opened in Hartford, Conn., shortly, according to reports here.

'Gigot' an Unusual Picture, Says Producer Hyman

NEW YORK—Kenneth Hyman believes he has an unusual picture in "Gigot," which currently is in the final stages of production in France. Hyman, its producer, admits that aside from Jackie Gleason, "Gigot" (pronounced G-Go) has no big boxoffice names, but he is certain that moppet Diane Gardner will be a star when the picture is released late this year by 20th Century-Fox.

Meeting with the trade press at a luncheon in Sardi's, Hyman said "Gigot" would be attracted to diversified audiences because it had various elements of entertainment, including "Chaplinesque" humor, pathos, some violence and high and low comedy. He regarded it as a "daring" picture because of its comparatively modest budget (\$1,500,000) and its lack of top star names. Gene Kelly directed.

Gleason has a proprietary interest in the picture as the author and partner in the Seven Arts production. Hyman said he was considering a hard ticket policy on the picture, "subject to advice from the distributor." He said the picture would run about 120 minutes and would be in 1.85-1 ratio.

Hyman was high in his praise of French technicians who, he said, were skilled and devoted to their work. He also said he had received the finest cooperation from 20th Century-Fox and that he hoped to make more pictures for the company.

BETWEEN THE LINES

By AL STEEN

Rosenfield Methods

WHEN Columbia Pictures announced some time ago that it was integrating its



Jonas Rosenfield jr.

domestic and foreign advertising and promotion departments, there may have been some skeptics who thought it was a great idea on paper but wouldn't work in actual practice. Several months now have passed since the idea was inaugurated and, upon inquiring, we learned that the possible skeptics were all wrong and that the system was functioning like clockwork.

Well, we wanted to know a little more about the setup and find out what made this integration formula really click, as evidenced by the successful worldwide launching of Carl Foreman's "The Guns of Navarone" and the campaigns back of "Homicidal" and "Gidget Goes Hawaiian."

Knowing that the man behind the promotion was Jonas Rosenfield jr., vice-president in charge of advertising and publicity, we wanted to investigate further the interesting angle that it was Rosenfield's previous experiences and background which had shaped the pattern of the company's present operations in telling the world about its product.

Rosenfield cut his teeth in this business with Warner Bros., 20th Century-Fox, Walt Disney and an advertising agency. But he will admit that his unique experiences in the foreign film market as advertising chief of Italian Films Export have been invaluable in carving and establishing many of the methods now in use in his department at Columbia. We will come back to that later.

If it is true that the majority of ad-publicity directors of the major companies have come from the ranks of advertising rather than the exploitation and publicity side, then Rosenfield follows the tradition and recognizes its values.

Discussing promotion in general and Columbia's in particular the other day, Rosenfield told us that an advertising man in this business, dealing with new products daily, doesn't have the leisure to sit back and examine a campaign with the merchandise on hand to shape his thinking. The ad man, he said, must be far ahead in thought and concept even though he knows that there may be changes when he sees the finished film.

"I've been up against deadlines for so many years," he said, "that I've made it an established practice to get the planning done months and months in advance so that we won't be caught short. Only an advertising background with its years of deadline meeting, frustration and revisions

can make you see clearly the necessity for advance planning."

Getting back to Italian Films Export, Rosenfield said that IFE opened a whole new world for him. Prior to joining that organization, he had very little contact with foreign films and art theatres in which, to a large extent, IFE pictures played. There was no liaison between the New York office and the Rome headquarters. Stills and publicity material were inadequate in many instances and cooperation was not the best. But in time, he was able to establish methods along American lines and the flow of needed and workable material began to come through.

It was at IFE, too, that Rosenfield found it necessary for the advertising and publicity department to relate its merchandising closer to the sales staff, since little was known of the stars or the pictures by the trade or the public. When Rosenfield moved over to Columbia, his self-education with the Italian company went along with him and he sought to create a pattern on which Columbia could gear itself to meet the new conditions within the industry.

The promotion and merchandising today requires long-range planning and Rosenfield has insisted on the development of a concept of an advertising campaign before a picture goes into production. He also has found it advantageous to have trailers ready before the first prints of the pictures are delivered. An example is "The Devil at 4 O'Clock," which will be the next picture at the Criterion on Broadway where "The Guns of Navarone" now is playing for an indefinite engagement. The "Devil" trailer already is on the screen and is being shown to create advance interest.

Working closely with the independent producers, their press men and representatives has been a source of benefit, Rosenfield said. Enthusiasm is created between the two segments and both sides feel they are partners in the venture. The day has gone when there is no close relations among the producer, the sales department and the promotion men, he said.

An ordinary picture with no promotion effort behind it is limited to a maximum gross of \$250,000, he said. The essentials in a campaign are the ideas, the time to do a job and the manpower. Rosenfield said he felt he had the right team to carry on the facets of every campaign for both the domestic and foreign markets. This team consists of Robert Ferguson, national director of advertising, publicity and exploitation, who guides the "follow through" of the campaigns; Ira Tulipan, assistant director of that department, who was brought in because of additional independent producers, Marty Blau, head of foreign publicity; John C. Flinn, studio advertising and publicity chief; Bob Goodfried, studio publicity manager, and Syd Mirkin, publicity director for overseas production.

LETTERS

(Letters must be signed. Names withheld on request)

Free 16mm and Paid-For Refreshments

TO BOXOFFICE:

Enclosed is a list of pictures which are being played on 16mm film at the North American Aviation Employees Recreation Park in Canoga Park. The park is two miles from the Canoga Park Theatre, which tries to operate on 35mm films.

The North American Aviation Co. has several thousand employees and the only requirement is that they present an employee badge.

We have checked and found their friends and neighbors going to this beautiful outdoor snack bar for their Friday night's entertainment. As you will note, the hot dogs and drinks are paid for. We object to this type of competition, and if we were allowed to do the same, we, perhaps, could make more money by selling hot dogs than we do by selling motion pictures.

We notified Buena Vista and were told they could not do anything about this, as they were only interested in 35mm theatres. We are, too, and we wonder how long we can stay in business with our Friday night grosses cut in half.

Another item: We are told that a Martin and Lewis picture cannot be repeated because of the loss in their popularity if they are shown more than once. I wonder if this same clause is recommended to the 16mm operators for their free showings?

I repeat, this is not fair competition, as many of these pictures we still play over and over again on our matinees. I am sure we cannot play them for money, when they can see them free. However, I am sure I will not book any of those pictures listed for another show in the theatre.

I am a small operator and must rely on the family business in my theatres, and I know I cannot do much about this by myself. But, I hope that this letter will mean something to my Big Brother theatres.

The pictures at the NAA company's showings on Friday nights from August 4 through September 29 are: "To Catch a Thief," Para.; "Fiesta," MGM; "Tonka," BV; "Court Jester," Para.; "Just for You," Para.; "Adventures of Huckleberry Finn," MGM; "Merry Andrew," MGM; "Pardners," Para.

TOM MUCHMORE

Canoga Park Theatre,
Canoga Park, Calif.

Successful Kiddies Show Plan

TO BOXOFFICE:

In Kroger Babb's column "As It Looks to Me," July 10, 1961, Boxoffice Showmandiser, I read about different managers that have trouble with kids in their theatres.

We have a 600-seat house and we fill up just about every kiddie matinee. During the summer we run kiddie shows every day but Sunday and in the winter we feature kiddie shows on Saturdays and holidays and we have very little trouble with the kids. Fact is, we have more trouble with adults wanting to sit in the children's section and it is against the law—a theatre ordinance—for adults to sit in the children's section.

Our matron has been here ever since the

theatre opened and she knows all the kids and they know her. The ushers also keep the children under control.

We play records that children like to hear and they sing or clap their hands in rhythm to the music. We give passes to the best-behaved children in the audience. We give them balloons or western handkerchiefs, etc., as they go out. We ask them what pictures they want to see or music they would like to hear.

We have a birthday club which you published an article about in your February 27, 1961, issue, explaining how to join and what the kids receive.

So, you see, we have very little trouble and they spend their quarters at the concession stand. They really enjoy coming here to the Levittown Theatre and we want them, too.

KENNETH PRENTISS

Manager,
Levittown Theatre,
Hampstead, Long Island, N.Y.

National Anthem Brings Pride Glow

TO BOXOFFICE:

Just finished reading Mr. Goodno's letter in the August 7 issue regarding screening the Star Spangled Banner at the start of each performance of "Exodus."

We started this practice at our 450-seat Strand Theatre in Hastings at the beginning of the 1960 national campaign with great success. We use National Screen's very fine trailer and it opens the first performance of the evening every day.

The house lights are dimmed, travelers opened, and stage lights out. When the trailer reaches, O, say does that Star Spangled Banner still wave . . ." fader is increased 2 db, and at the end, travelers are closed and stagelights brought back up and we allow 20 seconds before going into regular program of the evening.

In the beginning, small audiences didn't know quite what to do. So, we started the same practice at our Saturday kid shows and talked to them briefly over the PA system, explaining that "our wonderful country was entering its most important

Moviegoining Habits Change Due to Expressways

JACKSONVILLE—In a city where motor vehicles are nearly as numerous as people, the recent completion of the Jacksonville expressway system of interconnecting thoroughways, where cars may travel for miles without encountering stoplights, has wrought dramatic changes in moviegoining habits. Many persons formerly attended mainly their neighborhood theatres because of traffic difficulties in going to the other side of town. Now, however, any theatre of the area can be reached in a matter of minutes from any point of origin by taking advantage of expressway routes, and persons seek out the screen programs of their choice, indoor or drive-in, regardless of theatre locations.

election campaign in history, and that in the fall their daddies and mommies would be going to the polls to elect a president to lead us through the next four years, etc." The kids leaped out of their seats and sang along so loud they could be heard across the street.

Since then, the kids have taught the adults, and a performance never goes by that the entire audience is not on their feet, singing. People caught in the aisles when the trailer starts will stop and wait until after the trailer finishes before taking a seat. Those still in the foyer will not enter the auditorium until the trailer is finished. After a year of this practice, it's still a thrill for me to watch this reaction take place each evening.

The most interesting side note is the wonderful effect it has had on noisy teenagers and rowdies. We never dreamed when we started this practice that it would get the trouble-makers off to a respectful start. I would say without hesitation that the National Anthem trailer has cut teenage babble by 75 per cent, and not just during the trailer, but throughout the program.

I would say that the Star Spangled Banner is a must on the program of every indoor theatre. It has become a ritual here and we would not give it up for anything. (We are now on our third print.)

Don't be too disappointed if the audience remains seated the first couple of weeks. In time, you will have people in your audience that know what to do and they lead the rest and, when it starts, it spreads like the glory it is.

So, Mr. Exhibitor Reader, use the trailer and watch your audience glow. You'll glow a little yourself, I'll bet.

GORDON M. BENNETT

Strand Theatre,
Hastings, Mich.

Interesting, Enjoyable and Helpful

TO BOXOFFICE:

Enclosed you will find my check for two yearly subscriptions, one for myself and the other for the president of our Council and the address is Mrs. H. A. Merrill, 1363 East 36th St., Oakland, Calif.

I find Boxoffice not only interesting but enjoyable as well and it gives me a fine insight into motion pictures, titles and the industry itself. It is also helpful to me in making my report to the Council at our monthly meetings.

MRS. MILDRED W. MILLER

Theatre Contact,
East Bay Motion Picture
& Television Council,
Oakland, Calif.

Praises Pressbook in Boxoffice

TO BOXOFFICE:

I had an opportunity to look over the pressbook on "Two Rode Together" in your June 19 issue.

I think it is a terrific idea and should be most helpful in providing the exhibitor with the tools he needs quickly.

ERNEST EMERLING

Vice-President in Charge
of Advertising and Publicity,
Loew's Theatres,
New York, N. Y.

BOYS AND GIRLS CLUB BOOSTS MOVIES

Youth Organization, Which Started in Pittsburgh in 1930, Aids Theatres in Many Ways



A group of Boys and Girls Club members join for a theatre party at Pittsburgh's Fulton.

PITTSBURGH, PA.—In Hollywood, movies had begun to talk. Throughout America, the economy had begun to rock. In Pittsburgh, a boys and girls club had begun to walk.

The year was 1930.

Paradoxically these three seemingly unattached events are very relative.

For the boys and girls club was started by The Pittsburgh Press, an afternoon daily, to help youngsters from families hard hit by the depression. And the lifeblood of the new "infant" was the movies.

In fact, the organization meeting of the club, then known as the Seckatary Hawkins Club (a name taken from a popular comic strip of that era), was held in a downtown Pittsburgh theatre with 2,000 youths attending.

Today, 31 years later, much has changed in Hollywood, throughout America and in Pittsburgh. But the boys and girls club continues to be a vital force in the community for poor, middle-class and rich alike, using the catalyst of the movies.

Although the club, now called The Press Boys and Girls Club, is a year-round operation with many facets, theatre parties and movie tieups still are the main arteries which pump vitality into the organization.

With a membership of more than 30,000 boys and girls ranging from 8 to 18, the club movie party is the core of its general meetings. In addition to using four major downtown houses, the club works with exhibitors in more than 20 districts within a 25-mile radius of downtown.

"We like the kids to come in as often as possible," Bernie Hickey, manager of downtown's Fulton, says. "It's good for public relations, good for the concessions counter, and a sensible investment in the business' future."

Another downtown manager, Larry Knee of the Stanley, says "those youngsters always are welcome in our theatre. They are well behaved, and some of the best salesmen for our products."

Joining Hickey and Knee in their compliments of the club are Tony Coutsoumbis, manager of the Gateway, and Bill Moclair, manager of the Penn, also Downtown houses.

"When I came here from the Roxy in Philadelphia," Moclair says, "I heard about this club and wanted to really get

the lowdown. It didn't take long to convince me that this was an organization well worth the cooperation of exhibitors throughout the district, and the country, for that matter."

Just what did Moclair learn about the club? How does it work?

"I learned that it was a group that could benefit our theatre and we could benefit the group," he says.

Basically, members of the club are enrolled free. They are divided into districts where they live. When a theatre party is arranged, a group of these members is notified by mail and invited to attend. Details for the specific party are spelled out on the invitation, usually a postcard, and also printed in a club column which The Press publishes at least three times weekly on its comic pages. This column also uses art from the film feature of the party.

In some instances, a small fee is charged each youngster. In others, admission is free. But in all instances, those attending the theatre party must have either an invitation for the specific party or an active membership card.

Of course, parties are arranged for specific times, usually about an hour after school dismissal or on Saturday mornings. A time limit for the youngsters to report also is given.

The entire mailing is handled by the club. Older teenage members of the club

act as assistants to the club director and take care of validating the invitations, collecting fees when in effect and maintaining order throughout the course of the party.

In all instances, boys and girls attending the theatre parties, whether Downtown or in their own communities, provide their own transportation to and from the party. Where the fees are charged, they are turned over to the theatre. They are paid for by the individual members.

An average theatre party Downtown attracts 500 youngsters. Publicity on this party appears in the club column at least a week in advance with as many as three, two-column pieces of art being used along with text to promote the event. Last year, there were 41 theatre parties Downtown and 34 in the districts. The publicity arrangements for the neighborhood parties basically is the same as the Downtown tie-ins.

Throughout the 31 years of the club more than 600,000 youngsters have been enrolled. Many of these youngsters are the best movie fans in the Pittsburgh district today. In addition, their children are the most movie-conscious.

Movies also are promoted by the club in several other of its activities. The director makes 16mm color movies of many of the theatre parties, filming crowds entering the theatres, marquees, and managers welcoming youngsters. He runs three movies at evening district meetings that are held in various auditoriums regularly as part of the club promotion.

The club sponsors two major picnics at an amusement park in Pittsburgh each summer. Signs with the names of all theatres in which the club holds movie parties are posted throughout the park during the picnics and thousands of persons subconsciously or consciously are "sold" the theatre name.

From time to time the club conducts surveys of likes and dislikes of movies. Questions range from what types of movies the youngsters enjoy most to the names of the favorite stars. These reports are used in the club column and also as a guide to selecting future products for theatre parties.

Still another phase of cooperation be-

(Continued on next page)



Barbara Holtgraver, Donna Holtgraver and Bette Keene, staff members of The Press Boys and Girls Club, prepare a mailing list for inviting a club group to the movie.

Hollywood Report

By IVAN SPEAR

20th-Fox Revises Schedule; 15-18 Charted for Cameras

Four new pictures received the green light from Peter G. Levathes, 20th-Fox production head, who disclosed a revised schedule of 15 to 18 pictures following his return here from New York board meetings.

Films slated to roll in October are Mark Robson's "Day of Darkness" and Samuel Engel's "The Lion," starring William Holden. In September, blueprinted are Martin Manulis' "Day of Wine and Roses," and in December Irwin Allen's "Five Weeks in a Balloon" should start.

Three other features will get underway before the end of the year if casting problems can be solved. These are David Brown's "Something's Got to Give," which Frank Tashlin will direct; Jerry Wald's "Celebration" and "Enemy Within."

Additionally, eight pictures have been set to start from September through December besides the following which are currently in work: "Tender Is the Night," starring Jennifer Jones, with Henry T. Weinstein producing and Henry King directing; "The Comancheros," toplining John Wayne with Michael Curtiz helming for producer George Sherman.

Levathes emphasized that none of the vehicles scheduled to start will be budgeted below \$2,000,000, affirming that low-budget films are definitely not part of his plans for 20th-Fox production.

'The Son of Captain Blood' To Star Sean Flynn

How movie stars are discovered has been a question long bandied about in Hollywood film circles, as well as by those outside cinemaville who yearn for the magic answer that will catapult them into the highly publicized glamorous life supposedly led by thespians of the silver screen.

While the question remains a moot one, it would seem that being an offspring of a film actor and/or actress is at least one way of getting the attention of the powers that be in filmland. Witness the success of Henry Fonda's daughter, Jane; Alan Ladd's sprig, David; Mickey Rooney's chip off the old block, Timmy, to name but a few.

Now comes Sean Flynn, son of Errol, to follow in his father's footsteps in the title role of "The Son of Captain Blood," Rafael Sabatini tale of action and adventure in which the late senior Flynn originally starred for Warner Bros. in 1935.

Harry Joe Brown, who acquired all

rights to "Captain Blood" from the Sabatini estate, has finalized a coproduction deal with Titanus Films for "Son of Captain Blood," and has departed for Rome to complete details. Nathan Juran has been set to direct the Casey Robinson screenplay, with shooting to take place in Spain and Rome.

Julian Blaustein to Produce 'Winter of Our Discontent'

Production reins on Metro-Goldwyn-Mayer's "Winter of Our Discontent" will be handled by Julian Blaustein, who plans to put the filmization of the John Steinbeck novel before the cameras this spring. Ben Maddow will pen the screenplay.

According to Blaustein, "Winter," will be lensed in color and the cast will feature three top names. Prior to start of "Winter," the producer will make "Raditzer," Peter Matheson tome scripted by Robin Estridge, in England. Blaustein recently completed "Four Horsemen of the Apocalypse," which is slated for an October preview and December opening to insure Oscar eligibility.

Details for his Vi-Way Productions have been finalized by Artie Wayne, who will head the firm, with wife Vida Wayne as vice-president. A full-length feature film based on Perry Burges' novel, "Who Walk Alone," with screenplay by Wayne, will be the company's initial venture into motion pictures.

Dick Clark Expanding Production Company

Dick Clark, popular with teenagers as a disc jockey and who recently starred in "The Young Doctors," produced by his Clark Productions for United Artists, announced that he is expanding his independent company in Philadelphia to include a motion picture and television production center.

Clark revealed that he has a low-budget project in mind for CP and that it will not conflict with his deals with UA and Columbia.

Gower Champion Cancels Deals With Columbia

Following meetings with Columbia brass in New York, Gower Champion revealed he has cancelled negotiations with the company to direct the filmization of "Bye Bye Birdie" and also a deal whereby he would have directed two other films.

Although the film company indicated it would attempt further talks with Champion anent "Bye Bye," the dancer-director

stated that he will concentrate on helming productions for his own independent organization currently being formed.

With director Joseph L. Mankiewicz's plans to start filming "Cleopatra" on location in Rome the first part of September, Richard Burton has reportedly paid \$50,000 to the legitimate production of "Camelot," in which he is starred on Broadway, so he can bow out of the show and report thereafter for his costarring role opposite Elizabeth Taylor in the 20th-Fox film.

Seven Story Acquisitions Announced for Week

Story buys for the week included Seven Arts acquisition of the Carson McCullers novel, "Reflections in a Golden Eye," previously owned by Harold Hecht . . . James B. Clark optioned "The Way Out," murder-mystery yarn by John Maynard . . . Rights to "Soldiers in the Rain," William Godman novel, were released to Blake Edwards by Martin Jurov, who will retain a percentage of the picture which Edwards' Geoffrey Productions will coproduce with Steve McQueen's Condor Scudera Productions for Columbia release.

Actor Jeffrey Hunter has secured a one-year option on "Machine for Chappara," an original screenplay by Teddi Sherman, and is negotiating with Hall Bartlett to produce and direct in Mexico this fall with Hunter starring . . . Joseph M. Schenck Enterprises has bought film rights to "I Married a Psychiatrist," by Louise Pfister, and to "The Sands of Kalahari," William Mulvihill novel . . . United Artists has purchased screen rights to "The Girl on the Boat," P. G. Wodehouse story.

Boys and Girls Club

(Continued from preceding page)

tween the club and the movie exhibitors is an occasional promotional deal when a film personality visits Pittsburgh. Usually several of the club's leaders meet the personality, a picture is made and used along with a story in the club column.

Special previews are set up periodically for smaller club groups, the most recent one being "The Young Savages" on which a group of 35 youngsters offered opinions to United Artists people and exhibitors. It was well received.

Throughout its history the club has attempted to aid the movies in many ways, firmly believing that such a partnership has unlimited potential. For 31 years the merit of this association has been proved.

In fact, several top Hollywood names, Gene Kelly and Dick Powell, were associated with the club when they lived in Pittsburgh. Dick was a great booster of the organization when he emceed a stage show from a neighborhood theatre in the early '30s, and Gene, along with his brother, Fred, were members of one of the club's divisions.

Exhibitors interested in similar youth organizations in their own cities should be mindful that such a club should be beneficial to the sponsoring newspaper as well as the theatres. At The Press, the club has helped build long-range circulation, advertising and friendship that has contributed to the success of its 370,000 daily and 560,000 Sunday circulation.

STEREO VISION*

A Theatre's dream of Natural 3-D

*TRADEMARK PICTORIAL CO. NEWCASTLE, IND.

Mill City Tops Are 'Nikki,' 'September'

MINNEAPOLIS—"Nikki, Wild Dog of the North," which opened at the Gopher Theatre, took the top honors among the new offerings with a big rating of 250 per cent. Runnerup was "Come September," which made its debut at the Orpheum Theatre and rated 200 per cent for its opening stanza. "The Guns of Navarone" held up well in its second week at the State with a rating of 160 per cent.

(Average Is 100)
Academy—**La Dolce Vita** (Astor), 3rd wk.150
Avon—**Shangri-La** (Brenner); **The Unfaithfuls** (AA), 3rd wk.100
Century—**Windjammer** (Cinemirocle), reissue, 9th wk.130
Gopher—**Nikki, Wild Dog of the North** (BV)....250
Lyric—**The Deadly Companions** (Pothe-Americo) 70
Monn—**Fanny** (WB), 7th wk.100
Orpheum—**Come September** (U-I)200
Stote—**The Guns of Navarone** (Col), 2nd wk.160
Suburban World—**Romanoff and Juliet** (U-I), 3rd wk.100
Uptown—**Parrish** (WB), 7th wk.100
World—**The Honeymoon Machine** (MGM), 2nd wk. 85

'Navarone,' 'Fanny' Join Sturdy Omaha Lineup

OMAHA—Three downtown theatres more than doubled average business last week. The Orpheum scored 225 per cent of average with "The Guns of Navarone." Two Cooper Foundation theatres, the Dundee and the State, were in that category with holdovers—"Spartacus" in the 11th week and "The Parent Trap" in its fourth week.

Cooper—**South Seas Adventure** (Cineroma), 3rd wk.180
Dundee—**Spartacus** (U-I), 11th wk.250
Omaha—**Fanny** (WB)125
Orpheum—**The Guns of Navarone** (Col)....225
Stote—**The Parent Trap** (BV), 4th wk.225

'Homicidal' Is Strong Entry in Milwaukee

MILWAUKEE—"Carry On, Constable" in its second week at the neighborhood art house Downer, hit another 300, while its day-and-date mate at the Varsity, also a neighborhood theatre, only did average—showing the contrast in the neighborhoods. Next best marks were chalked up by "La Dolce Vita," "Francis of Assisi," "Seven Wonders of the World" and "Homicidal," the latter scoring 200 per cent in its first week.

Downer—**Carry On, Constable** (Governor), 2nd wk. 300
Palace—**Seven Wonders of the World** (Cineroma), 16th wk.250
Riverside—**Tammy Tell Me True** (U-I), 2nd wk.150
Strand—**La Dolce Vita** (Astor), 3rd wk.280
Times—**A Raisin in the Sun** (Col), 6th wk.90
Tower—**Two Rode Together** (Col), 2nd wk.90
Towne—**Francis of Assisi** (20th-Fox), 2nd wk.250
Varsity—**Carry On, Constable** (Governor), 2nd wk.100
Worner—**Homicidal** (Col)200
Wisconsin—**Morgan the Pirate** (MGM)100

Loew's Esquire at Toledo Reopening in September

TOLEDO—Loew's Esquire Theatre, dark since 1956, will be reopened in September. Abe Ludacer, manager of Loew's Valentine, said the Esquire renovation will include stereo sound and a widescreen, a new aluminum front, new lobby, new carpeting and new rest and lounge rooms. The box-office will be moved to one side of the lobby, and a turnstile will be used. The lobby floor will be of nonslip terrazzo. John J. McNamara, New York City, is architect of the project.

Industry Friends Salute Ed Kraus



Minnesota Amusement Co. officials and 35 friends honored Ed Kraus, former MACO city manager in Fargo, N.D., and Moorhead, Minn., at a dinner at the Frederick-Martin Hotel in Moorhead recently. Kraus, who started in film business more than 50 years ago, retired about a year ago. He was presented a Polaroid camera outfit by Charles W. Winchell, MACO president. Left to right are William Lang, MACO auditor; Don O'Neill, booker; Charles W. Winchell; Ed Kraus; John Branton, vice-president;

Everett Seibel, director of advertising and publicity; Robert Schmid, assistant to the president, and George Shepherd, vice-president.

Other MACO officials at the event were John McCashin, present city manager in Fargo-Moorhead, and Ronald Olson, manager of the Moorhead Theatre. Local personalities included Fargo Mayor Herschel Lashkowitz, city commissioners, state legislators, newspaper, radio and television officials and many other friends of Kraus.

George Carisch Dies; Former Theatre Operator

EXCELSIOR, MINN.—Funeral services were held at Our Saviour's Lutheran Church in this Minneapolis suburb August 10 for George Carisch, 86, pioneer exhibitor who died August 7.

He was one of the first exhibitors to operate a neighborhood theatre in Minneapolis, which was located on Plymouth avenue. At one time he also operated the old Mohawk Theatre in St. Paul. Most recently he operated the Tonka in Excelsior and the Wayzata in Wayzata, both taken over by his son Lyle G. of Wayzata upon his retirement.

Other survivors include his daughter Maurita H. Carisch of Excelsior; two brothers, Fred of Madison, Wis., and Emil of River Falls, Wis.; three sisters, Lena Carisch, Mrs. Frances Maloney and Mrs. Alice Brown, all of Madison, Wis.; three grandchildren and one great grandchild.

MCA Half-Year Earnings Highest in Its History

NEW YORK—The unaudited net earnings of Music Corp. of America for the first six months of this year were the highest in its history and 21 per cent above those in the first half of 1960.

Earnings before taxes were \$7,789,376, compared with \$6,515,547 in the same period last year. Net income after taxes this year amounted to \$3,786,196, compared with \$3,129,447 in 1960. After preferred dividends, the net income was equivalent to 93 cents per share for the six-month period this year, compared with 77 cents for the corresponding 1960 period.

Iowa-Nebraska Allied Plans Next Meeting

OMAHA—Plans for the summer meeting of the Iowa-Nebraska Allied were drawn at a meeting of officials and key figures of the organization last week at the Fox screening room here.

Arrangements for the district session were made by S. J. Backer of Harlan and John Rentfle of Audubon, Iowa.

Also taking part in the direction were Iowans Harrison Wilcott jr., Eldora, secretary; Neal House, New Hampton and Venton; Keith Mlinar, Cresco; Carl and Jim Harriman, Alton, and Ed Osipowicz, Correctionville, and Al and Otto Leise, Randolph, Hartington, and Bloomfield, Neb.

Pasternak to Receive 1961 Costumers' Award

HOLLYWOOD—MGM producer Joe Pasternak has been named by the Motion Picture Costumers to receive the 1961 honorary award, given annually for continuous achievement in the use of costumes. The Pasternak kudos will highlight the annual Adam and Eve awards at the Beverly Hilton September 23. Previous recipients have included: John Ford, Mike Todd, Arthur Freed, Samuel Goldwyn, Dick Powell.

In disclosing Pasternak's selection, Bernice Pontrelli, general chairman for the awards dinner-dance, said "his artistic and creative use of costumes over a 25-year period of Hollywood filmmaking stands as a remarkable achievement."

OMAHA

John Dugan has been named sales manager of the Omaha office of United Artists which is under the Des Moines exchange headed by Gene Jacobs. Dugan previously was with Columbia in Des Moines and United Artists in Kansas City and St. Louis . . . Sol Shulkin will reopen the Iowa Theatre at Sioux City August 25. It has been closed most of the summer.

The Cooper Foundation, in cooperation with the University of Nebraska and the Chamber of Commerce, has conducted a series of dairy shows for Nebraska youths throughout the state. The foundation, which operates a string of theatres in the midwest, has as one of its major projects the promotion of better dairy cattle and assists young people in developing their talents and animals.

C. N. Robinson jr., who has the Home Theatre at Blair, reported that his father had returned home from the hospital after major surgery . . . Arnold Johnson of the Iowa Theatre at Onawa was in Des

Moines helping his mother move . . . Bob Ringler, in the distribution end of the industry for a number of years in Kansas City and author of the book, "The Night Grows Darker," was in Omaha visiting friends on Filmrow.

Herman Gould, partner in the Center Drive-In Theatres, and Mrs. Gould returned from a vacation in Hawaii . . . A. E. Thacker jr., of the 7-T-7 Drive-In at South Sioux City, Neb., is busy working with his quarter horses and ponies . . . Bill Wink, Allied Artists booker, saw his daughter Wanda off on a trip to Denver, Longmont and Pueblo, Colo., before resuming her studies at Notre Dame Academy.

Irv Dubinsky of Lincoln's Dubinsky Bros. said they had one of their best grosses with "David and Goliath" at the Starview and indications of the same results at Sioux City and Fort Madison . . . Pat Halloran, Buena Vista manager, his wife, two daughters and son have returned from an Estes Park vacation. Buena Vista booker Sam Deutch left for a trip to Colorado and the Jackson Hole country . . . Helen Christiansen, 20th-Fox contract clerk, also is among the vacationers.

S. J. Backer, exhibitor at Harlan, Iowa, and his wife had another exhibitor family as their guests at the Backer cottage at Otter Tail Lake, northeast of Fergus Falls, Minn. The guests were Mr. and Mrs. John Rentfle, their son and daughter, from Audubon . . . Frank Larson, 20th-Fox exchange manager, attended a regional sales meeting at Detroit.

Exhibitors on the Row included Nebraskans Sid Metcalf, Nebraska City; Jack March, Wayne; Clarence Frasier, Havelock; C. N. Robinson, Blair; Irvin Beck, Wilber, and Iowans Frank Good, Red Oak; S. J. Backer, Harlan; S. R. Nothem, Remsen, and Frank Rubel, Central States at Des Moines.

'Gidget' Star in Springfield

SPRINGFIELD, MASS.—The Bijou Theatre, a unit of B&Q Theatres, hosted Deborah Walley, star of Columbia's "Gidget Goes Hawaiian," on a whirlwind, one-day tour of newspapers and radio and television stations.

MINNEAPOLIS

With suitable product lacking, neighborhood houses have been playing such oldies as Born Yesterday, Gigi, Cat on a Hot Tin Roof, Picnic, Butterfield 8 and Can-Can . . . MGM's "Morgan the Pirate" played first run at four area drive-ins—the Bloomington, Lucky Twin, Hilltop and Navarre . . . Hazelton & Dynes is handling the distribution of "Dentist in the Chair" in this territory.

Werth Stocker closed his Palace Theatre at Gettysburg, S. D. . . . Donna Larson, cashier at MGM, is vacationing in Denver . . . Jerry Bauman, MGM booker in Des Moines, stopped in to visit the local MGM office while vacationing . . . Dahlstrom & Weinberger, theatre decorators, will redecorate the Regent Theatre at Cedar Falls, Iowa, for the Central State circuit early next month. Later in September they will redecorate the Strand at Waterloo, Iowa, for the Tri-States circuit. The Strand also will be remodeled, with improvements planned for the lobby, front, auditorium and concession stand.

Bob Lundquist of Minneapolis Theatre Supply vacationed at Woman Lake. Since returning from his vacation he has been keeping offices on the Row well supplied with flowers from his gardens near his home in suburban Bloomington . . . Jules Chapman, United Artists manager in charge of exchange operations, was in to help local manager Carl Olson find a new location for the exchange here. Both United Artists and National Screen Service are scheduled to move from their present quarters at the end of this month.

Independent Film Service has rented additional warehouse space at 525 North Seventh St., according to Jack Bradley, owner. The firm will take possession September 1. Independent Film Service has its offices and shipping depot at 72 Glenwood Ave. . . . Mrs. Louis Drury of Madison, S. D., purchased the Valley at Lake Benton from her son Roger. The theatre, which had been closed, reopened for three weekend days only.

Outside exhibitors on the Row were John Johnson, Deer River; Walter Schwartzwald, Pine City, and Paul Perrizo, Blue Earth and Winnebago . . . Mike Adcock, exchange manager for Warner Bros. and chairman of the Variety Club Heart Hospital theatre collection drive, reports good cooperation from exhibitors in the area. The collection drive has started in Minneapolis . . . Nicky Goldhammer, Allied Artists district manager, was in.

Gertrude Brown, wife of Columbia shipper Art Brown, died August 9 . . . Forrie Myers, sales manager of Paramount, called on exhibitors in South Dakota.

Founder Cards to Two More

HOLLYWOOD—Burt Lancaster and Princess Grace of Monaco are the two latest founder members of the Hollywood Motion Picture and Television Museum. The sponsoring group presently totals 72, each contributing founder-member fees of \$1,000 to the museum fund. A. E. Englan, chairman of the museum membership committee, noted that rolls are still open for founder memberships for players and industry leaders.

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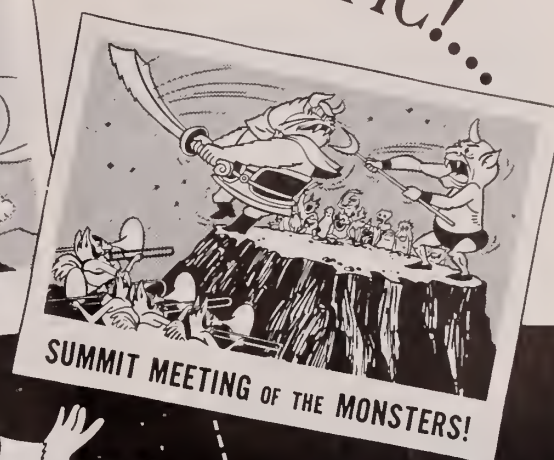
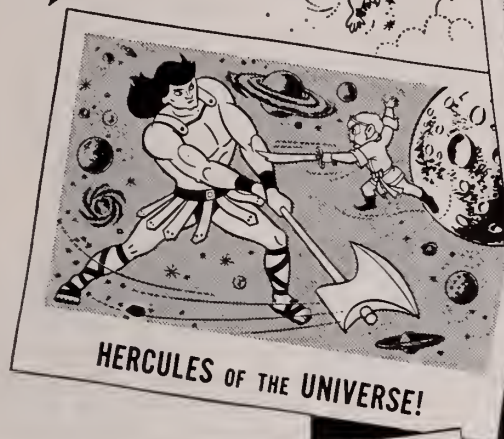
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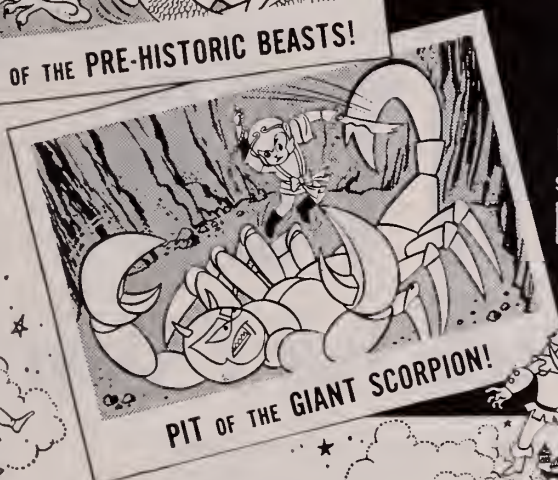
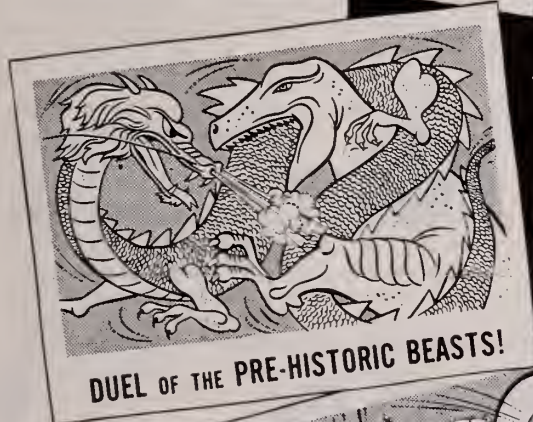
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IFD Will Distribute Pathe-America Films

LOS ANGELES—Budd Rogers, president of Pathe-America Distributing Co., and Douglas V. Rosen, general manager of International Film Distributors of Toronto, have completed an agreement whereby IFD will distribute Pathe-America's "The Deadly Companions." Its first Canadian engagement will be in Toronto in August in a multiple run of conventional and drive-in theatres operated by 20th Century Theatres.

Rogers, also president of Sutton Pictures Corp., which, like Pathe-America, is owned by Pathe Laboratories, completed a distribution deal with IFD to distribute the Sutton releases in Canada.

Dayton Variety Acquires New Site for Day Camp

DAYTON—The Dayton Variety Club has purchased an eight-acre site for a new day camp for handicapped children. The property includes a summer lodge with a large all-purpose room, a smaller room and a kitchen, located along Stillwater river six miles north of Dayton. Walter Beachler, Variety chief barker, said a swimming pool and an addition will be built to house sanitary and laundry facilities when funds are available. A ramp for wheelchairs will also be built, he said. The camp will be operated by the United Cerebral Palsy Ass'n of Dayton and Montgomery County.

M I L W A U K E E

Roy Rogers and his aggregation were playing to capacity crowds at Wisconsin State Fair Park. He broke all box-office records when he played here two years ago. This is the only state fair on his schedule this year. Roy says he is going to take it a little easier. The film industry was arranging to hold a press luncheon in his honor during the last few days of his engagement.

See along Filmrow: Bill Charboneau, Grantland, Lancaster, and Midway of Prairie Du Sac; Ken Brechler, Town Theatre, Darlington; Frank Lesmeister, Dodge, Dodgeville; Pete Stathis, Classic, Sparta; Nat Nathanson, district manager, Chicago, for Allied Artists, discussing promotion with exhibitors around the circuit. and Allied Artist's manager, Bud Rose, back from Baltimore where he underwent a checkup and surgery. Barbara Perry, his secretary, returned from a two-week vacation in northern Wisconsin.

United Artists Manager Joe Imhof just returned from a swing about the circuit . . . Kenny Siem, office-manager-booker, announced the following changes: Joan Pierce, to booker's secretary; Carol Huebner to assistant cashier, and Jane Cryan, to exchange manager's secretary.

The promotion of the week was staged at the Riverside Theatre by Al Paladino,

U-I publicity director in this area. Al hired a model, dolled her up in a wedding gown, had her pull up in front of the theatre in a big black limousine, dash through the lobby and up and down the aisles (the lights were then turned on) shouting: "Where's that husband of mine, where is he?" An usher, dressed in evening clothes, planted in the audience, was finally located (as her apparent husband) and she then proceeded to give him a piece of her mind. The stunt put the audience in the proper frame of mind as the sneak preview film next to be shown was "Come September."

Al Monty Now Star Clown

NEW BRITAIN, CONN.—Al Monty (Montefalco), former Roxy Theatre manager turned entertainer, is appearing as star attraction seven days a week in the main show bowl at Pleasure Island, Wakefield, Mass., amusement park. He is billed as Mr. Sweep, the clown character he has been associated with in television for the past decade.



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Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Assisi' Theme Pertinent In World Strife Today

"Francis of Assisi," the motion picture about one of the most fascinating personalities in Christian history, goes beyond religion, Plato Skouras, the producer, feels, and appeals to that broad class of people who try to be just plain good citizens, and try to understand what goes on in their community and world at large.

Newspaper and radio stations gave broad coverage to Skouras' stop here in advance of the opening of his film at the Saenger Theatre, where Walt Guarino is manager.

The story of the youth in medieval Italy who forged his way to a life of peace and love despite warfare and confusion is pertinent to our times. This theme was emphasized by Skouras in his publicity interviews.

The campaign for the Saenger opening was built strongly around religious media, leaving the overtones to go beyond. More than 1,500 priests, nuns and other religious groups attended a screening hosted by Manager Guarino and 20th-Fox at the Jesuit High School. On the following Sunday, it was reported a substantial number of priests commended the film from the pulpit at masses. Nuns and priests in summer schools recommended the film to their classes.

Naturally, this film about the saint who stands high in the Catholic Church received A-1 cooperation from all Catholic organizations—Catholic Action, Legion of Decency, etc.

An important, and unusually interesting, part of the promotion was the treatment of the film by the New Orleans State-Item. In its combined Saturday-Sunday issue just prior to the opening, the amusement page featured a montage of scenes from "Francis of Assisi" arranged in the form of a large cross.

Two huge hand-painted signs, 15x50 feet, were erected by General Outdoor near the Civic Center and the other near the Union railway terminal. The budget for newspaper, television and radio was increased.

Nightery Reservations Taken at Michael Todd

The Michael Todd Theatre in Chicago has instituted another classtype service. Patrons attending performances of "La Dolce Vita" may make reservations with a hostess in the lobby for Mister Kelley's Tradewinds, the Palmer House Empire Room and other night spots presenting after-theatre entertainment.

Recently arrangements were made so patrons might order mixed drinks at a lobby booth, then go across the street to Diamond Jim's during the intermission where the drinks would be waiting.

Montage of scenes from "Francis of Assisi" dominates the amusement page of the States-Item at New Orleans on a Saturday-Sunday issue prior to the opening at the Saenger Theatre.

THREE RED DRAMAS FOLD

Shows About USSR Tough to Promote

NEW YORK (UPI)—For a long time before another Broadway production decided to take a play having to do with Russia, but that the producers are expecting, but...

THE BARD NO EMMY WINNER

Jack Benny Defends Four Script Writers

By JACK BENNY
[WIRELESS FOR UP]

HOLLYWOOD (UPI)—A short time ago the Emmy awards were presented to a group of talented film writers. "Benny" is here—look the chap who wrote the script was not among those honored.



Good Girl Role Hard to Play

By MICHAEL KURT

HOLLYWOOD—There's nothing in Francis of Assisi that's more difficult to play than the role of a good girl. It's a role that's hard to play because it's a role that's hard to play...

Deanna Prefers Private Life

By JACK BENNY

PRIMA LADY—Deanna D'Amico, who plays the role of a good girl in Francis of Assisi, is a woman who prefers a private life. She is a woman who prefers a private life...

Comedy Stars Are Identified

By MICHAEL KURT

HOLLYWOOD—In the film of Francis of Assisi, the comedy stars are identified. The comedy stars are identified in the film...

SHOW TIME

By JACK BENNY

SHOW TIME—The film of Francis of Assisi is a film that is shown at the same time as other films. It is a film that is shown at the same time...

JEAN VALZ

AT THE PIANO PLAYING YOUR FAVORITE HITS

Plus GENE ELSNER at the keyboard and MELBY BOWEN at the piano

Blacksmith Shop 44 BROADWAY

'French Mistress' Not Sexy or French; 5 Weeks

The Bar Harbour Theatre at Massapequa Park, Long Island, N.Y., occasionally plays a French-language picture, and at such times Manager Charles Stokes is accustomed to write to the French teachers in all Nassau and Suffolk County high schools and invite them to it. If the teachers agreed the film was suitable for their students, Stokes arranged matinee showings for them. These have been successful.

Then "The French Mistress" came up. For this he wrote to the teachers that this is not a sexy French movie, not even a French-language picture, but a cute little comedy about an English boys school and the troubles it went through when hiring a French teacher.

Stokes invited the teachers in the two

counties to a preview and told them if they thought the picture was suitable to tell their students about it. He also sent the same letter and invitation to the heads of 42 organizations.

"It must have had some effect because I never had so many young women and men in the theatre," Stokes reports, "and I just finished a record-breaking five-week run."

Stokes publishes a four-page program with every new picture, selling space to some business at \$25 for the back cover page. And for "The French Mistress," of course, his program cost was taken care of by the ad. The Bar Harbour programs usually are laid out in the style of legitimate stage and opera ads.

The theatre is in Central Long Island.

Tied-to-TV Patrons Get Letter From Manager

July bookings at the Roxy Theatre in Newmarket, Ont., not only were uniformly good boxoffice, but on hand from the Odeon district office was a supply of 8½ x 11 heralds imprinted on one side with the Odeon Theatres 20th anniversary contest, which was conducted throughout the circuit (it closed July 29), and the other side left blank for imprinting local program copy.

The 20th anniversary prize was a week's vacation trip for two to Acapulco via Canadian Pacific Airlines.

Chris Holmes, manager of the Roxy, thought he would try something different. After he had his July program printed on the one side, he prepared a letter aimed at stay-at-homes and TV-addicts, and had 1,000 of these made up. A thousand names selected at random from the phone book provided the mailing list. His letter read:

Dear Patron:

Even though the novelty of television has long since passed, force of habit is hard to break. One is inclined to accept what TV has to offer, not so much from quality standards but because we live in a pushbutton age.

Watching a movie on TV, whether a new one which is a rarity, or one of ancient vintage which, if good, is replayed frequently, is broken up with annoying commercials and transmission troubles.

This kind of presentation doesn't begin to compare with the excellence of motion pictures on a theatre screen. The fine techniques of color photography are lost on television. The theatre presentation progresses without numerous interruptions.

I am enclosing a schedule of bookings to be shown at the Roxy Theatre during July. All attractions are 1961 releases, and are diversified to appeal to every taste.

Please pick out the program you would like to see and bring one friend to see it with you. In return you will be a guest that evening by presenting this letter to the doorman AS YOUR INDIVIDUAL FREE ADMISSION. After seeing the show, you will agree there is a BIG difference from watching tiny TV.

Newsboys Win Ducats To See 'Jules Verne'

Some 300 carrier boys of the Post-Standard at Syracuse, N.Y., won tickets to "The Fabulous World of Jules Verne" and "Bimbo the Great" at the RKO Keiths Theatre in a subscription promotion. Manager Sol Sorkin supplied the tickets, while the Post-Standard plugged the film and the contest in large-space house ads and literature to its hundreds of carriers.

Ten thousand heralds were made up and distributed by the newspaper throughout the city advertising the "Big Double Feature" and the free ticket offer: "Take your brother . . . Your buddy . . . Each ticket —Only one daily and Sunday order plus increase, etc."

Twelve gross of "The Fabulous World of Jules Verne" balloons imprinted with theatre and playdate was distributed at schools.

The television station contributed five one-minute and two 20-second free spots on its morning kiddy show, in addition to regular paid TV spots.

Fifty one-sheets were posted around the city, there were displays in all libraries and all science-fiction groups were notified.

Advertises Ainer Restaurant

At Farmington, Conn., Manager Hector Frascadore of the Farmington Drive-In advertises: "Come Early — Visit Our Restaurant!"

Corner for Cowards Packs Sales Punch



Producer William Castle's Coward's Corner gimmick for his shocker film "Homicidal" packs a definite ticket-selling punch, exhibitors who have used the money-back-if you prove yourself a-coward promotion report.

For example, there's Sam Conti, manager of the Stanley Theatre in Jersey City, N.J. He reports:

"We set up the Coward's Corner in advance of opening, and got a story break with a photo in the Jersey Journal on the Monday before our Wednesday opening. We had the 'yellow streak' leading from the orchestra to the Coward's Corner in our large lobby. This created quite a stir, especially with our younger patrons.

"The stunt definitely paid off as we did a terrific gross on the picture even with 'Ben-Hur' opening against us at an opposition house.

"The stunt was okay, but it was a headache, also."

The promotion involves presentation of

a "Coward's Certificate" with the purchase of each ticket, then during the peak of the "panic" in the film there is a "fright break" when any overcome moviegoers may leave and "follow the yellow streak to the Coward's Corner where they certify to being a "devout coward" and receive their money back.

The Coward Certificates are numbered consecutively. At the beginning of each show only those numbered certificates issued for that show are valid for refunds.

Apparently a number of youngsters followed the yellow streak during the "fright break" just for the thrill of it. Of course, they would buy another ticket with their refunds, but all this required extra money handling!

The Stanley's Coward Corner is illustrated above. Manager Conti and Rose Toussaint, nurse, stand beside the display. Robert Blomquist, doorman, poses behind the refund window.

A 'Pepe' Float in Golden Fiesta Parade



This "Pepe" float appeared in the Golden Fiesta parade in Falfurrias, Tex., boosting the showing of the film at the Pioneer Theatre, a Lone Star Theatres operation. Joe Isbell, the Pioneer manager, reports Manuel Gonzales, a local young fellow he selected to impersonate Pepe for the film, is almost a dead ringer for Cantinflas.

Plush Mr. Panda Flies To 'Serpent' Opening

Mr. Panda, five feet of black and white plush full of kapok, or whatever they stuff pandas with, came all the way from Hollywood (and in his own airplane seat, too) to be a guest on the morning Mr. Peppermint television program, a kiddie show which has one of the top ratings at Dallas, Tex., evening programs included.

And Mr. Panda stayed around eight days for appearances on the Peppermint program and at the Village Theatre, where a motion picture about him, "Panda and



Jerry Haynes (Mr. Peppermint of WAAF-TV) met Mr. Panda at Dallas Love Field. He is surrounded by his "Gumdrop" admirers who went along to greet the (stuffed) traveler from Hollywood!

the Magic Serpent," opened during his stay.

Mr. Peppermint, whom friends know as Jerry Haynes of WAAF-TV, went out to the airport to meet Mr. Panda's plane, taking along a still and a newsreel photographer and a radio newsmen. The footage was used on Jerry's show and on the regular 10 p.m. news.

Mr. Peppermint promoted "Panda" through the eight days via a contest directed at his "Gumdrop" listeners, asking them to name the five-foot stuffed panda. The four top winners received 30-inch stuffed pandas, the next 25 got tickets to see the film at the Village.

The first week of "Panda and the Magic Serpent" was nothing short of sensational," Hal Cheatham, Interstate Theatres publicist at Dallas, reports, due primarily in his opinion to the tieup with WAAF-TV.

Mr. Peppermint also made two appearances at the Village at midweek after the film opened.

Of course, the paid TV spots budgeted for the film were used on WAAF-TV.

X-15 Models for Film

Some 2,000,000 Revell model toy kits of the famed United States rocket plane, X-15, will be on sale in more than 125,000 stores throughout the nation by November when "X-15," Frank Sinatra's Essex Production film, is scheduled to be released by United Artists.

Boxoffice Showmandiser

CITATION WINNERS FOR JUNE-JULY 1961

BIRK BINNARD, *manager of the Landis Theatre, Vineland, N.J.* Promoted gala-type, community-supported premiere of "Can-Can," first ever held in this town of approximately 9,000 off beaten track in southern New Jersey.

FRED C. LEAVENS, *manager, Casino Theatre, Halifax, N.S.* For his campaign on "Dentist in the Chair," in which he solicited contributions by local dentists for promotion expenses.

JIM WILEY, *manager, Malverne Theatre, Malverne, Long Island, N.Y.* His campaign on "Make Mine Mink" contributed to a run of more than seven weeks.

TIFF COOK, *Famous Players exploitation department, Toronto, Ont.* Excellence of campaign on "Hand in Hand."

CRANT FRAZEE, *manager of Fairborn Theatre, Fairborn, Ohio, who now is assistant to Mike Chakeres, general manager of Chakeres Theatres, Springfield, Ohio.* For his successful summer kiddie series formula.

IVAN ACKERY, *manager, Orpheum Theatre, Vancouver, B.C.* For masterful campaign in behalf of the historical drama, "The Canadians."

JOHN W. CREAMER, *Holiday Theatre, Denver, Colo.* Alert showmanship in behalf of "Destination Moon" when Cmdr. Alan Shepard made missile flight into space.

PAUL SUMMERVILLE, *Famous Players Canadian manager at Toronto, Ont.,* who helped assure success of Buddy Knox stage program on tour of FPC small-city situations in Ontario.

HENRY H. COHAN, *Beverly Theatre, Bridgeport, Conn.* Cited for the traffic safety promotions he has perfected in connection with the Beverly kiddie shows.

RICHARD E. YOUNG, *manager, Dale Drive-In, Tuscaloosa, Ala.* For demonstration of effective showmanship by which he increased monthly grosses 13 per cent.

ALLAN PERKINS, *Danforth Theatre, Toronto, Ont.* Holidaytime kiddie show promotion.

HARRY A. WIENER, *former manager of the Community Theatre, Morristown, N.J., who now is city manager for Walter Reade Theatres at Asbury Park, N.J.* For distinctive "money tree" promotion in cooperation with Morristown Trust Co. in behalf of "The Grass Is Greener."

ROBERT COODFRIEND, *advertising manager for Durwood Theatres, Kansas City, Mo.* For his skillfully planned and tastefully executed invitational preview and stage wedding he and his coworkers arranged for "The Pleasure of His Company" at the Empire Theatre.

'Tammy' Sundae Deal Easy With U-I Aids

Cinemascoop, the A.M. Ellis Theatres bulletin to managers, reports Universal had an advance agent in Philadelphia working ahead of the saturation opening of "Tammy Tell Me True" in the key runs.

The article reported she (the female publicist was not named) introduced the prepackaged gimmicks available for this picture. "The best of the lot," Cinemascoop related, "is material with which to persuade drugstore and luncheonette soda fountains to feature 'TAMMY' Sundaes the week ahead of and during the run of the picture. This is very simple for the manager to arrange and will be a great attention-getter among the teenage set, at whom the picture is slanted. Printed streamers are available to be pasted up on

fountain back-bars advertising the new sundae (which, of course, can be any concoction the fountain man wishes), with space for the theatre imprint and playdates. In addition, there are available special 'TAMMY' badges (the big four-inch type so popular with the kids), which can be furnished to the fountains to give as a premium with the sundae. They can also be distributed to record stores to give away with record purchases. Every theatre is being furnished with the Decca recording of the title song, and this should definitely be played in the lobby beside a 40x60 as far in advance as possible.

"This all adds up to a very effective little campaign, one that gets us away from our theatres with the picture."

Tim Issue on 'Goliath' Goes to 10,000 Boys

RKO Keiths Theatre in Syracuse, N.Y., was fortunate in its booking of "David and Goliath," which was dualized with "Tomboy and the Champ." The lucky break involved Tim, Magazine for Boys, which had just put out its May issue featuring the "exciting story of David and Goliath and how Director David Pottier undertook to produce the renowned Biblical tale in a motion picture."

The Tim issue had a cover photo and four inside pages with drawings and photos on "David and Goliath," and just as important for Keiths Manager Sol Sorkin. Wells & Coverly, one of the better stores in Syracuse, was the official Tim store there.

Through the efforts of Sorkin, Wells & Coverly mailed 10,000 copies of the May issue, two weeks in advance of the Keith playdate, to boys in the territory.

Sorkin reports that the "David and Goliath" flickers were so popular that he distributed all the 1,000 he had ordered, in advance instead of 500 prior and 500 the Saturday after opening, as he had planned.

The Columbia Records salesman distributed recordings of the film music to all the deejays, who confined their announcements to the title. Paid spots took care of the theatre and playdate.

Four free 24-sheets in color and 100 small sheets, also free, were posted around town in advantageous spots, including outlets for the Dell comic books on "David and Goliath."

The 4-H groups were alerted to "Tomboy and the Champ."

Task Force Alpha Boys Pick 'Voyage' Trip Girl

Rita "Pernie" Pervil of the Brighton section of Brooklyn was chosen as "The Girl We Would Most Like to Take on a Voyage to the Bottom of the Sea" by 300 men of the Navy Task Fleet Alpha in the finals of the "Voyage" contest at New York's Paramount Theatre. Miss Pervil will be flown by TWA and Panama Airlines to an expense-paid week at the Marrakesh Hotel in Jamaica. The winner in the men's division of the contest was Jerry Howard, also of Brooklyn. He also was awarded the trip to the Marrakesh by a group of WAVES from the Brooklyn Navy Yard.

Honored guests at the Paramount were the crew members of the USS Randolph, the Task Force Alpha ship that picked Cmdr. "Gus" Grissom out of the sea following his astronaut ride.

Archie Sends Gold Brick!

Ken Vohs, manager for Delft Theatres at Escanaba, Mich., enlisted the aid of Joe Imhoff, who in turn passed the word along to Al Fisher of New York and Maurice Segal of Hollywood, all with United Artists, and through their efforts, Archie of "The Last Time I Saw Archie" contributed a gold brick and two \$5 checks to Escanaba's Project Pride, which is seeking \$12,000 for a community improvement. The checks were from Jack Webb and Robert Mitchum of the cast.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THEATRES SPEND uncountable millions annually for newspaper advertising. With a few scattered exceptions, newspaper publishers demand a higher space-rate for theatre advertising than any other local advertising. The publishers' explanation of this surcharge has always been that it is justified because newspapers give columns upon columns of space free to publicity news about new pictures, Hollywood and the industry, along with pictures of the new stars and scenes from the new films. There was a day when this was true, but it certainly is no longer a fact.

—O—
HOW MUCH THEATRES SPEND in local newspapers, annually, would make a very impressive figure but it's unavailable, because the industry has no public relations and/or research division to gather such information. No one will question the fact that theatres are among the nation's top space-buyers. Better still, they are, without contradiction, the nation's most frequent and steady advertisers. It is also a fact that a theatre ad is among the most profitable any newspaper runs, because a large portion of it is usually a mat and requires little typesetting and composition labor.

—O—
NEWSPAPERS WOULD FEEL IT right where it would hurt most if the nation's 16,000 theatres were to discontinue all newspaper advertising for a year. The loss to newspapers would be so great that few, if any of them, could find other sources of income to offset the loss. Therefore, if theatres were organized, as they should be, the industry would either be enjoying a much better press or else the rates theatres are paying for local ads would be reduced to be comparable with what other advertisers pay. Any thought of a moratorium on newspaper advertising should be least and last in the thinking of any theatreman. Yet, today, several theatres are proving to their local publishers that they can live without them. Some are substituting weekly mailings. Others are using only radio.

—O—
IT IS A PROVEN FACT that theatres can operate profitably without newspaper advertising in some few situations. However, the operation is neither as smooth or as convenient. It requires much foresight, farther-in-advance bookings, careful campaign planning, much more work. It is far better to live with your newspaper than without it. It is far better to avoid a rate fight than have one. Yet, the theatre owner can't be blamed who looks his publisher in the eye and says, "My business is bad, my new pictures need the publicity and scene mats I'm supposed to be getting—or at least I'm paying for, rate-wise!"

—O—
MOST PUBLISHERS are reasonable, sincere, dedicated men. They listen to any advertiser whose business is in trouble and who needs special help. The biggest prob-

lem is that they have no one these days, visiting their offices and asking for their ear. In a sizeable midwestern city the other day, a publisher told us, "You're the first person from the motion picture industry who has been in this office in eight or ten years!" He was very cooperative. Most newspaper editors with whom we have talked recently, point out that the flow of stories, mats and photos from the studios on new pictures and new stars has practically ceased. They refuse to be labeled noncooperative. "Send us stuff that's fit to print and we'll publish it," is their pet reply.

—O—
AT LEAST HALF of the theatremen that we've worked with, while on the road during the past year, don't even know the exact ad rate they're paying. Neither do they know their editors or publishers. With publishing costs what they are these days, one can hardly expect the newspapers to beg the industry for an opportunity to help publicize new product and personalities. Television has stepped in and grabbed much of this free space that used to go to motion picture promotions. Yet, publishers hasten to inform you that it's no one's fault other than the local theatreman's—and Hollywood's. Today, theatres are getting about 10 per cent of the local newspaper promotional space they once did, and the lack of it is obvious at the boxoffice.

—O—
MORE THAN PASSING thought needs be given this situation. In another ten years today's big-name stars will be mostly washed up, old or deceased. The new stars of today and tomorrow must fill their shoes. The public doesn't know these new personalities and, unless vast improvement in the industry's public relations with the press is made, the public never will be attracted by their names. The fact is that too many theatremen don't know these new stars, their names or how to spell them. As severe as the product shortage these days may be, ask yourself about the tomorrows. "What are you going to sell?"

Identical Twins Free

All identical twins and their parents were admitted free to the State, Minneapolis, and Paramount, St. Paul, during the showing of "The Parent Trap." The stunt was planned by Charles Zinn, manager, and Bob Thill, house manager of the State, and Tommy Martin, manager of the Paramount. The offer was publicized in Minneapolis by Bob Murphy in his Minneapolis Star column and in St. Paul by Bill Diehl, film columnist for the St. Paul Dispatch.

Twins ranging in age from 2 to 20 years showed up at the two theatres, with their parents. To obtain additional publicity the State theatre hired a pair of identical twins for radio and television appearances.

1002
Vide

Pro
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In the summary \ddagger is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2496	Fever in the Blood, A (117) Dr....	WB			1-23-61	+	+	+	+	+	+	9+
2516	⊙Fiercest Heart, The (91) ⊙											
	Outdoor Drama.....	20th-Fox			4- 3-61	+	±	±	+	±	+	7+3-
2531	Five Golden Hours (90) Comedy	Col			6- 5-61	+	—	±	+	±	±	5+4-
2507	Five Guns to Tombstone (71) W'n ..	UA			3- 6-61	±	±	±	±	+	±	6+5-
2489	⊙Flaming Star (101) ⊙											
	Outdoor Drama	20th-Fox			12-26-60	+	+	+	+	+	+	10+
2538	Follow a Star (102) Comedy	Zenith			6-19-61	±	—			+	±	3+3-
2498	Foxhole in Cairo (68) Dr.....	Para			1-30-61	+	+	—	+	±	±	7+4-
2548	⊙Francis of Assisi (105) ⊙											
	Religious Drama	20th-Fox			7-24-61	+	±	+	+	+	+	10+1-
2495	French Mistress, A (91) Com....	F-A-W			1-23-61	±	+	+	+	+		5+1-
2507	Frontier Uprising (68) W'n	UA			3- 6-61	+	+	±	±	+	±	6+3-
—G—												
2523	Gambler Wore a Gun, The (67) W'n...UA				5-15-61	±	±		±			4+4-
2531	Get Outta Town (65) My...Sterling W'ld				6- 5-61	±						1+1-
2533	⊙Gidget Goes Hawaiian (102) C/M...Col				6-12-61	+	—	+	+	+	+	8+1-
2495	⊙Go Naked in the World											
	(103) ⊙ Drama	MGM			1-23-61	+	+	+	+	±	+	9+2-
2491	⊙Goddess of Love, The (68)											
	⊙ Spectacle	20th-Fox			1- 9-61	+	—			±		2+2-
2500	Gold of the Seven Saints (88)											
	Outdoor Drama	WB			2- 6-61	±	+	+	+	+	+	9+1-
2490	⊙Goliath and the Dragon (90) ⊙											
	Costume Spectacle	AIP			12-26-60	+	+	—	+	±	—	5+4-
2544	Goodbye Again (120) Dr.....	UA			7-10-61	+	+	+	+	±	+	10+1-
3498	⊙Gorgo (78) ⊙ Adv. Dr.	MGM			1-30-61	±	+	+	+	+	±	9+2-
2486	⊙Grass Is Greener, The											
	(105) ⊙ Comedy	U-I			12-12-60	+	+	+	+	—	+	9+1-
2481	Great Impostor, The (112) Dr....	U-I			11-28-60	+	+	+	+	+	+	12+
2540	Green Helmet The (88) Ac...MGM				6-26-61	+	—	+	±	±	+	6+4-
2542	⊙Girl in Room 13, The (79)	Astor			7- 3-61	+						1+
2529	Gun Fight (68) Western	UA			5-29-61	±	±		+	+	—	4+3-
2533	⊙Guns of Navarone, The (157)											
	⊙ War Adventure	Col			6-12-61	+	+	+	+	+	+	14+
—H—												
2515	Hand, The (61) Melodrama	AIP			4-17-61	+						1+
2488	Hand in Hand (75) Dr.....	Col			12-19-60	+	+	+	+	+	+	13+
2487	⊙Herod the Great (93) ⊙											
	Costume Spectacle	AA			12-19-60	+		±	+	±	+	6+3-
2478	Heroes Die Young (76) Melodrama	AA			11-14-60	+	±			±	±	4+3-
2513	⊙Hippodrome (96) Action,											
	(English-dubbed)	Cont'l			3-27-61	+	+		+	+		4+
2535	Hitler's Executioners (78)											
	Documentary	Vitalite			6-12-61	±		+				3+1-
2499	Home Is the Hero (83) Dr.	Showcorp			2- 6-61	+	+			+	+	5+
2539	Homicidal (87) Mys.	Col			6-26-61	+	+	+	+	+	+	9+
2546	⊙Honeymoon Machine (88)											
	⊙ Comedy	MGM			7-17-61	+	+	+	+	+	+	10+
2506	Hoodlum Priest, The (101) Dr....	UA			2-27-61	+	+	+	+	+	+	10+
2530	⊙House of Fright (80) C Ho.....	AIP			5-29-61	+	±	±	+		±	5+3-
—I—												
2503	It Takes a Thief (94) Melo...Valiant				2-20-61	+						1+
—J—												
2481	Jazz Boat (96) ⊙ Dr/Music	Col			11-28-60	+	±	±		+		4+2-
2479	⊙Journey to the Lost City											
	(90) ⊙ Adv. Drama	AIP			11-21-60	+	±	—	+	±	±	6+5-
—K—												
2540	King of the Roaring 20's											
	(106) Cr. Drama	AA			6-26-61	+		±	+	+	+	6+1-
2536	⊙King in Shadow (78)											
	Historical Dr.....	Exclusive			6-12-61	+						1+
2507	⊙Konga (90) Horror Drama	AIP			3- 6-61	+	+	±	+	+		7+1-
—L—												
2533	⊙Ladles Man, The (106) Com....	Para			6-12-61	+	±	+	+	+	±	9+2-
2532	⊙Last Sunset, The (112) W'n.....	U-I			6- 5-61	+	±	±	+	+	+	9+2-
2529	Last Time I Saw Archie, The											
	(98) Comedy	UA			5-29-61	+	+	±	+	+	+	7+1-
2505	League of Gentlemen, The (113)											
	Comedy-Drama	Kingsley			2-27-61	+	+	+		+	+	11+
2493	⊙Little Angel (90) Com-Dr.....	Murray			1-16-61	±	±		+	±		4+3-
2537	⊙Little Shepherd of Kingdom Come,											
	The (108) ⊙ Dr.....	20th-Fox			6-19-61	±				±		2+2-
2465	Little Shop of Horrors, The (70)											
	Horror Comedy	Filmgroup			10- 3-60	+		+				2+
2502	Long Rope, The (61) ⊙ W'n...20th-Fox				2-13-61	+	+	±	±	+	+	7+1-
2513	Look in Any Window (87) Dr.....	AA			3-27-61	+	—	—	±	±	—	4+6-
2549	⊙Loss of Innocence (99) Dr.....	Col			8- 7-61	+		+	+	+	+	8+
2534	⊙Love in a Goldfish Bowl (87)											
	Comedy/Songs	MGM			6-12-61	+	±	±	+	—	±	6+4-

++ Very Good: + Good: ± Fair: - Poor: == Very Poor

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2522	⑤Serengeti (84) Jungle Documentary Adventure	.....	AA	5- 8-61	++	++					++		6+
2516	Shadows (87) Drama	.....	Lion Int'l	4-17-61	+	+	+	+	+	+	++		9+
2521	Shadow of the Cat, The (79) Horror Drama	.....	U-I	5- 8-61	+			±	+		+	±	5+2-
2547	⑤Sins of Mona Kent, The (75) Drama	.....	Astor	7-24-61	+								1+
2505	⑤Sins of Rachel Cade, The (123) Drama	.....	WB	2-27-61	++	+	+	++	±	++	+		10+1-
2504	Sins of Youth (82) Dr.....	.....	Janus	2-20-61	±						-		1+2-
2539	Silent Call, The (63) C Dr.	.....	20th-Fox	6-26-61	±		+		+	+			4+1-
2528	Snake Woman, The (68) Horror	.....	UA	5-22-61	±	±	-	±	±	-	±		5+7-
2502	Sniper's Ridge (61) © Dr.....	.....	20th-Fox	2-13-61	-	+	+	±	±	±			5+4-
2530	⑤Snow White and the Three Stooges (93) © Fant'y.....	.....	20th-Fox	5-29-61	++	±	-	+	+	+	+		8+2-
2525	⑤Steel Claw, The (96) Ac.....	.....	WB	5-15-61	±	+	-	+	±	±			5+4-
2536	Stop Me Before I Kill! (93) Suspense Dr.	.....	Col	6-12-61	+	+	+		±	+	+		6+1-
2476	⑤Sundowners, The (133) Dr.....	.....	WB	11- 7-60	++	++	++	++	++	++	++		14+
2477	⑤Swiss Family Robinson (128) Adv. Classic, Panavision	.....	BV	11-14-60	++	+	±	++	++	++	++		12+1-
2488	⑤Sword and the Dragon (83) Folklore Spectacle	.....	Valiant	12-19-60	+							+	2+
2494	⑤Sword of Sherwood Forest (80) © Adventure Drama	.....	Col	1-16-61	+	±	+	+	±	++	±		8+3-
—T—													
2539	⑤Tammy Tell Me True (97) Com. Dr	.....	U-I	6-26-61	+	±	+	++	+	++	±		9+2-
2515	Teacher and the Miracle, The (88) Religious Drama	.....	President	4-17-61	+						±	+	4+2-
2514	Terror of the Tongs, The (80) Ac.....	.....	Col	3-27-61	+	±		+			+	±	5+2-
2543	⑤Thief of Baghdad (50) © Ad. Fantasy.....	.....	MGM	7-10-61	+	+	±	+	±	+	+		7+2-
2534	Three Blondes in His Life (73) Mystery	.....	Cinema Assoc	6-12-61	±		-			±			2+3-
2485	⑤3 Worlds of Gulliver, The (100) Superdynamation, Fantasy	.....	Col	12-12-60	+	+	++	++	++	++	+	++	11+
2542	Time Bomb (92) Suspense Dr.	.....	AA	7- 3-61	+						±		2+1-
2498	⑤Tomboy and the Champ (92) Comedy-Drama	.....	U-I	1-30-61	+	±		+		+			4+1-
2481	Tormented (75) Horror Drama	.....	AA	11-28-60	+					+			3+
2510	⑤Trapp Family, The (106) Comedy-Drama	.....	20th-Fox	3-13-61	+	+	±	+	±	+	±		7+3-
2541	Trouble in the Sky (76), Action-Dr.....	.....	U-I	7- 3-61	±					+			2+1-
2548	Truth, The (Le Verite) (127) Dr., Eng.-dubbed	.....	Kingsley	7-24-61	++	+		++					5+
2493	⑤Tunes of Glory (106) Dr.....	.....	Lopert	1-16-61	++	++	++	++	++	++	+	++	13+
2544	20,000 Eyes (61) © Dr.	.....	20th-Fox	7-10-61	+		±	+	+	±			5+2-
2525	⑤Two Loves (100) © Drama	.....	MGM	5-15-61	++	++	+	++	+	++	+		11+
2538	⑤Two Rode Together (109) Dr.....	.....	Col	6-19-61	++	+	±	++	±	++	+		10+2-
2501	Two-Way Stretch (87) Com.....	.....	Showcorp	2-13-61	+	++	++		++	+	+		9+
—U—													
2505	Underworld, U. S. A. (98) Cr.....	.....	Col	2-27-61	+	±	+	+	+	±	±		7+3-
2492	Unfaithfuls, The (89) Melodrama.....	.....	AA	1- 9-61	+						-	±	2+2-
2545	⑤Upstairs and Downstairs (100) Comedy	.....	20th-Fox	7-17-61	++	++	+				+	+	7+
—V—													
2472	Village of the Damned (78) Horror Drama	.....	MGM	10-24-60	+	++	+	+	++	++	+		10+
2540	⑤Voyage to the Bottom of the Sea (105) © Ad.	.....	20th-Fox	6-26-61	+	+	+	++	+	±	+		8+1-
—W—													
2483	⑤Wackiest Ship in the Army, The (99) © Comedy	.....	Col	12- 5-60	+	±	++	++	+	++	++		11+1-
2527	⑤Warrior Empress, The (89) © Action-Adventure	.....	Col	5-22-61	±	±	±	+	+	±	±		7+5-
2515	Watch Your Stern (88) Com.....	.....	Magna	4- 3-61	+	±	++	++					6+1-
2484	⑤Where the Boys Are (99) © Com.	.....	MGM	12- 5-60	++	++	++	++	++	+	++		13+
2532	When the Clock Strikes (72) Mystery	.....	UA	6- 5-61	±	-	±	+	±	--			4+5-
2500	⑤White Warrior (86) © Adv. Dr. (Eng. dubbed)	.....	WB	2- 6-61	+	++	-	+	±	±	±		7+4-
2537	⑤Wild in the Country (114) © Drama/Songs	.....	20th-Fox	6-19-61	+	±	±	+	±	±	+		7+4-
2475	Wild Rapture (68) Documentary	.....	Exclusive-5R	11- 7-60	+								1+
2508	⑤Wings of Chance (76) © Outdoor Drama	.....	U-I	3- 6-61	±	-			+	+			3+2-
2487	⑤Wizard of Baghdad (92) © Costume Comedy	.....	20th-Fox	12-19-60	+	±	±	+	+	+	+		7+2-
2480	⑤World of Suzie Wong, The (129) Drama	.....	Para	11-28-60	++	++	++	++	+	+	++		12+
—XYZ—													
2547	You Have to Run Fast (73) Suspense Drama	.....	UA	7-24-61	±						-		1+2-
2518	Young Love (80) Drama.....	.....	Exclusive	4-24-61	+								1+
2497	Young One, The (96) Dr.....	.....	Valiant	1-30-61	+	+	±	++	±	±	++		9+3-
2517	Young Savages, The (103) Dr.....	.....	UA	4-24-61	++	++	+	++	++	++	+		11+

Feature productions by company in order of release. Running time is in parentheses. © Is for CinemaScope; V Vistavision; S Superscope; N Naturomo; R Regalscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type	Ref. No.	AMERICAN INT'L	Type	Ref. No.	COLUMBIA	Type	Ref. No.	M-G-M	Type	Ref. No.	PARAMOUNT	Type	Ref. No.	
Ⓢ Herod the Great (95) ..Ad..6016 Edmund Purdom, Sylvia Lopez						Ⓢ The 3 Worlds of Gulliver (100) SuperDynamation..Ad..517 Kerwin Mathews, Jo Morrow Please Turn Over (86)....C..518 Ted Ray, Jean Kent Jazz Boat (95) ⓈCD/M..519 Anthony Newley, Anne Aubrey			Ⓢ Where the Boys Are (99) ⓈC..110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis			Ⓢ Cinderella (91) ....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti			DECEMBER
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						Ⓢ The Wackiest Ship in the Army (99) ⓈC..521 Jack Lemmon, Ricky Nelson Ⓢ Sword of Sherwood Forest (80) .....Ad..522 Richard Greene, Peter Cushing			Ⓢ So Naked in the World (103) ⓈD..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley Foxhole in Cairo (68) ....D..6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven			JANUARY
			Portrait of a Sinner (96) .....D..507 Nadja Tiller, Tony Britton, William Bendix Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson			Hand in Hand (75) ....D..523 John Gregson, Sybil Thorndike Passport to China (75)....Ac..527 Richard Basehart, Lida Gastoni Ⓢ Carthage in Flames (93) ⓈAd..528 Anne Heywood, Jose Suarez			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley Ⓢ Gorgo (76) .....Ad..105 Bill Travers, Vincent Winter			Ⓢ World of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms Ⓢ The Savage Innocents (89) ⓈD..6004 Anthony Quinn, Yoko Tani, Anna May Wong			FEBRUARY
Dondi (100) .....C..6102 David Janssen, Patti Page, David Kory Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt Ⓢ Konga (90) ⓈHo..603 Michael Gough, Jess Conrad, Margo Johns			Ⓢ Cry for Happy (110) Ⓢ CD..529 G. Ford, Milko Taka, D. O'Connor Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn Ⓢ Pepe (157) ⓈC/M..520 Cantinflas, D. Dailey, Shirley Jones			Ⓢ Cimarron (147) ⓈD..108 Glenn Ford, Maria Schell The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet						MARCH
Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot			Beware of Children (80) ..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			A Raisin in the Sun (125) ..D..533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee						Ⓢ All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson			APRIL
Angel Baby (98) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens Ⓢ David and Goliath (93) ⓈBib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy			Ⓢ House of Fright (80) ..Ho..604 Paul Massie, Dawn Addams Operation Camel (65) ....C..605 Nora Hayden, Louise Renard			Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (105) ⓈD..535 Claude Dauphine, Diane Cilento Mein Kampf (121).....Doc..538 Ⓢ Warrior Empress (89) ⓈAd..524 Kerwin Mathews, Tina Louise			Ⓢ Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall Ⓢ Two Loves (100) ⓈD..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins			Ⓢ One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			MAY
King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom			Ⓢ Master of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) .....Ac..541 Ron Randall, Debra Paget, Elaine Stewart			Ⓢ Ring of Fire (91) Ⓢ Ac..119 David Janssen, Joyce Taylor, Frank Gorshin The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters			Ⓢ Love in a Goldfish Bowl (88) ⓈC/M..6018 Tommy Sands, Fabian, Jan Sterling			JUNE
Armored Command (99) ..Ac..6109 Howard Keel, Tina Louise			Ⓢ Alakazam the Great (85) An..608 Cartoon feature, with voices of Frankie Avalon and others			JULY-AUGUST Ⓢ Gidget Goes Hawaiian (102) ⓈC..601 James Darren, Deborah Walley, Michael Cullin, Vicki Trickett Ⓢ The Guns of Navarone (157) ⓈD..603 Gregory Peck, David Niven Ⓢ Two Rode Together (108) .....OD..602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			Ⓢ Morgan the Pirate (97) ⓈAd..120 Steve Reeves, Valerie Lagrange Ⓢ The Honeymoon Machine (88) ⓈC..122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton Ⓢ Magic Boy (83) .....An..107 Feature-length cartoon Ⓢ The Secret of Monte Cristo (80) ⓈAd..121 Rory Calhoun, Patricia Bredin			Ⓢ The Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds Ⓢ The Ladies Man (106) ..C..6015 Jerry Lewis, Helen Traubel Ⓢ On the Double (92) Ⓢ C..6016 Danny Kaye, Dana Wynter			JULY
			Ⓢ The Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders			Ⓢ Ada (108) ⓈD..124 Susan Hayward, Dean Martin, Ralph Meeker Ⓢ Thief of Baghdad (90) Ⓢ Ad..123 Steve Reeves, Georgia Mail								AUGUST	
Twenty Plus Two (100) ..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Morehead						Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis Queen of the Pirates (80) ⓈSp..604 Gianna Maria Canale, M. Serato The Trunk (..).....D..606 Phil Carey, Julia Arnall			Ⓢ A Thunder of Drums (..) ⓈOD..201 Richard Boone, George Hamilton, Luana Patten			Ⓢ Blood and Roses (74) ..D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli Man-Trap (..).....D..6102 Jeffrey Hunter, Stella Stevens, David Janssen			SEPTEMBER

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
DECEMBER	<p>Wizard of Baghdad (92) © Ad..054 Dick Shawn, Diane Baker, Barry Coe</p> <p>Flaming Star (92) © W..056 Elvis Presley, Barbara Eden</p> <p>Esther and the King (109) © D..057 Joan Collins, Richard Egan</p> <p>Legions of the Nile (94) © Ad..037 Linda Cristal, Ettore Manni</p>	<p>Police Dog Story (61) Doc..6029 James Brown, Merry Anders</p> <p>The Facts of Life (104) C..6104 Bob Hope, Lucille Ball</p>	<p>The Private Lives of Adam and Eve (87) partly in color CD..6102 Mickey Rooney, Mamie Van Doren</p>	<p>The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynnis Johns</p>	<p>ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan El Cid .....D.. Charlton Heston, Sophia Loren</p> <p>AMERICAN-INT'L Reptilicus .....SF.. Brdil Miller Journey to the 7th Planet..SF.. John Agar, Greta Thyssen Black Mutiny ©Ad.. Don Megowan, Silvana Pampanini Lost Battalion .....Ac.. Leopold Salcedo, Diane Jergens</p>
JANUARY	<p>Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar</p> <p>Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten</p> <p>Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman</p>	<p>The Grass Is Greener (105) © C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) .....D..008 Efrem Zimhali Jr., Angie Dickinson</p>	<p>COLUMBIA The Devil at 4 O'clock © D.. Spencer Tracy, Frank Sinatra Mysterious Island .....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Barabbas .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady .....C.. Jack Lemmon, Kim Novak, Fred Astaire</p>
FEBRUARY	<p>The Millionairess (90) © C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker</p> <p>Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot</p> <p>The Canadians (85) © OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78) .....6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) .....OD..009 Clint Walker, Letitia Roman (Filmed in sepla)</p>	
MARCH	<p>Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation .....C..114</p> <p>The Trapp Family (106) D..117 Ruth Leuwierik, Hans Holt</p> <p>Sniper's Ridge (61) .....Ac..116 Jack Ging, Stanley Clements</p>	<p>The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates</p> <p>Frontier Uprising (68) .....W..6103 Jim Davis, Nancy Hadley</p>	<p>Wings of Chance (76) .....OD..6111 James Brown, Frances Rafferty</p>	<p>The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	<p>MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux King of Kings .....Bib D.. Jeffrey Hunter, Siobhan McKenna</p>
APRIL	<p>All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syme</p> <p>The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse</p>	<p>The Minotaur (92) © Ad..6115 Bob Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90) D..6108 Maj-Britt Nilsson, Patrik O'Neal, Eva Dahlback</p>	<p>Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (111) .....D..6109 Richard Widmark, Sonja Ziemann</p>	<p>The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton</p>	
MAY	<p>Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p> <p>The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103) D..6114 Burt Lancaster, Shelley Winters, Dina Merrill</p> <p>The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders</p> <p>Gun Fight (62) .....W..6113 James Brown, Joan Staley</p>	<p>Posse From Hell (89) .....W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore</p> <p>Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>The Steel Claw (96) .....Ac..012 George Montgomery, Charlito Luna</p>	
JUNE	<p>Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels</p> <p>Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weid</p> <p>Snow White and the Three Stooges (107) ©C..130 Carol Heiss, Stooges</p>	<p>Snake Woman (68) .....Ho..6112 John McCarthy, Susan Travers</p> <p>Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court</p> <p>Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries</p>	<p>Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin</p> <p>Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain</p> <p>The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell</p> <p>The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revre, Louis Locke</p> <p>Bimbo the Great (87) .....Ad..014 Charles Holm, Mary Ann Shields</p>	
JULY	<p>Misty (92) ©OD..131 David Ladd, Arthur O'Connell</p> <p>Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p> <p>The Silent Call (63) .....D..119 Roger Mobley, David McLean, Gail Russell</p>	<p>By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist Jr.,</p> <p>The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb,</p> <p>When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders</p>	<p>Trouble in the Sky (76) .....Ac..6118 Michael Craig, Elizabeth Seal</p> <p>Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin</p>	<p>Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p>	
AUGUST	<p>Francis of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman</p> <p>Marines, Let's Go (104) © C..137 David Hedison, Tom Tryon, Linda Hutchins</p>	<p>The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr</p> <p>Goodbye Again (120) .....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins</p> <p>The Cat Burglar (65) .....Ac..6121 Gregg Palmer, June Kenney</p> <p>Teenage Millionaire (84) .....C/M Jimmy Clanton, Zasu Pitts, Rocky Graziano</p>	<p>Blast of Silence (77) .....D..6120 Allen Baron, Molly McCarthy</p>	<p>Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	<p>PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Hatar! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p> <p>20th-FOX Madison Avenue .....D.. Dana Andrews, Eleanor Parker 20,000 Eyes (61) .....D.. Gene Nelson, Merry Anders It Happened in Athens ©Ad.. Jayne Mansfield, Nico Minardos Tender Is the Night .....D.. Jennifer Jones, Jason Robards Jr., Joan Fontaine, Jill St. John</p> <p>UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden The Explosive Generation .....D.. Patty McCormack, Lee Kinsolving Paris Blues .....D.. Paul Newman, Joanne Woodward</p> <p>UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Gavin Cape Fear .....D.. Gregory Peck, Polly Bergen The Outsider .....D.. Tony Curtis, Jas. Franciscus</p> <p>WARNER BROS. Splendor in the Grass .....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders .....Ac.. Jeff Chandler, Ty Hardin The Music Man .....M.. Robert Preston, Shirley Jones A Majority of One .....C.. Kosaland Russell, Alec Guinness Claudette Inglish .....D.. Diane McBain, Arthur Kennedy</p>
SEPTEMBER	<p>The Hustler () © D 136 Paul Newman, Piper Laurie, Jackie Gleason, Geo. C. Scott</p> <p>The Innocents () ©D..138 Deborah Kerr, Michael Redgrave, Mags Jenkins</p> <p>The Big Gamble (95) ©D..134 Stephen Boyd, Juliette Green, David Wayne</p>	<p>You Have to Run Fast (73) .....Ac..6122 Craig Hill, Elaine Edwards</p> <p>Three on a Spree (83) .....C..6123 Jack Watling, Carole Lesley</p> <p>The Young Doctors (100) .....D.. Freddie March, Ben Gazzara, Ina Ballin, Dick Clark</p>	<p>Come September (112) ©C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin</p>	<p>World by Night (104) .....Doc..151 A tour of world-famed night spots</p>	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
 (128) Panavision...Ad..Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 (129) One Hundred and One
 Dalmatians (80)...An..Mar 61
 (130) The Absent-Minded Professor
 (97)...C..May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 (123) The Parent Trap
 (123)...C..Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills
 (124) Nikki, Wild Dog of the
 North (73)...Ad..Jul 61
 Jean Couty, Nikki (dog star)
 (125) Greyfriars Bobby (91) CD...Oct 61
 Donald Crisp, Kay Walsh

CONTINENTAL
 The Entertainer (97)...D..Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98)...D..Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C..Dec 60
 Terry-Thomas, Athene Seyler
 (102) Hippodrome (96)...Ac..Mar 61
 (Eng-dubbed) Gerhard Reidmann,
 Margit Nankke
 Saturday Night and Sunday
 Morning (90)...D..Apr 61
 Albert Finney, Shirley Ann Field
 The Pure Hell of St. Trinian's
 (...)...C..Sep 61
 Joyce Grenfell, Cecil Parker
 George Cole

EDWARD HARRISON
 Another Sky (83)...D..Jan 61
 Victoria Grayson, Tayeb
 A French Mistress (91)...C..Dec 60
 Cecil Parker, Jas. H. Justice

FILMS-AROUND-THE-WORLD
 A French Mistress (91)...C..Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP
 The Wild Ride (63)...D..Jun 60
 Jack Nicholson, Georgianna Carter
 (126) Last Woman on Earth
 (71)...D..Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70)...HoC..Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D..Nov 60
 John Ashley, Gary Vinson
 Date Bait (71)...D..Nov 60
 Gary Clark, Mario Ryan
 (127) Atlas (84) VistaScope Spec. May 61
 Michael Forest, Frank Wolf,
 Barboura Morris

GOVERNOR
 Carry On, Nurse (89)...C..
 Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C..Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION
 The League of Gentlemen

(113) CD..Feb 61
 Jack Hawkins, Nigel Patrick
K. GORDON MURRAY
 (128) Santa Claus (94)...F..Nov 60
 Narrated by Ken Smith
 (129) Little Angel (90)...CD..Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
 Never on Sunday (91)...C..Nov 60
 Melina Mercouri, Jules Dassin
 (130) Tunes of Glory (106)...D..Jan 61
 Alec Guinness, John Mills

PATHE-AMERICA
 (131) The Deadly Companions
 (90) Panavision...W..Jul 61
 Maureen O'Hara, Brian Keith,
 Steve Cochran, Chill Wills

RCIP
 The Devil's Commandment
 (71) ©...Ho..Jan 61
 Glenna Maria Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D..Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION
 Home Is the Hero (83) D..Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C..Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS
 The Half Pint (73)...C..Oct 60
 Pat Goldin, Tommy Blackman
 (132) The Last Rebel (83)...Ac..Dec 60
 Carlos Thompson, Arlenda Welter
 Code of Silence (75)...Cr..Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)
 Black Pit of Dr. M.
 (72)...Ho..Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93)...Ad..Mar 61
 Peter Wyngarde, Donald Sinden
 (133) Nature Girl and the Slave
 (70)...Ad..May 61
 Marian Michael, Adrian Hoven

VALIANT-VITALITE
 (134) Sword and the Dragon
 (83)...Ad..Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95)...D..Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103)...D..Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85)...Ho..Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94)...D..Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners
 (78)...Doc..Jun 61

FOREIGN LANGUAGE

ARGENTINA
 End of Innocence (74)...9-19-60
 (Kingsley)...Elsa Daniel

FRANCE
 Breathless (89)...3-6-61
 (F-A-W)...Jean Seberg, Jean-
 Paul Belmondo
 (135) Eye for an Eye, An
 (93) ©...10-5-60
 (Manhattan)...Curt Jurgens
 Love Game, The (85)...2-13-61
 (F-A-W)...Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110)...3-6-61
 (Cont'l)...Gerard Philipe, Lilli
 Palmer, Anouk Aimee, L. Padovani
 No Morals (77)...11-14-60
 (Mishkin)...Jeanne Moreau
 Ostrich Has Two Eggs, The
 (89)...11-21-60
 (Janus)...Pierre Fresnay, Simone
 Renant
 Port of Desire (85)...12-5-60
 (Kingsley-Union)...H. Neff
 Rules of the Game (104) 4-17-61
 (Janus)...Jean Renol, Pauline
 Linbost
 Rue de Paris (90)...12-12-60
 (Lopert)...Jean Gabin

GERMANY
 Confess, Dr. Cordal (102) 12-5-60
 (President)...Hardy Kruger, E.
 Mueller
 Glass Tower, The (104)...10-3-60
 (Ellis)...Lilli Palmer
 Rest Is Silence, The (106)...10-3-60
 (F-A-W)...Hardy Kruger, P. Van
 Eyck
 Three-Penny Opera, The
 (113)...11-21-60
 (Brandon)...Lotte Lenya, Rudolf
 Forster

GREECE
 Counterfeit Coin (120)...10-3-60
 (Atlantis)...K. Logothetides

Moussitsa (75)...6-5-61
 (Greek Pictures) A. Vouyouklaki
 288 Stourara St. (90)...2-27-61
 (Atlantic)...Orestis Makris,
 Sophia Vembo

ITALY
 Big Deal on Madonna St.,
 The (91)...1-30-61
 (UMPO)...V. Gassman, Toto
 Holiday Island (105)...11-14-60
 (Brandon)...Vittorio de Sica
 La Dolce Vita (175)...4-24-61
 (Astor)...Marcello Mastroianni,
 Anita Ekberg, Anouk Aimee, Alain
 Cuny
 L'Avventura (145)...6-5-61
 (Janus)...Monica Vitti, Gabriele
 Ferzetti, Lea Massari
 Two Women (105)...6-19-61
 (Embassy)...Sophia Loren,
 Jean-Paul Belmondo
 Wild Love (86)...5-1-61
 (Ellis)...Franco Interlenghi

JAPAN
 (136) Rikishi Man, The (105) 5-8-61
 (Cory)...Toshiro Mifune
 Road to Eternity (181)...2-27-61
 (Beverly)...Tatsuya Nakadai

SWEDEN
 Dreams (86)...8-8-60
 (Janus)...E. Dahlbeck, H. Anders-
 son
 Unmarried Mothers (79)...3-13-61
 (President)...E. Etteberg, B. Logart
 Virgin Spring, The (88)...12-12-60
 (Janus)...Max von Sydow,
 Birgitta Pettersson

U.S.S.R.
 Ballad of a Soldier (89)...1-31-61
 (Kingsley)...Vladimir Ivashov,
 Shanna Prokhorova (also Eng-
 dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

SHORTS CHART

COLUMBIA
 ASSORTED & COMEDY FAVORITES
 (Reissues)
 5424 French Fried Frolic
 (16 1/2)...Feb 61
 5434 Hectic Honeymoon
 (17)...Jan 61
 5425 Should Husbands
 Marry? (17)...Apr 61
 5435 Aim, Fire, Scoot (16)...Mar 61
 5426 He Flew the Shrew
 (16 1/2)...May 61
 5436 Man or Mouse (18)...Jun 61

CANDID MICROPHONE
 (Reissues)
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61
 5555 No. 5, Ser. 2 (11)...Mar 61
 5556 No. 6, Ser. 2 (10 1/2)...Jul 61

COLOR SPECIALS
 5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10)...May 61

COLOR FAVORITES
 (Technicolor Reissues)
 5604 Way of All Pests
 (7 1/2)...Nov 60
 5605 Four Wheels, No
 Brakes (6 1/2)...Nov 60
 5606 Skeleton Frolic (7 1/2)...Dec 60
 5667 Babie Boogie (6)...Jan 61
 5608 Pickled Puss (6 1/2)...Jan 61
 5609 Christopher Crumple's
 Playmate (6 1/2)...Feb 61
 5610 Swiss Tease (6)...Mar 61
 5611 The Rise of Dutton
 Lang (6 1/2)...Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61
 5614 Topsy Turkey (6 1/2) Jun 61
 5615 PUNCHY de LEON (6 1/2) Jul 61

FILM NOVELTIES
 (Reissues)
 5852 Push Back the Edge
 (10)...Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10)...Mar 61
 5854 Yukon Canada (10)...Apr 61

LOOPY de LOOP
 (Color Cartoons)
 5702 Here Kiddie Kiddie
 (6 1/2)...Dec 61
 5703 Countdown Clown (6 1/2) Jan 61
 5704 Hoopy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky
 Day (6 1/2)...May 61
 5707 Fee Fie Foe (6 1/2) Jun 61
 5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES
 (Technicolor)
 5754 Magoo Makes News (6)
 (Both © and standard)...Dec 60
 5755 Hotzy Footzy (7)...Feb 61
 5756 Magoo's Canine Mutiny
 (Both © and standard)...Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6)...Jul 61

SPECIAL COLOR FEATURETTES
 5441 Wonderful Hong Kong
 (19 1/2)...Jan 61
 5442 Splendors of Paris
 (19)...May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS
 (15 Chapter-Reissues)
 4160 King of the Congo...Jun 60
 5120 Son of Geronimo...Nov 60
 5140 The Great Adventures of
 Captain Kidd...Mar 61
 5160 Cody of the Pony
 Express...Aug 61

STOOGIE COMEDIES
 (Reissues)
 5402 Pardon My Backfire
 (16)...Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16) Jan 61
 5405 Knutsy Knights
 (17 1/2)...Feb 61
 5406 Shot in the Frontier
 (16)...Apr 61
 5407 Scotched in Scotland
 (18 1/2)...May 61
 5408 Fling in the Ring
 (16)...Jul 61

THRILLS OF MUSIC
 (Reissues)
 5951 Ray Anthony & His
 Orchestra (10 1/2)...Oct 60
 5952 Shorty Sherlock & His
 Orchestra (8 1/2)...Dec 60
 5953 Skitch Henderson & His
 Orchestra (10)...Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11)...May 61

WORLD OF SPORTS
 5801 Rastlin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2) Feb 61
 5803 Water-Sports Champs
 (10)...Apr 61
 5804 Dogs Afield (10 1/2) Jun 61

M-G-M
 GOLD MEDAL REPRINTS
 (Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7)...Sep 60
 W262 Mice Follies (7)...Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling
 (7)...Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7)...Sep 60
 W272 Mouse for Sale (7)...Sep 60
 W273 Cat Fishin' (8)...Sep 60
 W274 Part Time Pal (8)...Sep 60
 W275 Cat Concerto (7)...Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7)...Sep 60

PARAMOUNT
 CARTOON CHAMPIONS
 Herman and Katnip
 S20-1 Rail Rodents (7)...Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for
 Two (7)...Sep 60
 S20-4 Mouse Trapeze (7)...Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or
 Butts (6)...Sep 60
 S20-7 Candy Cabaret (7)...Sep 60
 S20-8 The Oily Bird (7)...Sep 60

COLOR SPECIALS
 (2 Reels)
 B20-1 Carnival in Quebec
 (16)...Sep 60
 B20-2 Boats a-Poppin' (18)
 (Anamorphic)...Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic...Apr 61

MODERN MADCAPS
 (Technicolor)
 M20-1 Galaxia (7)...Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher
 (6)...Jan 61
 M20-5 The Kid From Mars
 (6)...Mar 61
 M20-6 The Mighty Termite
 (6)...Jun 61

NOVELTOON
 (Technicolor)
 P20-1 Northern Mites (6)...Nov 60
 P20-2 Miceniks (6)...Dec 60
 P20-3 The Lion's Busy (6)...Mar 61
 P20-4 Goodie the Gremlin
 (6)...Apr 61
 P20-5 Alvin's Solo Flight (7) Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED
 (Anamorphic-Color-1 Reel)
 D20-1 Kings of the Keys
 (9)...Sep 60
 D20-2 Big "A" (9)...Sep 60
 D20-3 A Sport Is Born
 (10)...Nov 60
 D20-4 Ten Pin Tour (9)...Apr 61
 D20-5 Speedway (10)...May 61

THE CAT
 (Color Cartoons)
 C20-1 Top Cat (8)...Sep 60

SPECIAL
 A-21 Abner the Baseball. 2 Reel
 (12 1/2)...Jul 61

TRAVELRAMA
 (Anamorphic-Color-1 Reel)
 T20-1 Porpoise Posse (10)...Mar 61

20th CENTURY-FOX
 MOVIE TONE CINEMASCOPES
 (Color)
 7101 Australian Water Sports
 (9)...Jan 61
 7102 Assonment Mexico (10) Feb 61
 7105 Algonquin Holiday
 (9)...Mar 61
 7103 Adventure in Rhythm
 (9)...Apr 61
 7104 Assignment Egypt (9) May 61
 7106 Assignment Singapore
 & Malaya (10) Jun 61

SPECIALS
 7054 Tiger in the Tea (10)
 C'Scope. De Luxe color...Jul 60
 7055 Call of the Holy Land
 (19) 2D (B&W)...Nov 60

TERRYTOON 2-D's
 All Ratios-Color
 5121 The Mysterious Package
 (6)...Jan 61
 5122 Cat Alarm (6)...Feb 61
 5123 Drum Roll (7)...Mar 61
 5124 Ra Iroded to Fame
 (7)...May 61
 5125 The First Fast Mail
 (6)...May 61

TERRYTOONS
 (Color-CinemaScope)
 5101 Night Life in Tokyo
 (6)...Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6)...Jun 61

UNIVERSAL-INT'L
 COLD PARADE
 4171 Valley of the Mekong
 (9)...Nov 60
 4172 The Lion City (9)...Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) ©...Mar 61
 4176 Puerto Rican Playland
 (8)...Apr 61

WALTER LANTZ CARTUNES
 (Technicolor...Can be projected in
 the Anamorphic process, 2.35-1)
 (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality
 (Woody Woodpecker)...Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker)...Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker)...Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper...Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker)...Mar 61
 4118 Papoose on the Loose...Apr 61
 4119 Clash and Carry...Apr 61

WALTER LANTZ REISSUES
 (Color Cartunes...Can be projected in
 the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6)...Nov 60
 4132 Witch Crafty (6)...Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6)...Feb 61
 4135 Sqareshootin' Square
 (6)...Mar 61
 4136 Bronco Busters (6)...Apr 61

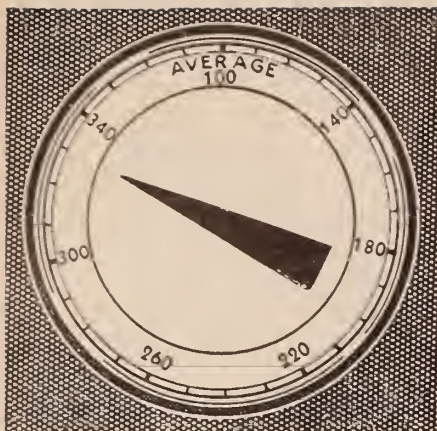
SPECIAL
 4104 Football Highlights of
 1960 (10)...Dec 60
2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60

WARNER PROS.
 BLUE RIBBON HIT PARADE
 (Technicolor Reissues-7 min.)
 8301 Room and Bird...Sep 60
 8302 Crooked Quack...Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped...Nov 60
 8305 Little Beau Pepe...Dec 60
 8306 Tweet Tweet Tweety...Dec 60
 8307 Bunny Hugged...Jan 61
 8308 Wearing of the Grin...Feb 61
 8309 Beep Deep...Mar 61
 8310 Rabbit Fire...Apr 61
 8311 Feed the Kitty...Apr 61
 8312 The Lion's Busy...May 61
 8313 Thumb Fun...Jun 61
 8314 Corn Plastered...Jul 61
 8315 Kiddin' the Kitty...Aug 61
 8316 Ballot Box Bunny...Aug 61

BUGS BUNNY SPECIALS
 (Technicolor-7 min.)
 8721 From Hare to Heir...Sep 60
 8722 Lighter Than Hare...Dec 60
 8723 The Abominable Snow
 Rabbit...May 61
 8724 Compressed Hare...Jul 61

MERRIE MELODIES
LOONEY TONS
 (Technicolor-7 min.)
 8701 The Dixie Fryer...Sep 60
 8702 Hopalong Casualty...Oct 60
 8703 Trip for Tat...Oct 60
 8704 Doggone People...Nov 60
 8705 High Note...Dec 60
 8706 Cannery Woe...Jan 61
 8707 Zip 'n Snort...Jan 61
 8708 Hoppy Daze...Feb 61
 8709 Mouse on 57th St...Feb 61
 8710 Strangled Eggs...Mar 61
 8711 Birds of a Father...Apr 61
 8712 D'Fightin' Ones...Apr 61
 8713 Lickety-Splat...Jun 61
 8714 A Scent of the
 Matterhorn...Jun 61
 8715 Rebel Without Claws...Jul 61
 8716 The Pied Piper of
 Guadalupe...Aug 61

WORLD-WIDE ADVENTURE
SPECIALS
 (Color Reissues)
 (Two Reel)
 8001 Enchanted Is. (20)...Oct 60
 8002 The Man From Now
 Orleans (20)...Mar 61
 8003 Winter Wonders (18)...Jul 61
 (One Reel)
 8501 Riviera Days (10)...Nov 60
 8502 Alpine Champions (10) Feb 61
 8403 Kings of the Rockies
 (10)...Apr 61
 8404 Grand of Races (10) May 61
 8505 Snow Frolics (9)...Jun 61
 8506 Hawaiian Sports (9)...Aug 61



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140		180	50	100	100	175	95		110		110	125	120
All in a Night's Work (Para)	150	250	250	175	110	200	150	110	175	185	225		175		145	195	150	135	180	125	171
Angel Baby (AA)		200				90		110		100		100	135								123
Angry Silence, The (Valiant-Vitalite)				190	85								70	80		150				100	113
Atlantis, the Lost Continent (MGM)	100		200			200	100		150	125	105	100	200	100	80	150	120	145	220		140
Ballad of a Soldier (Kingsley)				140		75	150	190	100		225	50		100	130	200					136
Between Time and Eternity (U-I)				165			100	100	90						100			100			109
Big Deal, The (UMPO)					75		90		110			95		90	115	185					109
Big Chief, The (Cont'l)	110			140									200	100		125					135
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100	100	50	80	125	90		110		97
Bimbo the Great (WB)	100		105				100	95		100		100		70	100		85		100		96
Black Sunday (AIP)		160	125			200		125		150	150	200	125	300	65				175		161
Breathless (F-A-W)	120	225						120				100			120	200					148
By Love Possessed (UA)	150	150	120	175	95	115	80	125	175	200	180		125	175	110	145		125	150	100	139
David and Goliath (AA)						90				175		150	100	80	100						116
Dondi (AA)		60	100				75	100					125		90			100			93
Exodus (UA)	200	300	300	250	230	250	200	400	250	500	400	600	300	600	155	250	450	250	250	200	317
Fanny (WB)	220	250	140	255	250	135	125	155	150	325	350		200	200		225		150	200	150	205
Ferry to Hong Kong (20th-Fox)			65	130				85	100		95		100					100			96
Five Golden Hours (Col)	120		75	155			100	120						90					100	100	108
Foxhole in Cairo (Para)						90	100	100	100	100	75	100			70		85		90		91
Francis of Assisi (20th-Fox)		150	125	250			175				100		200			180			200		173
Goodbye Again (UA)			140	170		100	200	120			210					195			150		148
Guns of Navarone, The (Col)		300	220	300	350	250	200		250	375	350			200		200		175	250	250	262
Hand in Hand (Col)	120			185	100		100			200	175		100		85	175					138
Homicidal (Col)	110	150	125			150		125	175	180	90		200			125		175	175		148
Honeymoon Machine, The (MGM)						130			135	125			125					120			127
Ladies Man, The (Para)		110	125	195	95	150	150	115	125	150	80	300	175	100	130			125	200	150	146
Last Sunset, The (U-I)	160	170	115	215	75	100	140			200	60		125	100	90	175	110	125	130	130	131
Master of the World (AIP)		175	85								150	75	200	190							146
Misty (20th-Fox)			75			90				125	65	100	125		90	150					103
Naked Edge, The (UA)	180	200		210	125	175	120	135	175	250	105		275	210	100	195	175	125		120	169
Nikki, Wild Dog of the North (BV)	130			190			300				110		145					165	130	200	171
On the Double (Para)	130	260	110	170	80	100	125	115	115	95			125	80	85	175					126
Operation Bottleneck (UA)				130				100		100					100			100			106
Picnic on the Grass (Kingsley)									110	200	130	135				150					145
Ring of Fire (MGM)						90	100		110		100				80		90		100		96
Romanoff and Juliet (U-I)	175	125		170		125					150			200	100	175			300		169
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200	150	110		170	120	165	100	175	154
Two Rode Together (Col)				180		110			110	320		170	150	100			105	125			152
Upstairs and Downstairs (20th-Fox)									90			100	150	90	90	125					107
Voyage to Bottom of Sea (20th-Fox)		130	180	90	125	125	145				125	175	160	100		160	100	135	140	125	134

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Fanny (WB)
Kansas City325
San Francisco200
2. Exodus (UA)
San Francisco250
3. Guns of Navarone, The (Col)
Seattle250
Buffalo220
Denver200
Minneapolis200
4. Carry On, Constable (Governor)
Milwaukee240
5. Naked Edge, The (UA)
Chicago210
Omaha175
6. Francis of Assisi (20th-Fox)
Milwaukee200
7. Thief of Baghdad (MGM)
Boston200

Symbol © denotes color; © CinemaScope; V Vistavision; S Superscope; N Naturama; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

Bridge to the Sun

F Ratio: War Drama
1.85-1

MGM () 113 Minutes Rel. Oct. '61

Good
Video

A tender and touching romantic drama based on the true-life story of Mrs. Gwen Terasaki of Tennessee and her life with her Japanese diplomat-husband in exile during World War II, this Cite Films production made by Jacques Bar is strong, realistic fare with a tremendous appeal to women patrons. The 1957 best-selling autobiographical novel and Carroll Baker, who plays the real-life heroine, are the chief selling angles, but MGM's current promotion campaign and the picture's Venice Festival showing will enhance its box-office strength, as will favorable word-of-mouth. Filmed largely in Japan (unfortunately not in color), the picture has a realistic, oft-times tragic quality and the East-West alliance is treated most sympathetically by director Jacques Bar while James Shigeta gives a restrained portrayal of the grave, handsome Japanese which makes his American wife's devotion to him entirely understandable. Their bitter-sweet love story ends tragically in the manner of "One Way Passage," which was a "four handkerchief" success with the ladies. The U.S. bombing of civilians in Japanese cities and the people's hostility to the blonde American add excitement, but there is time for a few heartwarming humorous touches about strange Japanese customs.

Carroll Baker, James Shigeta, James Yagi, Tetzuro Tamba, Sean Garrison, Ruth Masters, Nori Elizabeth Hermann.

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World by Night

F Ratio: Travelog
2.35-1

Warner Bros. (151) 103 Minutes Rel. Sept. '61

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pr

Anyway you cut it, this foreign import is still a travelog, although a travelog in the manner grand, it is true. The symposium will have an appeal to devotees of nightclub entertainment and to those with itchy feet, and there should be enough of those categories in most situations to assure reasonably profitable returns for the photoplay. Its biggest handicap as an exhibition venture may result from its abundant length, which makes it a cumbersome booking on dual programs; the feature being too meagre to go it alone in the average theatre. As is to be expected in a compilation of this sort, some of the entries in the marathon of amusement spots are better than others. Those that stand out as being particularly praiseworthy are the camera tours of California's Marineland, where viewers are treated to an amusing display of antics by the porpoises and whales; a hilarious routine by the Nitwits, who perform in the manner of Spike Jones' musicians; an inside glimpse into Japan's famed Geisha houses, plus a lavish show staged by the Paris Lido. There may be some bluenoses who will object to the film's penchant for lensing the world's better-known strip artists. A Julia Film production, produced by Francesco Mazei and Gianni Proia. Directed by Luigi Vanzi.

Las Vegas Rhythmettes, the Nitwits, the Tiller Girls, Alfredo Alaria's Ballet, the Whales of Marineland.

Marines, Let's Go

F Ratio: Service Comedy
2.55-1

20th-Fox (137) 104 Minutes Rel. Aug. '61

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Comp
Write

Still another service comedy, this time with the U.S. Marines in Korea brawling and girl-chasing their way on furlough in Japan, this CinemaScope-De Luxe Color entry is fashioned along routine lines, although it will entertain the male patrons and action enthusiasts. Two up-and-coming 20th-Fox leading men, Tom Tryon and David Hedison, have some marquee value but it is newcomer Tom Reese, playing an ugly, scar-faced corporal, who is given the best comedy scenes. Produced and directed by the veteran Raoul Walsh, based on his own story, the situations date back to his famous Victor McLaglen-Edmund Lowe service pictures and most of them are somewhat threadbare today. Except for Hedison's few romantic scenes with his Japanese bride, nicely played by Fumiyo Fojimoto, there is little to interest women patrons because the other females in the picture are unsympathetic tramps. Two colorful and amusing sequences take place in a Japanese bath house with its female scrub girls and in a nightclub with its girlie acts, both designed to appeal to male tastes. Hedison is excellent and Reese makes an impression in a typical McLaglen role, but the other soldiers are stereotypes and are played that way. The title tune is reminiscent of other marching songs.

Tom Tryon, David Hedison, Tom Reese, Linda Hutchins, David Brandon, Barbara Stuart, Fumiyo Fojimoto.

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The Unstoppable Man

F Ratio: Suspense Drama
1.85-1

Sutton 68 Minutes Rel. Aug. '61

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A taut study of a big business tycoon's unrelenting efforts to track down his kidnapped son, this British import, teaming America's Cameron Mitchell, England's Marius Goring and a predominantly European cast, can be sold for its meticulousness of pacing, its unrelievedly grim treatment of a man who's heretofore thought that money can acquire any material thing, and suddenly realizes that human emotions must be fully appreciated. In the top role, Mitchell is a veritable tower of strength, a man of tremendous vitality, drive and urgency; he's in the midst, typically, of a big business deal when word is flashed of son Denis Gilmore's kidnapping. Almost fantastically, he opens an office file, marks it "Jimmy Missing," and proceeds to wage an almost one-man war against crimeland and Scotland Yard, too. Along the way, inevitably he learns that no man can be a virtual island, cut off from compassion, and he finds the boy at the goons' hideout, emerging a much more understanding man. Marius Goring, who's essayed scores of sympathetic and unsympathetic roles in previous Continental imports, is right behind Mitchell in acting honors. John Pellatt produced and Terry Bishop directed. An Argo Film production, this is listed as a John Lamount presentation.

Cameron Mitchell, Marius Goring, Harry H. Corbett, Lois Maxwell, Denis Gilmore, Humphrey Lestocq.

Operation Camel

F Ratio: Service Comedy
1.85-1

American-Int'l (605) 70 Minutes Rel. June '61

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Despite the obvious skimpiness of the central story theme and decidedly little marquee strength of the performing roster—Nora Hayden, a most lissome looker, is billed as guest star and perhaps is best known of the predominantly European cast—this Henrik Sandberg production should find a receptive audience, particularly among those patrons who like their screen humor in broad strokes. Whatever satirical overtones may have been intended in Bob Ramsing's screenplay, the director, Sven Methling, has geared his pace more to grotesqueness than caricature. A group of Danish soldiers, joining their buddies in Gaza as part of the United Nations patrol, find themselves smack in the midst of alternately comic and serious adventures, upshot of which a Gallic dancer is released from a night club where she's been held against her will. Ib Glindemann has contributed the accompanying musical score. This will need heavy promotion if billed atop a two-feature program; its one hour and 14 minutes don't permit much probing of characterizations, a marketing factor easily overcome if the leading roles had been assigned to principals of known boxoffice stature. Miss Hayden has appeared in past American releases.

Louis Renard, Poul Hagen, Ebbe Langberg, Presben Kaas, Ole Dixon, Carl Ottesen, Nora Hayden.

te

Never Take Candy From a Stranger

A Ratio: Psychological
1.85-1 Drama

Omat 82 Minutes Rel. —

car

Denied a Production Code Seal (because of its treatment of perversion), this British import, a Hammer Film Production, has the Legion of Decency's approval, provided a child is accompanied by an adult. A study of a psychopathic killer at large, this manages to tell with touching and dramatic overtones the fateful warning that rests in the title's words. The film is based on the provocative London stage hit, "The Pony Cart," by American writer Robert Garis (now a professor of law at the University of Massachusetts). Britain's distinguished Felix Aylmer turns in a convincing job indeed of the warped elderly man, who lures little girls to his gloomy mansion, there to dance for him in the nude after being promised sweets. One of the little girls happens to be a daughter of the town's high school principal and she serves as the key eventually leading to Aylmer's apprehension, though what precedes his arrest makes for melodrama of a scope and dimension not too often touched on the screen, either here or overseas. Subject matter isn't to be sold as lure; rather, it would be good in this particular instance to get sociologists and the like to provide strong endorsement. Cyril Frankel directed.

Jean Carter, Felix Aylmer, Patrick Allen, Niall MacGinnis, MacDonald Parke, Michael Gwynn.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploitiptips; Adlines for Newspaper and Programs

THE STORY:

"World by Night" (WB)

In blazing Technicolor, this camera tour of the world's most glamorous nightspots and amusement centers offers up a solid hour and 43 minutes of entertainment, with something for everyone along the way. For the most part, it is fast-moving starting with scenes from the show at the Paris Lido, through a whirl at the famous Tivoli Gardens, the British taking in the sites at Blackpool, Japan's Geisha houses, a luau in Hawaii, a Harlem Gospel Show, strippers performing at various clubs, plus a number of nightclub acts that may be familiar to patrons of the nitery circuit both here and abroad, notably Bob Williams and his lazy pooch, Gloomy. There is a clever narration throughout and a slick musical score to enhance the goings-on. Costumes are breathtaking in the showgirl sequences. As the narrator says—all you do is just relax and enjoy it, boy.

EXPLOITIPS:

A tie-in with travel agencies is a natural. Request posters of all cities in the film for lobby decorations and place stills in travel offices. Hire girl costumed as showgirl to walk through local clubs, restaurants, etc. with giveaway favors for patrons including theatre information. Make theatre gay with bunches of balloons, confetti streamers, etc.

CATCHLINES:

A Camera Tour of the World's Most Glamorous Entertainers! . . . A Gay Whirl Through the Entertainment High Spots of Europe and the U.S.A.

THE STORY:

"The Unstoppable Man" (Sutton)

On the day his son is kidnapped for ransom, businessman Cameron Mitchell is deeply involved in high-level financial negotiations. His work is forgotten when his distraught sister, Lois Maxwell, telephones the news, however, and, deciding that his business experience will be certainly more useful in finding the boy than Scotland Yard's inexperience, he methodically begins his search. Inspector Marius Goring is not surprised when Sgt. Humphrey Lestocq reports Mitchell refuses to work with authorities. It is learned that two similar cases of kidnapping for ransom occurred within the past year, and, in both cases, the police had lost contact with the gang somewhere down the line. Mitchell hands over the money as instructed to the gang chieftain, then proceeds to follow clues. Unknown to police, Mitchell has doubled the demanded amount, hoping this will cause a rift in the crime camp. From a cleverly worded note from the boy, Mitchell is sure of the boy's location. Police close in almost too late as Mitchell locks himself in the room with the boy.

EXPLOITIPS:

Get top local detectives to comment on "Tough Cases I've Known" for the dailies. Screen this for detective squads.

CATCHLINES:

Impact and Tension That Never Let You Go! . . . They Called Him "Brilliant," "Daring" . . . Now the Chips Were Down—Could He Succeed Where the Police Had Failed?

THE STORY: "Never Take Candy From a Stranger" (Omat)

Two happy little girls, Jean Carter and Frances Green, are playing on the edge of a wooded area in a small Canadian town. They are spied upon by a smiling, friendly old man, Felix Avlmer—father of the town's leading citizen, Bill Nagy. The old man's former confinement in a mental hospital has been quieted down. The two girls who never have been warned about perverts by their parents, accept the old man's invitation to enter his home for some candy. Jean's father, high school principal Patrick Allen, learns that the old man has persuaded the girls to expose themselves as a game for him. The matter is taken to court. Because of the old man's standing in the community, and with the assistance of a clever "family" lawyer, he is acquitted. Free again, the old man accosts the two girls again deep in the lonely woods. Frances is killed before a search party hastily reaches the scene.

EXPLOITIPS:

It is important to screen this for major opinion-making groups in your community—chamber of commerce, service clubs, religious leaders. Get permission to use their quotes in newspaper ads.

CATCHLINES:

See This Shocking Entertainment—And Then Warn Your Children! . . . Six Words That Sound a Fateful Warning! . . . "And Then He Made Us Play That Silly Game!"

THE STORY:

"Bridge to the Sun" (MGM)

Shortly before the outbreak of World War II, Carroll Baker, visiting Washington from Tennessee, meets a Japanese diplomat (James Shigeta), falls in love with him and marries him against her family's wishes. When war starts, Shigeta and other Japanese diplomats are deported and Carroll elects to go with her husband and take their small daughter. Shigeta dedicates himself to working for peace but Carroll has many difficulties because of the strange native customs and the hostility toward an American. As the war nears its end, Carroll and her daughter are in great danger during the U.S. bombings. Shigeta is wounded and, with the end of the war, he realizes he is near death so he sends Carroll and his daughter back to America.

EXPLOITIPS:

Bookstores will cooperate with window displays of Mrs. Terasaki's book, which was a best-seller in 1957. Decorate your lobby with Japanese lanterns and play oriental music over loudspeakers in the lobby. Travel tieups on Japanese lines are another possibility. Carroll Baker first attracted attention as "Baby Doll" and was with Clark Gable in "But Not for Me."

CATCHLINES:

American Girl in War-Torn Tokyo—It Actually Happened . . . The Famed Book! The Reader's Digest Special Feature! Now on the Screen . . . The Romance That Built a Bridge Between Two Different Worlds.

THE STORY:

"Marines, Let's Go" (20th-Fox)

After a platoon of U.S. Marines charges through the rice paddies of Korea and gains a shaky foothold on a summit hill, the men are given a furlough in Japan. David Hedison, a Back Bay aristocrat who is scorned by McCaffrey (Tom Reese), a fighting soldier who is a misfit in civilian life, visits his Japanese bride, but the other men visit a bath house a hot-spot night club and other spots while Tom Tryon, a shrewd Marine, manages to get Reese's goat. Reese finally gets into a big fight and is up for court-martial when an official order comes cancelling all leaves as the Red Chinese are on the march again. Back in Korea, Hedison finds his beloved bride, but they are captured and about to be executed when Reese and his men arrive in time to save them. But McCaffrey is mortally wounded in an attack and dies with his hand in Hedison's.

EXPLOITIPS:

The title is a natural for tieups with recruiting stations everywhere as well as with veterans groups, who might parade down the main street to the theatre opening night. David Hedison was in "The Lost World" and "The Fly." Tom Tryon was one of the stars of "The Story of Ruth."

CATCHLINES:

There're No Limits to the Off-Limits Fun When the Fighting Leathernecks Take Off on a Furlough . . . Those Go-Go-Go Marines Have Landed with Built-In Radars—For Finding Girls, Girls, Girls . . . First in War, First in Love, First in Fun.

THE STORY:

"Operation Camel" (AIP)

A group of Danish soldiers join their buddies in Gaza as a part of the United Nations patrol. There they run into a series of misadventures, sometimes comic and sometimes serious, and through their efforts a beautiful young French dancer is released from a nightclub where she is being held against her will.

EXPLOITIPS:

Unpretentious as to content, this relies predominantly upon the traditional sight-gags of broad comedy. Sponsor a Nora Hayden—she plays guest star bit—lookalike competition, in conjunction with an enterprising beauty salon or department store, the finals to be held on stage opening night. If there is a zoo in town, utilize a camel for a variety of ballyhoos.

CATCHLINES:

The Cold War Turns Hot—When the Desert Legions Surrender to the Desirable Damsels of the Nile! . . . This, Too, Is Modern Soldiering! . . . Ride Forth to Robust Romance!

RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

CLEARING HOUSE

HELP WANTED

SALESMAN WANTED: Profitable, exclusive territory available for selling co-operative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

MANAGERS WANTED: Two openings for alert, aggressive, experienced men able to handle own advertising, exploitation. Small towns, metropolitan areas. Excellent opportunity. Write, giving complete resume, salary. Replies held strictly confidential. Stanley Warner, Pittsburgh. Boxoffice, 9335.

Wanted: Live wire managers . . . if you don't want to work don't apply. Opportunity to grow with America's fastest growing theatre circuit. Crim and Hargrove Theatres, 412 1/2 So. Harwood, Dallas, Texas. P.O. Box 223.

WANTED: Theatre manager for first run theatre, city, 100,000. Must have newspaper and exploitation experience. Give three references and complete background first letter. Boxoffice 9341.

Wanted: Experienced, aggressive manager for DeLuxe first-run situation. Many benefits, including retirement plan. All replies will be held in strictest of confidence. Write Walter Reade, Inc., Deal Road, Oakhurst, N.J.

POSITIONS WANTED

Manager, presently employed as Division Manager for conventional and drive-in theatres in large city, mid-states. Boxoffice, 9331.

Manager: Experienced, conventional or drive-in. Exploitation minded. References. B. L. Haley, 4215 A 35th St., Lubbock, Texas.

Husband-wife team to manage, operate or lease small out or indoor theatre. Preferable Southern California. Boxoffice 9337.

Projectionist: Over 15 years in theatre. Complete sound and repair. Go anywhere. Write to 902 E. North Street, Staunton, Illinois.

Wanted: Manager position, age 46, experience all phases of operation. Hard top or drive-in. Now working, theatre closing Sept. 1, 1961. Available then. Want year round job. Write Boxoffice 9338.

Manager: 15 years experience, exploitation, maintenance. Conventional-drive-in. Excellent reference. Boxoffice 9336.

Projectionist, thoroughly experienced, desires permanent position anywhere. Can do maintenance. R. H. Wallace, 4909 McCart, Ft. Worth 15, Texas.

MANAGER: Family man, prefer house but will consider drive-in. Am looking for permanent position. Good at exploitation and promotion. References. Boxoffice 9342.

FILMS FOR SALE

16 & 35mm SOUND and SILENT FILMS: Free catalog. S.K. Film Service, 432 Michigan Avenue, Miami Beach, Florida.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36 N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

GENERAL EQUIPMENT—USED

CHEAP AS DIRT—and much cleaner. Forest 75A HI reflectors, \$49.50; Simplex or Strong 1KW arcs, \$49.50; Simplex magazines, \$4.95. Worth more in parts. S.O.S., 602 W. 52nd, New York 19.

Simplex E-7 Mechanisms, repaired, ready to use . . . guaranteed . . . will trade . . . bargain while they last. Lou Walters Projector Repair Service, 1440 Hunnicut Rd., Dallas 23, Texas.

Late model Brenkert projectors, RCA sound, Magnarcs, rectifiers, excellent; Super Snaplite widescreen lenses, Bausch & Lomb CinemaScope lenses, perfect. Complete booth plus nearly new widescreen, \$1500. 350 upholstered chairs, good. Curtain, rheostat, track, controls. Operating week-ends, wish to convert. Will deal. Robert Brown, Arcade Theatre, Leslie, Michigan. Phone JU 9-4841.

USED EQUIPMENT: For Sale: Film storage cabinets \$1.00 per unit. Film splicers, rebuilt \$10.00. Booth exhaust fans \$25.00 and up. Harry Melcher Enterprises, 417 W. Highland Ave., Milwaukee 3, Wisconsin.

HOLMES BOOTH EQUIPMENT (35mm) feature, serial. Drive-In Theatre, Hollywood, S. C.

PAIR SIMPLEX E7 HEADS: pair Peerless Magnarc lamps; bench; rewind; reel bins; lenses and miscellaneous booth supplies. Inquire of Wm. T. Webb, 2675 Redlands Drive, Costa Mesa, California by letter.

GENERAL EQUIPMENT—NEW

DURABLE MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4"-40c; 8"-60c; 10"-75c; 12"-1.00; 14"-1.50; 16"-1.75; 17"-2.00; 24"-3.00; (10% discount 100 letters or more over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

EQUIPMENT WANTED

WANTED: Push back body form seats, also theatre equipment. Harry Melcher Enterprises, 417 W. Highland Ave., Milwaukee 3, Wisconsin.

LENS FESTIVAL! Hilux 152 only \$225; Hilux 164 only \$200; Vidoscope only \$245; Bausch and Lomb \$275; Magnarc lamp-houses, beautiful \$350 pair; Thousand other bargains. Star Cinema Supply, 621 West 55th Street, New York 19.

STOP: Before you sell your equipment get our quote. S. K. Film Service, 4331 Sheridan Avenue, Miami Beach, Florida.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price \$9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

EQUIPMENT REPAIR SERVICE

Repair Broken Reflectors with guaranteed Gatorhide! Amazing substance outlasts silvering! \$2.95 postpaid from Gatorhide, Box 71, Joplin, Mo.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

For Sale: Central San Joaquin Valley near air base. 700 seat house doing good business, priced below value. Contact A. D. Ruff, P.O. Box 426, Huron, California. Phone WH 5-2125.

West Texas money maker, 350 seats, good equipment, building with Penthouse. Fine cotton crop every year, new oil field. Best season coming. Mexican, American product. Fine place to re-locate, Chillicothe, Texas. Bargain. Send answers to Boxoffice, 9334.

For Sale: Four hundred seat theatre, county seat, Central Indiana. Sacrifice, wish to retire, will finance. P. O. Box 237, Flora, Indiana or Flora Theatre phone.

678 seat theatre in Northwestern Colorado including real estate and all equipment, living quarters, and two sub-rentals. Good hunting and fishing area. Reasonable down payment and terms to good operator. Boxoffice 9339.

FOR SALE: Modern Drive-In Theatre, Okanagan Valley, British Columbia. 400 car. Potential population 25,000. Best climate in Canada. Data and pictures available. Owner retiring. Box 580, Kelowna, B.C.

FOR SALE: Very cheap, 33 years operation. Call or write. Phone AD 2-6519, Regal Theatre, 2010 St. Joseph Avenue, St. Joseph, Mo.

FOR SALE: 310 car drive-in theatre in N.W. Iowa. Nearest competition 45 miles. Also downtown theatre, 350 seats. Terms. Wish to retire. Boxoffice 9343.

ILLNESS forces sacrifice sale modern brick and steel theatre, stereophonic sound, 36" screen, 420 seats. Apartments and space rental. Contact, Otto Sorensen, Powers Lake, North Dakota.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238

We want indoor art theatre possibilities and drive-ins to lease or buy in metropolitan areas of 75,000 population or above. If you have problem theatres we will make them make money. Locations in Southwest preferred. Contact C. A. Ingram, Crim & Hargrove Theatres, 412 South Harwood, Dallas, Texas. RI 8-0209.

Wanted to buy or lease drive-in theatres in Ohio. 500 car capacity or larger. Send details in first letter for quick deal. Boxoffice 9340.

THEATRES FOR SALE OR LEASE

For Rent: Nite Club Theatre, deluxe complete. A. B. Coleman, 401 Park Avenue, Columbia, Missouri.

THEATRE TICKETS

PROMPT SERVICE. Special printed roll tickets. 100,000, \$37.95; 10,000, \$12.75; 2,000, \$5.95. Each change in admission price, including change in color, \$4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Mo.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

**Want Ads Work Fast!
Get Results at Once!
BOXOFFICE**

THEATRE SEATING

Good used late model chairs available. rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

Theatre Exhibitors: Are you going to remodel? We can save you money. We can rebuild your own chairs or we can supply you with many thousands of late type chairs, the most durable and comfortable chairs that can be made today. Contact us before buying. Nick Diack, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N.Y. LA 8-3696.

3,369 Bodiform, International, Plywood chairs. Lone Star Seating, Box 1734, Dallas.

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BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warm, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

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Kansas City 24, Mo.

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THEATRE
STREET
TOWN..... STATE...
NAME
POSITION
.....
.....

***Lookin' for some real action, Mister?
...THEN DATE CLAUDELLE FOR LABOR DAY!***

This is
Claudelle English,
age seventeen,
an innocent
schoolgirl
quietly walking
through the
Georgia Hill
Country...



This is
Claudelle
English,
age
eighteen...



This is Erskine
(God's Little Acre)
Caldwell's most
misbehavin'
female...

The child-
woman they
called

Claudelle English



STARRING

DIANE McBAIN · ARTHUR KENNEDY WILL HUTCHINS · CONSTANCE FORD · CLAUDE AKINS

Screenplay by Leonard Freeman · Produced by Leonard Freeman · Directed by Gordon Douglas

PRESENTED BY **WARNER BROS.**



AUGUST 28, 1961

Boxoffice

The Pulse of the Motion Picture Industry

21
Fred A. Buerki
Wisconsin Union
770 Langdon Union
Madison, Wisc.



A "Santa Claus in August" party for Kansas City youngsters has become a top public relations promotion of the Motion Picture Ass'n of that community. Now in its fifth year, the 1961 party drew 2,023 young guests who were transported to the theatre in 26 chartered buses, with Joe Redmond as Santa riding the lead bus. The novel promotion received wide radio, TV and press publicity . . . Page 10.

**ACE Organizes
Company to Produce
Feature Films**

Page 4

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NORTH CENTRAL EDITION

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THE BIG INDUSTRY NEWS
WAS
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"NORTH TO ALASKA"

THIS THANKSGIVING...

**A BIGGER AND
BETTER TREAT
FROM 20TH!**



JOHN WAYNE



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20th Century-Fox presents JOHN WAYNE in THE COMANCHEROS
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and LEE MARVIN as Crow • Produced by GEORGE SHERMAN • Directed
by MICHAEL CURTIZ • COLOR by DE LUXE CINEMASCOPE



*20th delivers
the goods for the
happy holiday dates!*

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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LET THE WELKIN RING!

IN HIS one day as governor of Texas Preston Smith, a member of that state's senate, who also has theatre interests in Lubbock, took an action that we'd like to see followed by other states and, then, carried out as an annual event. He proclaimed September 11-17 as "Movie Week in Texas." And, in so doing, he urged all citizens to participate by attending a theatre during that week.

For some little time we have advocated a National Movie Week, to be conducted along the lines of similar such events by other industries for the enhancement and advancement of their products. But, it would seem, getting the people of this industry together on any broad national scale is high impossible, as attempts of various kinds have proven.

Time, of course, is short to permit other states to observe Movie Week at the same time as Texas. But, if several, at least, would make such proclamations for the week starting September 18 or 25, it might get this movement under way throughout the country next year. And there's no reason why city mayors couldn't get into the act for their particular municipalities, which would concentrate the effort on a local-level basis with equally gratifying results.

One reason we feel that September is the ideal month for an activity of this kind is that, normally, it marks the beginning of the show season. At least, it used to, in the heydays of this business. September also serves as a springboard for bringing out the best promotional efforts in many another industry; to get them off to a good start and under way for the months ahead; to interest and enthuse the public, whether it be for new styles, new ideas or warmed-over old ones. Ironically, many of these other businesses have adopted the motion picture industry's promotional thunder. And television has stolen it outright. But, letting the latter have the stage, virtually all to itself, is, in effect, losing out by default.

Television will be blaring away about the "good" shows it has coming during the ensuing season; in fact, it already has begun the ballyhoo, and each of the national networks will be presenting "samples" of these programs-to-come during September. What's more, they advertise these samplings as "entertainment," using as selling bait the name players in their various new season shows. That gives our industry something to buck, something to outdo, with the better offerings, at least, that we can provide for exhibition during September.

There will be coordinated promotional campaigns, saturation bookings and other such plans operating in various areas. But this is not enough to forcefully SELL our vast potential of customers ALL that we have to

offer. While television will be shouting about its wares, we'll be whispering, if we do no more than follow the pattern of recent years.

It's a shame to lose the momentum we gain during the summer months when we have more people going to the movies than in other periods; when they are going more frequently; and when we are reviving the moviegoing habit. That's what has happened every year at this time. But, if we all move and work together—on a national scale—and let the welkin ring resoundingly throughout the month of September, we would fill that void and handsomely profit by so doing.

★ ★

Welcome, A.C.E. Films!

The prospect of a new source of product supply has improved with the actual incorporation in Delaware of A.C.E. Films, Inc., as a film producing entity, by the American Congress of Exhibitors with a basic fund of about 3 million dollars. It is planned to obtain an additional ten to 12 millions through the sale of securities to exhibitors and, perhaps, to the public. Details of the organizational setup are in process and should soon be completed, possibly within the next few days.

The organizing factors, representing both large and small circuit operators, have indicated that their plans call for adding from 20 to 30 features yearly to the present volume of production. They expect the new company to be in actual operation within two months and that several films will be available for bookings early in 1962, with a consistent release schedule to follow.

Encouraging is the fact that, of other attempts by exhibitor groups to organize a production setup, this is the first one that has succeeded in raising the required initial funds. Other attempts, it will be recalled, failed to raise more than a few hundred thousand dollars.

It is anticipated that the rank and file of exhibitors, having for long proclaimed the urgent need for more product, should be willing to participate in providing the capital fully needed to make assurance doubly sure. They will benefit from the output of the product that will result and from dividends their investments will bring. Moreover, the success of A.C.E. Films in being able to provide a goodly quantity of quality films will redound to the continuing progress of the entire industry.

Ben Shlyen

ACE READY TO MOVE ON PLANS TO ENTER FEATURE PRODUCTION

New Company Chartered Under Delaware Laws; Escrow Terminated

NEW YORK—The American Congress of Exhibitors' production-finance project has become a reality, after more than a year of preparations, legal work and acceptance of investments which had, until August 18, been held in escrow.

A permanent organization to be known as A.C.E. Films, Inc., has been formed under a corporate charter by the state of Delaware, following the successful termination of the escrow at the August 18 deadline. The subscribers, by letter, authorized the Chemical Bank New York Trust Co. to turn their subscriptions over to A.C.E. Films upon the organization of the company. As the organization work proceeds, the subscribers will receive securities in exchange for their cash investment.

BIG FINANCIAL SUPPORT

A.C.E. Films, Inc., will be launched with several million dollars in hand. The ACE organization has not revealed the exact amount received from investors, but the sum is reported to be in excess of \$3,500,000. ACE will continue to solicit additional stockholders within the limit of the Securities and Exchange Commission rules.

Definite plans for the operation of the company will be worked out immediately by the organization committee which consists of Harry Arthur, S. H. Fabian, Adolph Goldberg, Harry Mandel, Sidney M. Markley, Edward D. Martin, Sumner N. Redstone, Laurence Tisch and Mitchell Wolfson. When approval of the setup is received from the SEC, the company will initiate a nationwide campaign to include every exhibitor among its stockholders.

National Theatres & Television, which was one of the original subscribers to the plan, temporarily is out of the project, but it is understood that it will return as a participant when certain internal difficulties have been ironed out. The \$400,000 which was contributed at the start will be returned to the company, but ACE leaders are certain that the withdrawal will not be permanent.

START EXPECTED SOON

There is no target date for the start of operations, but, as one ACE spokesman said, "the company was not formed to stand still." In other words, no time will be wasted in getting started and it is expected that actual operations will be under way within the next two months.

ACE was formed in December, 1958. A year later, the committee appointed to find ways and means of increasing the flow of product began to probe various media and came up with the film financing plan. Five major circuits immediately contributed \$400,000 each for a \$2,000,000 "cushion" and other circuits and individuals have added more than \$1,500,000 with contributions of at least \$25,000 each.

Exhibitors to Get 19 Films For September Release

By FRANK LEYENDECKER

NEW YORK — September, the first month of the 1961-62 selling season, will have a total of only 19 new features for release by the nine majors, plus Continental distributing, a drop of two from the 21 released in September 1960 but more than the 15 distributed in September 1959.

Although American International and Buena Vista have no pictures scheduled for September release, Astor, Filmgroup or Lopert Pictures may add one or two pictures to the 19 for September.

Out of these 19 features, 12, or more than half, were filmed either in England or in other parts of Europe. Two others, "The Young Doctors" and "The Hustler," were filmed entirely in New York City, leaving only five pictures made in Hollywood studios.

Among the important pictures for September are "Come September," scheduled for Radio City Music Hall showing; "A Thunder of Drums" and "The Big Gamble," all three in CinemaScope and color; "Blood and Roses," in Technicolor and Technirama, and "World at Night" and "Queen of the Pirates," also in color.

The 13 black-and-white pictures for September include such important dramas as "The Young Doctors," "The Hustler," "Claudette English," "The Innocents," "The Long and the Short and the Tall," "Scream of Fear," "The Mark," "Twenty Plus Two" and "Man-Trap." Programmers include "The Trunk," "Three On a Spree" and "You Have to Run Fast." The only comedy in addition to "Come September" will be "The Pure Hell of St. Trinian's"

in late September.

Broken down by companies, the September 1961 releases will be:

ALLIED ARTISTS—"Twenty Plus Two," starring David Janssen, Jeanne Crain, Dina Merrill and Agnes Moorehead.

COLUMBIA—"Scream of Fear," a Hammer production made in England, starring Susan Strasberg, Ronald Lewis, Ann Todd, with Christopher Lee; "Queen of the Pirates," made in Italy in color, with Gianna Maria Canale, and "The Trunk," made in England with Phil Carey, Julia Arnall and Dermot Walsh.

CONTINENTAL—"The Long and the Short and the Tall," produced in England, starring Laurence Harvey, Richard Todd and Richard Harris, and, for late September, "The Mark," produced in Europe in CinemaScope, starring Rod Steiger, Maria Schell and Stuart Whitman, and "The Pure Hell of St. Trinian's," produced in London, starring Cecil Parker, Joyce Grenfell and George Cole.

MGM—"A Thunder of Drums," in CinemaScope and color, starring Richard Boone, George Hamilton, Luana Patten and Arthur O'Connell.

PARAMOUNT—"Blood and Roses," produced in France by Roger Vadim in Technicolor and Technirama, starring Mel Ferrer, Elsa Martinelli and Annette Vadim, and "Man-Trap," starring Jeffrey Hunter, David Janssen and Stella Stevens.

20TH CENTURY-FOX—"The Big Gamble," produced in Europe by Darryl F. Zanuck in CinemaScope and color, starring Stephen Boyd, Juliette Greca and David Wayne; "The Hustler," produced in New York City by Robert Rossen in CinemaScope, starring Jackie Gleason, Paul Newman, Piper Laurie and George C. Scott, and "The Innocents," produced in England in CinemaScope, starring Deborah Kerr and Michael Redgrave.

UNITED ARTISTS—"The Young Doctors," produced in New York City, starring Fredric March, Ben Gazzara, Dick Clark, Ina Balin and Eddie Albert; "You Have to Run Fast," with Craig Hill and Elaine Edwards, and "Three on a Spree," produced in England with Jack Watling and Carole Lesley.

UNIVERSAL-INTERNATIONAL—"Come September," produced in Italy in CinemaScope and Technicolor, starring Rack Hudson, Gina Lollobrigida, Bobby Darin, Sandra Dee and Walter Slezak.

Warner Bros.—"Claudette English," starring Arthur Kennedy, Diane McBain and Will Hutchins, and "World by Night," in Technicolor, a tour of the world's night spots.

16mm Threat Growing; Allied to Take Action

DETROIT — Competition from 16mm showings of comparatively recent feature motion pictures is widening and is spreading rapidly into territories in which it has not heretofore been a serious problem, Allied States Ass'n directors declared here at their summer meeting.

The board voted to make another effort to impress general sales managers of the major film companies with the seriousness of the threat—"to emphasize the revenue they are being deprived of on percentage pictures because of the competition from their own 16mm films."

Allied is preparing a case history file of 16mm film promotions in competitive areas, to consist principally of advertising being placed in newspapers and other

media by churches, PTA's and other organizations to siphon off patronage from local theatres. London said evidence of this practice is being received at Allied headquarters almost daily.

TOA Slates '63 Convention In N.Y. Americana Hotel

New York—Theatre Owners of America has selected the Americana Hotel in New York, now under construction, as the site for its 1963 annual convention. TOA last held its national convention in New York in 1956 in the Colosseum.

The New York Americana is being built by Loew's Hotels, a subsidiary of Loew's Theatres. The chain also operates the Americana in Miami Beach where TOA will hold its 1962 convention.

ALLIED DIRECTORS TAKE STEPS TO BROADEN MEMBERSHIP BASE

To Permit Direct Affiliation Of Independent Theatres In the National Group

DETROIT—Allied States Ass'n directors took steps to expand and strengthen the organization at their summer meeting here last week.

An immediate measure to increase the membership base was a decision to permit direct membership of independent theatres in the national association. The directors, meeting at the Sheraton-Cadillac Hotel (16-17), approved a new category of associate members to be effective only in territories where state or regional organizations do not now exist.

PLAN NEW AFFILIATES

The association also intends to undertake an immediate expansion program to establish affiliates in areas where Allied is not represented.

Explaining the need for an associate membership, Milton H. London, executive director, said that since January 1, he has received more than 100 letters from exhibitors in territories where Allied is not represented, seeking affiliation with the organization. Under the associate member plan, these theatremen will now be able to avail themselves of the benefits of the association's program, including its recently adopted insurance plan.

This is a temporary expedient, London explained, "until such time as regional Allied associations can be established in their exchange areas because basically exhibitors have to be organized locally in order to meet local problems, such as taxation and censorship. In this interim period, till we can provide local organization, we will accept them as associate members at a very nominal flat fee per theatre."

Allied president Marshall H. Fine noted that this flat fee is very low, and that the dues structure varies somewhat from one state to another.

"This is not a substitute for belonging to a regional association where they can get the local services," London said. Allied will not accept such individual associate memberships from any territory where an active association exists.

DELAY A NAME CHANGE

Pointing to future growth, he reported, "we have had requests from several exchange areas from exhibitors who are anxious to band together as an allied unit. We have considered them at this meeting and are going to help them to get organized." The specific areas will not be disclosed until they become active Allied units, however.

The proposed change of name to Allied Theatres of America or Allied Theatre Owners Ass'n, which appeared to be related to this aspect of associate membership, was referred to a special committee for study. Chairman is Ben Marcus, Wisconsin,



Officers of Allied States Ass'n and several of the directors of the organization are shown at a luncheon meeting of the board. From left to right, they are: Irving Dollinger, New Jersey; Adolph Goldberg, Michigan; Ben Marcus, Wisconsin, chairman of the board; Marshall Fine, Ohio, president; Milton H. London, Michigan, executive director; Harry Hendel, Western Pennsylvania, treasurer; Wilbur Snaper and William Infald, New Jersey, and Jack Armstrong, Ohio.



A group of regional affiliate leaders gather for an informal session. Left to right: Meyer Leventhal, president, Maryland Allied; Fred Schmuff, Maryland Allied board representative; Harry Hendel, chairman of the board, Allied of Western Pennsylvania; William Infald, president, New Jersey Allied; J. L. Whittle, executive secretary, Maryland Allied.

sin, chairman of the Allied board, who first proposed the change. Committee members are Irving Dollinger, New Jersey; Albert Aaron, West Virginia; Abe Berenson, Gulf States; and Sig Goldberg, Wisconsin.

Specific attention was directed to a new contract form put out by United Artists. Exception was taken to a clause that this "license includes no right to exhibit between midnight and daylight hours of any exhibition date licensed." This is said to be the first appearance of such a clause in any exhibition contract, and London said, for the board, that "United Artists should correct the wording in the contract forms."

It is the Allied board contention that this clause, probably placed in by oversight, prevents in effect the showing of

United Artists pictures in drive-in theatres.

The 1961 convention committee, chaired by Marcus, met during the two-day session here—the second committee meeting. "Merchandising of motion pictures" was adopted as the theme of the convention, with a number of authorities in this field from outside the industry to be speakers, as well as industry leaders. A major convention project will be the publication of a comprehensive merchandising manual for exhibitors, patterned after the first one put out in 1959, but with many new merchandising ideas, making it, Marcus said, "the exhibitor's bible for his entire year's operation." The first manual proved a virtual "sellout." The new one will be distributed to all Allied members and to the distributors and suppliers who co-operate as sponsors.

NT&T Plans to Construct 29 Theatres in 3 Years

LOS ANGELES—Twenty new drive-ins and nine theatres have been blueprinted for construction during the next three years by National Theatre & Television in a vigorous expansion move spearheaded by president Eugene V. Klein's belief that there is a definite upswing in both the production and exhibition fields of the motion picture industry.

First of the new theatres to be built under the new program is a de luxe 1,050-car drive-in near Phoenix, Ariz., slated to open in about four months and the first drive-in NT&T has constructed from the ground up. Klein said that other projects are past the planning stages and "ready for action," with a number of these already approved by the board of directors. According to Klein, a total of approximately \$18,500,000 has been allocated for the 29 operations, of which \$14,000,000 will be tabbed for the drive-ins.

NT&T presently is operating drive-ins in Denver, Salt Lake City, Topeka, Kas., Las Vegas and La Verne, Calif. A total of 242 drive-ins and theatres is run by the circuit from Chicago west, and it is understood that these areas will not be exceeded in the planned building program.

Average seating in the conventional theatre will be 1,000, except for shopping areas where it will be 800 seats. Average cars in drive-ins will be 1,200.

All new projects must have the endorsement of the Department of Justice, due to the consent decree to which NT&T is a party.

Meanwhile, Klein declared himself as firmly entrenched in the theatre business and with intentions of making NT&T "as strong an exhibitor as feasible." Speaking for himself and associates, the president said he is dedicated to gaining control of the circuit and had bought 2,000 NT&T shares recently, giving him a personal total of 52,000 of the 600,000 shares claimed by the management group. Klein added that he will keep buying necessary stock to keep control.

Allied Artists Dividend

LOS ANGELES—Steve Broidy, president of Allied Artists, announced that at a meeting of the executive committee of the board of directors of the company held here August 16, payment of the September 15 quarterly dividend of 13¾ cents per share on the company's 5½ per cent preferred stock was authorized. Payment will be made September 15 to stockholders of record September 1.

Perry Quits Lopert

NEW YORK—Clem Perry has resigned as executive assistant to the president of Lopert Films, effective September 1, after two years in the post and will leave for a European and South American tour late in the month.

Prior to joining Lopert, Perry was with the Rugoff & Becker Theatres for 15 years as president in charge of operations.

L. D. Netter to Head Astor International

NEW YORK—L. Douglas Netter has been appointed president of Astor Pictures International and will be elected to the board of directors at its next meeting.



L. Douglas Netter

Netter has resigned as head of the New York offices of Samuel Goldwyn Productions which he joined in 1958. Previously, he was vice-president and general manager of the Todd-AO Corp.

George Foley, Astor president, said that Netter's appointment marked the beginning of Astor's complete production activity and that it helped to round out the company's management team which will guide the future activities. He said that in addition to the distribution of "La Dolce Vita" and "Rocco and His Brothers," Astor would continue to acquire product for distribution in this country and, in addition, would produce pictures in this country and enter into co-production or production of pictures abroad. Netter will be closely associated with Astor's worldwide production activity.

Foley said that Astor would place heavy emphasis on the international aspect of its operations and intended to explore every production potential in film centers from Hollywood to Rome to Tokyo.

Netter is a son of L. D. Netter sr., retired president of Florida State Theatres. He started in the business in 1945 when he joined Eagle Lion.

Pioneer Theatres Holding Annual Managers Meeting

MINNEAPOLIS — Emphasis will be placed on product for fall at the annual managers' meeting of Pioneer Theatres which opened yesterday (27) at Casco Point Lodge at Lake Minnetonka near here and continues through September 1, according to Harold Field, circuit president. Representatives of the various film companies will speak, and special campaigns for upcoming pictures will be planned, Field said.

Added emphasis will be placed on the social side of the meeting this year. Tomorrow (29) the managers of the circuit's 19 conventional and outdoor theatres in Iowa will be taken to the New York Yankees-Minnesota Twins game at Metropolitan Stadium here. On Thursday (31) Field will entertain the theatre managers and managers of film exchanges here at a stag chuck wagon dinner at his home at Lake Minnetonka.

'FIRST' IN THE SOUTH

White Movie Theatre Adopts Integration

CHAPEL HILL, N.C.—The Carolina Theatre here Thursday (17) apparently became the first white movie house in the South to adopt a policy of integration, and a spokesman for the Varsity Theatre said it would probably follow suit.

The Carolina's new policy is limited, applying only to Negro students at the University of North Carolina who show identification cards at the boxoffice. There are 69 Negroes attending the second summer session at the university, now in session.

Details of the integration arrangements were worked out by the Chapel Hill Human Relations Committee and Raleigh Mayor William G. Enloe, district manager of the Wilby-Kinsey Theatres in eastern North Carolina. The Carolina is owned by the Paramount-Kinsey chain.

Andrew Gutierrez, manager of the Varsity Theatre, told a reporter he thought his superiors in Charlotte would follow the policy adopted by the Carolina Theatre.

Although the theatre officials did not say so, the new policy was regarded here as an experiment which, if successful, would lead to a more liberal integration plan.

The Varsity is the only other white theatre in town. There are no Negro theatres.

Both of the white theatres here were picketed last winter and spring by members of the Chapel Hill Committee for Open Movies, a biracial group. The picketing began in January when an effort to integrate the Carolina Theatre for a showing of "Porgy and Bess" failed.

Integration leaders then held several meetings with the theatre managers here and with Mayor Enloe in Raleigh. Picketing was halted in May when Enloe told integration leaders that he would find it much easier to work out something if there were no pressure.

Famous Players, Odeon Pool Canadian Houses

TORONTO—Famous Players Canadian Corp. and the Odeon Theatres (Canada), Ltd., started a further pooling project August 19 in Peterborough, Ont.

Odeon Theatres will, from that date, operate Famous Players' Paramount Theatre, in addition to the Odeon. The Capitol, previously owned and operated by Twentieth Century Theatres, has been purchased by Famous Players, but will not be reopened, leaving just two theatres operating in Peterborough.

Jim Chalmers, formerly of Odeon's Brampton theatres, will be manager of the Paramount, as well as city supervisor of Peterborough, while Kerry Gilmor, formerly manager of the Odeon, Trenton, which was closed and sold to Twentieth Century Theatres, will be manager of the Odeon in Peterborough.

'Angel Baby' at Edinburgh

NEW YORK—"Angel Baby," the Allied Artists release produced by Thomas F. Woods, was shown at the Edinburgh Film Festival Saturday (26). The festival will run to September 3.

TESMA Ready to Start New Research Plan

NEW YORK—Theatre Equipment and Supply Manufacturers Ass'n is ready to launch its project which would fill the gap caused by the demise of the Motion Picture Research Council. A meeting of the TESMA board this week may put the plan into operation.

Following the announcement of its intentions to inaugurate such a program last April, TESMA polled various organizations and manufacturers for their sentiments as to the best way to proceed and the type of plan to be adopted. These sentiments now have been pooled and the next step will be to solidify the suggestions. A budget for carrying on the work also will be adopted.

The research idea was discussed at a recent meeting of representatives of TESMA, Theatre Owners of America and the National Ass'n of Concessionaires in New York. It was the consensus of those present that a closer relationship among all segments of the film industry was imperative and the research plan would be given serious consideration by all concerned.

Contrary to reports, TESMA is not inactive although it has not participated in recent trade shows at exhibitor conventions. Some members, however, will have exhibit space at the TOA convention in New Orleans in October, although the direct tieup is between TOA and NAC.

Attending the New York meeting were Spiro J. Papas, NAC president; Larry Davee, TESMA president; Frank Cahill, vice-president of Century Projector Corp.; Merlin Lewis of TESMA; Edward Redstone, Northeast Drive-In Theatres; Edwin "Pete" Gage, executive vice-president of Walter Reade Theatres and vice-president of NAC; Albert Pickus, president of TOA; Russell Fifer, executive secretary of NAC; Al Floersheimer, TOA public relations director, and Joseph Alterman, executive secretary of TOA.

25 Texas Drive-In Ass'n Members to TOA Session

DALLAS—The Texas Drive-In Theatre Owners Ass'n will send a contingent of 25 members to the Theatre Owners of America convention in New Orleans October 8-14, to participate in that part of the TOA program devoted to drive-in operation.

Edwin Tobolowsky, general counsel of the association, will moderate the drive-in session and one speaker has been named thus far from the Texas group, Tim Ferguson, Downs Drive-In, Grand Prairie, Tex., a former president of the drive-in organization. Eddie Joseph has been named representative on the TOA board.

The Texas association, only one in the nation devoted exclusively to drive-ins, also will publicize its own convention here February 13-15.

Present at a recent board of directors meeting in Dallas were:

President Bob Davis, Sherman; S. K. Barry, San Antonio; John L. Fagan, Barger; Tim Ferguson, Grand Prairie; Rubin S. Frels, Victoria; Edward W. Joseph, Austin; Maran K. McDaniel, LaMarque; A. R. Milentz, Liberty; W. D. Maunt, Floydada; R. A. Noret, Lamesa; Bayd F. Scott, Dallas; Philip C. Tidball, Ft. Worth; August J. Valentine, Lockhart; Edwin Tobolowsky, general counsel, Dallas, and Don C. Douglas, executive secretary.

AIP to Make Eight Films Of Its Own Next Year

TOA Sends Out First Issue Of Film Content Service

NEW YORK—First issue of Theatre Owners of America's Film Content Information Service was sent out to members last week, with eight pictures described. The service does not rate pictures but will present the classifications of the Green Sheet, Parents Magazine and the Legion of Decency.

TOA offers a brief synopsis of the story of each picture and leaves it up to the exhibitor to decide in which classification it should belong.

The pictures reported on by TOA in the initial issue are "Scream of Fear" and "The Trunk," Columbia; "A Cold Wind in August" and "The Young Doctors," United Artists, and "Francis of Assisi," 20th Century-Fox.

On "Scream of Fear," the Legion of Decency rated it A-2, or unobjectionable for adults and adolescents. It had not yet been reviewed by the other two media. The Legion of Decency placed "A Cold Wind in August" in the C or condemned classification. The other two media had not yet reviewed it, while none of the media had seen "The Trunk." The Legion also gave "The Young Doctors" an A-2 rating. The same group placed "Francis of Assisi" in the A-1 class, while the Green Sheet tabbed it for family.

An addendum sheet gave additional rating on pictures discussed in the sample issue which had been sent out by TOA earlier.

These additional ratings placed "Guns of Navarone" in the adults and young people class by both the Green Sheet and Parents Magazine. The same two media gave Universal's "Tammy Tell Me True" a family rating. Parents Magazine listed "By Love Possessed" as okay for children in the 12 to 16 age bracket, while Parents made it strictly an adult picture. On "Fanny," the Green Sheet designated it for adults and mature young people, while Parents Magazine gave it a special merit award but said "no" for children under 12.

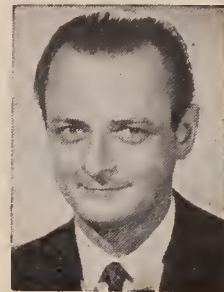
Pepsi to Host Mississippi Boat Ride at Convention

NEW YORK—The Pepsi-Cola Co. will be the host on an old-fashioned Mississippi River steamboat ride on the night of October 11, the third night of Theatre Owners of America's annual convention at the Roosevelt Hotel in New Orleans.

Norman Wasser of Pepsi-Cola has chartered the boat which will offer a Dixieland band, buffet supper and dancing, provided by Pepsi-Cola.

Meanwhile, the Texas Drive-in Theatre Owners Ass'n has been designated to conduct a drive-in forum during the convention. Arrangements are being handled by Bob Davis, president, and Edwin Tobolowsky, general counsel, of the Texas unit.

NEW YORK—American International Pictures will produce at least eight pictures of its own in Hollywood next year, in addition to participating in coproduction deals abroad, James Nicholson, president, said here Tuesday (22) upon his arrival from Europe.



James Nicholson

Nicholson arranged for the Western Hemisphere distribution of a British picture while in London. The film has a temporary title of "Witch Wife" and will be produced by Independent Artists, Ltd., starting on September 18. He also arranged for coproduction of a picture in Spain under the title of "The Sea Fighters," which will have an American director and cast.

Nicholson said work had started on the script of "Alababa and the Seven Miracles of the World," which will be a feature length animated cartoon to be made in Japan. More than two years of work will be required for the production which is slated for release at Christmas 1963.

AIP will start a Vincent Price picture titled "X" in November. "Tales of Terror," based on a series of Edgar Allan Poe stories, will go into production in January. In March, two pictures will start, "The Haunted Village" and an untitled war picture. Four other properties have not been selected.

Nicholson said that AIP will have released 17, and possibly 19, pictures by the end of the year and would have approximately the same number in 1962. The company's current release, "The Pit and the Pendulum," has been booked into a large number of "A" houses and has more playdates to date than its highly successful "House of Usher." He noted that the sets alone in "The Pit and the Pendulum" cost more than the entire budget of AIP's first picture, "Apache Woman."

Nicholson returned to Hollywood Wednesday, following the opening of "Pendulum" at the Palace on Broadway.

'Explosive Generation' In Stratford Festival

NEW YORK—"The Explosive Generation," a Vega production distributed by United Artists, is being entered in the Stratford (Ontario) Film Festival, according to James R. Velde, UA vice-president in charge of domestic sales. The Festival, which was initiated in 1956, runs from August 21 through September 2 and is associated with the Stratford Shakespearean Festival of Drama and Music.

William Shatner, Patty McCormack and Lee Kingsolving have the leads in the picture, which was produced by Stanley Colbert.

Claude Ezell, Industry Veteran, Dead at 79

DALLAS—Claude Ezell, a 54-year veteran in the motion picture industry, one-time general sales manager for Warner Bros., and termed the "father" of the drive-in theatre in Texas, died here Tuesday (22) at the age of 79. He headed Bordertown Theatre and Claude Ezell & Associates, organizations operating 36 drive-in theatres in Texas.



Claude Ezell

Ezell traveled with a circus for 11 years as a youth before he became interested in the budding motion picture business. That was in 1907 when he established the old Bass Film Co. in New Orleans. He remained in distribution for a quarter of a century, serving the old General Film Co. as a district and division manager, the Lewis J. Selznick Co. as division manager and Warners as a district, division and general salesman. He left Warners in 1932 to return to Dallas where, with W. B. Underwood, he bought the franchise for distributing Monogram Pictures in the territory.

Ezell and Underwood became interested in drive-in theatres while outdoor theatres were still a novelty and by 1948 already had developed a circuit of more than 20 outdoor theatres. Underwood died in 1948 and the company became known as Ezell & Associates. In 1955, Ezell sold out to the Clint Murchison interests, but retirement was not for him and in 1958, at the age of 75, he joined with a group of partners to buy the business back for \$5,500,000.

Ezell was a founder of the Dallas Tent of Variety Clubs International and organized the Texas Drive-In Theatre Owners Ass'n and the International Drive-In Theatre Owners Ass'n. He was credited with originating Bank Nite and introducing many of the now-accepted features and services of outdoor theatres.

He is survived by his wife. Funeral services were held Thursday (24). Pallbearers were Al Reynolds, Dowlen Russell, Brandon Doak, H. J. Griffith, Phil Isley, John Allen, Duke Clark and Paul Short.

Sidney Pink Asks AIP For \$250,000 Damages

HOLLYWOOD — In a Superior Court action, producer Sidney Pink last week demanded \$250,000 damages from American International Pictures and Monarch Books, Inc., alleging unauthorized use of his name in the publication of the book, "Reptilicus."

Pink alleges that in the book, written by Dean Owen, he was identified as author of the original story on which the picture of the same title was based, and from which the book was adapted, without Pink's consent.

The suit asserted that the book contained passages that held Pink up to "public contempt and ridicule" due to their "lewd, lascivious and wanton nature."

Rosenfield 'Warns' Press On Scanty Picture News

New York — Jonas Rosenfield jr., vice-president of Columbia Pictures, took a pot shot at newspapers which had been minimizing the importance of their amusement pages when he explained the new tieup with American Broadcasting Co. in advertising "The Devil at 4 O'Clock" on ABC's Evening Report.

He indicated that the money being spent on the television campaign could be just the beginning and that the newspapers were in danger of losing considerable motion picture advertising revenue because of their inadequate motion picture coverage. Rosenfield suggested that the papers reexamine their motion picture and entertainment pages and also study the results of Columbia's ABC campaign.

Rosenfield said the amusement pages had lost their dominance and were undermanned and "under-spaced." The inference was that the film companies might start spending less money in newspapers unless they gave greater cooperation.

Columbia Cosponsoring ABC News Program

NEW YORK—Columbia Pictures will co-sponsor the American Broadcasting Co.'s television news show, "Evening Report," for one month to promote the company's "The Devil at 4 O'Clock." It is said to be the first time that a film company had sponsored a continuing network television show in behalf of a single motion picture.

Beginning September 25, Columbia will be the alternate sponsor of the 15-minute 6 p.m. show along with E. R. Squibb & Sons. ABC previously had announced that the new show would have a new format, with three to six correspondents from all over the country participating nightly. Under the new setup, Al Mann will be the anchor man in New York, with John Cameron Swayze as feature editor. Bill Lawrence will serve in Washington.

Walter Weir, chairman of the executive committee of Donahue & Coe, the advertising agency that handled the deal, said at a press meeting Tuesday (22) that this was not the first time that the film industry had employed television to promote its product, but that it was the first time it had cosponsored a show. He said the deal "brings us a long way from the time, not so many years ago, when Hollywood considered even a 20-second spot a wholly unnecessary payment of tribute to the enemy. Since then, of course, each has found the other an invaluable ally. Now, in cosponsoring ABC's new 'Evening Report,' Columbia Pictures makes the union of these two great media even more exciting and productive."

Others at the meeting were Leonard Goldenson, ABC president; Jonas Rosenfield jr., vice-president of Columbia, and James C. Hagerty, ABC news chief.

WB Nine-Month Net Set at \$4,983,000

NEW YORK—Consolidated net income of \$4,983,000 was reported by Warner Bros. Monday (21) for the nine months ended May 27, representing \$4.42 per share. In addition there was \$4,511,000 of special income equivalent to \$4 per share on the 1,125,013 shares of stock outstanding. The special income represented a dividend of 1,000,000 ordinary shares of Associated British Picture Corp. stock received from a nonconsolidated foreign subsidiary and capital gain realized upon the subsequent sale of the stock less estimated federal income tax.

The consolidated net income for the corresponding period last year amounted to \$4,577,000 representing \$3.05 per share on the 1,499,900 shares outstanding.

Film rentals including television, sales, etc., came to \$63,574,000. Dividends from foreign subsidiaries not consolidated were \$389,000 and profit on sales of capital assets was \$523,000 for the nine months ended last May 27, as compared with \$66,392,000, \$881,000 and \$430,000, respectively, for the nine months of the 1960 period.

Net current assets at last May 27 were \$43,392,000, including \$21,303,000 cash and U.S. government securities, and debt maturing after one year was \$5,225,000, compared with \$37,688,000, including \$13,950,000 cash and government securities, and \$4,762,000, respectively, at February 25, 1961.

Right to Enforce Blue Law Is Challenged in S. C.

COLUMBIA, S.C.—South Carolina's first flare-up since the U.S. Supreme Court's recent decision on Sunday Blue Laws occurred Monday (21) when the operator of a Gaffney, S.C. drive-in theatre challenged Cherokee (Gaffney) County Sheriff Julian Wright to "enforce the law."

Arrested by Wright for showing a motion picture on Sunday in violation of the South Carolina Blue Law, Charles B. Duncan of Forest City, N.C. handed the Cherokee sheriff a list of 50 Gaffney businesses which operated on the same day in violation of the Blue Law.

In a registered letter to Sheriff Wright, Duncan challenged the sheriff to either "resign or enforce the law." The letter listed more than 50 Gaffney businesses Duncan said operated August 13 in violation of so-called Sunday Blue Laws.

"Both the South Carolina and the U.S. Supreme Courts have held Sunday movies as illegal," Sheriff Wright said. "That's the law and that's what I'm going to go by."

Duncan was arrested on a charge of unlawfully operating a theatre on Sunday, and his son was arrested a previous Sunday on a similar charge. Cases are pending.

Heavy Order for 'Drums' Prints

LOS ANGELES — Estimated as the largest film print order in recent years, MGM has ordered more than 500 domestic and foreign prints for "A Thunder of Drums," adventure yarn which opens in key cities throughout the country in mid-September.

Columbia Sunset Studio Sold to Appel Company

HOLLYWOOD—Columbia vice-president in charge of west coast activities Samuel J. Briskin announced that Gordon Stulberg, vice-president of the company, has concluded the sale of the Columbia Sunset Studio (Sunset Blvd. and Lyman Pl.) to Appel Development Co. and Larry Slaten for \$900,000 cash.

Under terms of the deal, Columbia is permitted to occupy and use the property until January 15, 1962 in order to handle the extensive fall and winter production programs of the feature, TV and commercial division. Any property and motion picture equipment also may be removed from the premises by Columbia.

Coincident with the sale of the property, Columbia has acquired additional property on Fountain and Gorden Streets, adjacent to the main Gower St. studio, for future production purposes.

The acreage of Columbia Sunset is approximately 2.88 acres, which breaks down the sale price to slightly better than \$300,000 per acre.

Rupert Allan, Lois Weber Form Publicity Firm

NEW YORK—Rupert Allan has resigned as vice-president and a member of the board of directors of the Arthur P. Jacobs Co. to form a new public relations firm to be known as Allan-Weber.

Lois Weber also resigned as vice-president in charge of the New York office of the Jacobs Co. to be part of the new firm along with Christopher Allan, who will be business manager. Rupert Allan, who will direct the new firm's Beverly Hills office, and Miss Weber, who will be director of the New York office, had both been with Jacobs since 1956.

To Issue Paperback Books On 10 United Artists Films

NEW YORK—Paper book tieups have been made on ten United Artists pictures to be released in the next 18 months.

Paperback editions will be published in connection with "Judgment at Nuremberg," "The Young Doctors," "Paris Blues," "Sergeants 3," "Something Wild," "Birdman of Alcatraz," "The Miracle Worker," "The Oldest Confession," "What a Wonderful Life" and "Jessica."

Among the publishers will be New American Library, Bantam Books, Ballantine Books and Belmont.

Norman Nadel to New York

COLUMBUS, OHIO—Norman Nadel, 46-year-old theatre editor of the Columbus Citizen-Journal since 1947, has been named drama critic of the New York World-Telegram, effective September 18. Both newspapers are Scripps-Howard publications.

Wisdom Picture for UA

LONDON — The Knightsbridge production, "The Girl on the Boat," starring Norman Wisdom, went before the cameras August 15 for United Artists release. Produced by John Bryan and directed by Henry Kaplan, the picture features Millicent Martin and Athene Seyler.

Detroit News Sets Low Zone Ad Rates And Directory Plan for Small Theatres

DETROIT—Detroit area exhibitors are being wooed to make more effective use of printed advertising by the Detroit News, ranked as having the largest evening newspaper circulation in America, by two devices:

(1) An attractive new setup with a free heading for the regular theatre directory listings of small space ads.

(2) Pinpointed advertising directed to a local area market at reduced costs.

The new directory heading made its debut Friday (18) and consists of a large theatre marquee, with lights and trim. On the left side appears "Movies Are Better Than Ever," on the right, "Make It a Family Affair . . . Enjoy a Movie Today." The front shows "Now Showing at Your Favorite Theatre . . . Conveniently Listed Alphabetically" in the marquee lights. The heading is six columns wide, one and a half inches deep. This space is estimated worth \$10,000 a year at space rates.

ALLOW FOR SPECIAL COPY

The marquee heading is designed so that the slogans can be mortised out and replaced with special industry messages or tie-ins copy with convention groups in town, such as an invitation to a particular gathering.

It is felt at the News that the character of theatre directory advertising is improving, with exhibitors now using indentations and doubling of spaces and other devices, instead of just running copy solid as in the past. The News enjoys exclusive advertising from 16 theatres that do not even advertise in the other local paper, it was pointed out. With the big new fall pro-

gram coming up for cooperative advertising through Metropolitan Exhibitors of Detroit, including 18 additional theatres, it was decided to dress up the directory format itself.

The second phase of the more attractive offerings to exhibitors by the News is the use of "metro zoned rates," available for sometime, and now being more extensively promoted. The paper is printed in seven zoned editions on Wednesday and four on Sunday, and allows exhibitors to pinpoint their advertising to their potential best drawing area.

Rates are much lower than in the complete press run; for instance, the line rate is 32 cents in zone 5, against \$1.10 a line in show advertising citywide.

SYSTEM IS FLEXIBLE

The paper's aim has been to make display advertising available to the smaller theatre that is being hurt by general business developments. Leo Kubiak, assistant advertising manager of the News, noted that the zoned system is flexible enough to meet the varying requirements and budgets of theatres. News representatives meet and talk frequently with exhibitors to meet advertising problems, and Kubiak pointed out that the present setup is constructed to make newspaper advertising attractive to theatres in competition with competing media. He stressed:

"We give more circulation in a more concentrated area, and at a proportionately lower rate than neighborhood papers with this zone system." This zone advertising is being currently used by the Main, Ecorse Drive-In, Palms, and Center among other theatres.

Detroit Exhibitors Map Plan For Saturation Promotion

DETROIT — A three-month saturation promotion will be conducted, beginning in October, by exhibitors in this metropolitan area under plans being advanced by members of the Metropolitan Exhibitors of Detroit.

The organization, which represents 75 to 80 per cent of the theatres, hopes to enlist the cooperation of all theatre operators in the yearend cooperative campaign.

Attending a preliminary meeting were Adolph and Irving Goldberg, Community Theatres; William Wetsman, Wisper & Wetsman Theatres; Carl Buermele, General Theatre Service; Lew Mitchell, Mitchell Theatre Service; Alden Smith, Cooperative Theatres of Michigan, and Woodrow R. Praught, United Detroit Theatres.

The group aims "to develop an intensive campaign in which all theatres, from first to last run, can participate—a uniform attendance-building campaign for the entire fourth quarter of the year," said Praught.

The above theatremen will work out a detailed program and present it to all local area exhibitors at a special meeting.



'EL CID' OPENING SET—Morey R. Goldstein, left, vice-president and general sales manager of Allied Artists, looks on as Nat D. Fellman, chief film buyer of Stanley Warner Management Corp., signs the contract for the American roadshow premiere engagement of "El Cid" at the Warner Theatre, New York, December 14. The Samuel Bronston production, released by Allied Artists, stars Charlton Heston and Sophia Loren.

IT'S SANTA'S TREAT AT AN AUGUST PARTY

Kansas City Film Industry Hosts 2,023 Youngsters in Novel Community Goodwill Gesture

KANSAS CITY—It was a strange sight—merry old Santa riding an air-conditioned bus, bellowing "Merry Christmas" in 90-degree weather and completely unmindful of the fact that he was in town almost five months early.

The occasion was the fifth annual "Santa Claus in August" theatre party staged by the Motion Picture Ass'n of Greater Kansas City for the city's less-favored youngsters, and 2,023 kids were on hand to welcome Saint Nick and join in the make-believe yuletide festivities.

As a promotion to spotlight the many goodwill activities of the motion picture industry in the Kansas City area, the party was an eye-catcher and a headline winner. It was covered by radio, television and press, and the various welfare agencies involved in selecting the young guests widely publicized the event in bulletins to board members and various opinion-moulders in the community.

The idea for a Christmas party in August was hatched early in the summer of 1957 when a group of directors of the Motion Picture Ass'n sat casting about for a means of better publicizing the work of the industry in the area of public service. Someone mentioned a successful free show for shut-ins staged every Christmas season by Filmrow folk in Des Moines, and from this and countless other suggestions and ideas emerged the "Santa Claus in August" theatre party for local boys and girls—an event which has grown in scope and size with each succeeding year.

Kansas Citians put in countless man-hours getting the party under way. Everything is contributed, except the buses which transport the kids, and the film people pitch into a pot to pay the fare. Fox



Joe Redmond, in the role of Santa, greets the young guests as they alight from buses and line up at Kansas City's Uptown Theatre for the "Santa Claus in August" party.

Midwest provides the theatre, distributors come up with the right picture and confection companies heap the theatre high with candy, popcorn, balloons and other novelties.

The association makes certain that the right kids are taken care of. Arthur Cole, dean of Kansas City's Filmrow, as chairman of the contact committee, handles this phase of the operation by working closely with the city's welfare department in selecting agencies which would have eligible youngsters, and arranging such essential details as where to pick the

youngsters up and where to discharge them.

The transportation of 2,000 youngsters is one of the biggest yearly problems and might have been the big stumbling block from the first had it not been for the dogged fund-raising efforts of L. J. "Kim" Kimbriel, manager of the Missouri Theatre Supply Co., who each year has secured firms, organizations and individuals as sponsors for a fleet of buses at \$27.50 each. Twenty-six buses were needed to transport this year's guests.

As an idea of how highly organized the affair is, special police details are assigned to the buses as escort and to help during the unloading and reloading of the buses at the theatre. A Red Cross mobile unit stands by to administer first aid, if necessary. Each tot wears a pinned-on number, designating the number of the bus to which he's assigned. Fred Souttar, Fox Midwest territorial manager, made an entertaining emcee this year and was able to hold the young crowd in place after the film was over until it was time to file out as the various bus numbers were called.

Santa Claus has come from the MPA roster, the role having been taken by Joe Redmond while he was with Fox Midwest. During Redmond's absence from the industry, Bill Kelly, U-I exchange manager, took on the role. Now Kelly is U-I manager in San Francisco and Redmond is back at the familiar corner in the familiar red suit and white beard.

This year as an innovation, Santa was aboard an air-conditioned bus which led the fleet of 26 vehicles to the theatre. Then, as the remaining buses arrived, and the kids piled out, he played the role of the merry old host and welcomed them to the party. It was a gay affair and the kids loved it, and for the fifth time, Kansas City film folk were convinced that their "Santa Claus in August" party is about as good a public relations project as they had ever promoted.



The scene in the theatre as the 2,023 youngsters reported themselves ready for the screening of "Nikki, Wild Dog of the North," which Buena Vista contributed.

This Family

probably
paid
for your
TRAILER!



Depending on your admission price, clearance and some other variables, it is more than likely that this family...or one quite like it...paid the cost of your NSS TRAILER SERVICE last night. It *may* have been paid by the couple that came in ahead of them.

In either event, it makes an interesting point.

In view of the many reputable surveys that have attested to the *selling power* of a TRAILER...some, revealing that as many as 74% of the people who had seen a TRAILER were motivated by it, to see the feature...and other figures indicating that almost 43% of the money spent at the Boxoffice was motivated by TRAILERS...it is a little surprising, when you consider our era of spiralling costs, to discover that perhaps ONE small family... ONE couple...ONE SALE...pays for the *powerful*, unprecedented SALES INFLUENCE of a TRAILER!

That's why we claim...

**TRAILERS are your "BEST BUY"
in ADVERTISING!**



NATIONAL *Screen* SERVICE
PRICE BABY OF THE INDUSTRY

Hollywood Report

By IVAN SPEAR

Six Embassy Films in 1962 Budgeted at \$15,000,000

Joseph Levine, head of Embassy Pictures, has set a minimum of \$15,000,000 on six motion pictures to be made in 1962. Three of the half-dozen features will be lensed in Hollywood and three in Europe, with "Love Game," based on an original story, set as the first to go before the cameras here. Michael Gordon will direct the yarn, which has a \$3,000,000 budget.

Second picture blueprinted for shooting in cinemaville is "I Married a Psychiatrist," which Harriet Parsons will produce from a screenplay being written by Richard Morris. Another \$3,000,000 has been allocated the vehicle.

Slated to roll the first of the year is a photoplay which Robert Aldrich will make as part of a two-picture contract with Embassy, and "Hercules," to be made in England, will have Martin Ransohoff as producer. Also on Ransohoff's schedule for Levine is "Boys' Night Out," to be made for MGM distribution, and "Capri," a feature film. Both "Hercules" and "Capri" will also be produced for telefilm series.

Levine disclosed that Embassy will switch its exhibition to commercial theatres, as opposed to art house engagements. He asserted that he will not sell any of his features to television again (as he did "Godzilla" to RKO General Television) as long as there is a reissue market for them.

Frank Sinatra Deal Is Off For Rights to 'Subways'

Reportedly due to changes made by producer David Merrick after negotiations had been completed, the package deal made by Frank Sinatra for film and recording rights to the forthcoming Broadway musical, "Subways Are for Sleeping," is off.

The pact, said to have been secured for \$1,000,000, gave the actor-singer waxing rights to the original cast album under his Reprise Records label. However, it was subsequently revealed that sound track rights had already been given Columbia Records, a heavy investor in the musical.

A further hitch, according to a Sinatra spokesman, was Merrick's determination to extend the restriction against the release of the motion picture to four years instead of the three originally agreed upon.

New Independent to Distribute Films on Membership Basis

Films on a membership basis is the goal of the newly formed Independent Theatre Production Co., headed by president George Waller, who stated that the production-distribution outfit expects to start its distribution setup in December.

According to Waller, ITP will supply independent theatres with motion pictures, offering exhibitors a minimum of four "B" films each year for a \$1,000 fee, payment based on \$250 per picture. Theatre men, who can play the films as long or as often as they wish during the year, will draw from a central library to be set up in 32 exchange cities.

ITP plans to produce most of the films,

all in widescreen and color, through independent producers, and also would make their own trailers (included on membership fee).

The organization has nine properties in various stages of preparation or production, with initial features to be "Redbeards of the Yellow River," a novel by Radko Doone. Other ITP-owned vehicles are "Sea Cadet," "Return to Happiness," "Davy Jones," starring Buster Crabbe; "Teenage Outcast," "Mousie" and "The Unknown Soldier." The company will shoot at Carthay Studios, according to Waller.

Newman and Ritt Schedule First Film for Columbia

The newly formed creative team of Paul Newman and Martin Ritt will film "The Last Frontier" as their first production for Columbia Pictures release under the multiple-picture deal they inked with the studio earlier this year.

Newman will star in and Ritt will direct "Frontier" based on the novel by Howard Fast. A dramatic tale of the old West, the film recounts the efforts of a band of 300 Northern Cheyenne Indians—last of their tribe—to leave the confinement of a government Indian reservation and return to the freedom of their Black Hills home in Wyoming. Newman will play the role of a U.S. cavalry officer who is sympathetic to the cause of the Cheyennes.

Italian Production Unit To Lens in Hollywood

A switch on the so-called Hollywood "runaway" productions — and the first European production ever to shoot the try—has been made by the Italian motion picture company S.P.I.C., which has started lensing "Smog," a feature film, on



AWARD FOR SERVICE — Actor James Stewart is shown receiving a plaque from American Legion National Commander William R. Burke, left, in recognition of Stewart's services to the nation and to the motion picture industry. Y. Frank Freeman, right, chairman of the board of the Association of Motion Picture Producers, was host at a dinner, at which the presentation was made. Similar awards were given to George Murphy and Mendel B. Silverberg, motion picture attorney and longtime Legionnaire.

location in Los Angeles.

Lest the title raise the ire of loyal citizens, producer Franco Rossi hastens to add that the tag is used in a symbolic rather than an atmospheric sense!

Starring French actress Annie Girardot and Italian actors Enrico Salerno and Renato Salvatori, the film is directed by Rossi, who also collaborated on the screen-play concerning three Italians in contemporary Southern California. Dialog will be Italian except for English spoken by Americans with whom the principals come in contact. Only a prologue and epilogue will be filmed at studios in Rome after completion of American location work.

Nicholas Ray Plans Filming 'The Children's Crusade'

News anent another European production comes from Nicholas Ray, who disclosed plans to make "The Children's Crusade," based on the Henry Treece novel (published in England under the title of "Perilous Pilgrimage").

The story deals with a crusade of children to the Holy Land in 1212, headed by a boy named Nicholas. Before reaching their goal, the group, which started in Germany and France, were captured and enslaved by the Saracens.

Ray, who plans the feature as a large spectacle, is in Spain scouting locations.

Warner Bros. to Produce Four Films Overseas

Following a business sojourn abroad, William T. Orr, Warner Bros. production vice-president, announced that four WB pictures will be made overseas.

The executive, who conferred in Europe with president Jack L. Warner regarding the quartet, named "Lovers Must Learn" as the initial feature to be lensed on the continent. Delmer Daves will produce, starring Troy Donahue and Suzanne Pleshette, with September 1 slated as the starting date. Others are "The L-Shaped Room," with Laurence Harvey and Leslie Caron; "The Deathmakers" and "Term of Trial," toplining Laurence Olivier.

Mark Robson to Produce 'Day of Darkness' for Fox

20th-Fox producer Mark Robson, with four pictures on his slate, will roll "Day of Darkness" November 1 from a script by Nelson Gidding. "The Inspector" is now shooting in London.

Each film, according to Robson, will cost over \$3,000,000, including "Tower of Fire" and "Greatest Raid of All," the former to be made here and the latter in England and France. "Wingate," biographical film of the late Gen. Orde Wingate, will be lensed in England, Palestine, Ethiopia and Quebec.

'Jest' Rights to Jack Palance; Two Buys to 20th-Fox

Jack Palance has acquired film rights to "The Jest," a drama by Sam Benelli, and plans to produce it himself in Europe next year as a feature film. . . . Frank Ricketson has sold film rights to two books, "Blood and Guts," biography of the late Gen. George Patton, and "Lady From Colorado," by Homer Croy, to 20th-Fox. Ricketson formerly planned to film the tomes independently.

London Report

By ANTHONY GRUNER

THE SHOW BUSINESS institution known as the Mills family seems to be growing from strength in popularity among cinemagoers over here. With his performance in Disney's "Swiss Family Robinson" and the new Rank film, "Flame in the Streets," not forgetting his costarring role opposite Alec Guinness in the United Artists-Colin Leslie production, "Tunes of Glory," John Mills is without doubt one of the most popular male actors on the British screen today. Even his considerable boxoffice appeal is being rapidly overtaken by his two young daughters, 15-year-old Hayley and 19-year-old Juliet, who last week were enjoying the sweet sounding chorus of critical acclaim from all sides of Fleet Street.

Hayley has just completed a brilliant British picture, "Whistle Down the Wind," directed by Bryan Forbes—a Rank production which tells the story of a group of children who mistake a murderer on the run for Jesus Christ. Written with very good taste and wonderfully acted by Miss Mills, and an even younger child, Alan Bates, "Whistle Down the Wind," a black-and-white subject, was giving the box-office a heavy pounding on all its pre-release situations. Then Hayley has been seen in London in the new Walt Disney picture which has opened to sensational business at Studio One, and received a tremendously enthusiastic national press acclaim as the most adult (in the best sense of the word) picture ever made by the Disney organization.

When the critics finished raving about Hayley they next found that Juliet in her screen debut for the new Betty Box-Ralph Thomas comedy, "No, My Darling Daughter," has given them further cause to praise the name of Mills. "No, My Darling Daughter" is a high-spirited comedy about a young girl who falls in love with an American boy, played by Rad Fulton, and runs away to Scotland, much to the dismay of her father, Michael Redgrave, a brilliant British tycoon, his friend and chairman of the firm, played by Roger Livesey, and the general's son, Michael Craig. Good as all the players are, it was Juliet who received the bulk of the praise from the press and already many new offers for films and stage work are coming her way as a result of the performance she gives in "No, My Darling Daughter." In the words of the People, a five million plus Sunday newspaper, "She, (Juliet Mills) has arrived in a big way—an electric blonde with the sparkle, the looks and theatrical flair of her famous family. Take a bow as a teenage wow with a big future."

And if that doesn't cap it all, there is also mother, Mrs. Mary Mills, who is making a small fortune writing plays, films and novels, which keeps the family going during the relatively short periods when the Mills are not making, about to make, or just completing a play or a film.

* * *

The first stage of a plan for automation on a large scale in Rank cinemas has just been completed by Rank Precision Industries, Ltd., a subsidiary of the Group. This is the installation of remote control panels

by which operators can make critical "arm-chair" adjustments of picture and sound quality sitting with the audience in the auditorium at six of their theatres in and around London. The second phase is now being initiated with automation in another 12 or 16 theatres. This phase will not be rapid. It is unlikely to be achieved until later in 1962.

The remote control panels are operated in conjunction with Projectomatic and have been designed by the G. B.-Kalee Division of Rank Precision Industries in cooperation with CMA Engineers. They can be installed without replacing existing projectors, which are easily adapted by the addition of accessory units. The new development has been made possible by Projectomatic, which automatically controls the full program sequence and Xenon lamps and burn without attention, allowing large spools to be used. It frees the projectionist to watch the performance as a member of the audience and enables him to become more proficient in program presentation.

* * *

"The Day of the Triffids" by John Wyndham, the science-fiction novel that became a worldwide best-seller, went into production last week at Shepperton Studios, with Howard Keel and Nicole Maurey in the starring roles. The script has been written by the executive producer of the film, Philip Yordan, and is the first picture to be made by Security Pictures, Ltd., a new British film production company with an ambitious future program of other universal best-selling novels which the company owns, such as "The Tribe That Lost Its Head" by Nicholas Monserrat.

To achieve this end on their first production, "The Day of the Triffids," which will be filmed in CinemaScope and color, the company devoted two years to research by the world's leading biologists into the essence and nature of the "Triffids"; also to developing and perfecting a unique special effects system which will require an additional six months work after the actors have completed their roles.

The director of "The Day of the Triffids" is film pioneer Steve Sekely. George Pitcher is the producer for Security Pictures, Ltd. "The Day of the Triffids" will be distributed by the Rank Organization in the U.K. and by Allied Artists in the U.S.

* * *

Comedian Norman Wisdom stars in a new comedy in his current film, "The Girl on the Boat," a romantic P. G. Wodehouse story set in the 1920s. He plays Sam Marlowe, a dapper young man about town with the characteristics of Bertie Wooster, a later Wodehouse creation. The girl he wins is red-headed Millicent Martin, who has several times taken the west end by storm in musicals. "The Girl on the Boat" is now in production at Shepperton Studios with John Bryan at the helm. Henry Kaplan is directing the picture for Allied Artists release and executive producer is Albert Fennell.



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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Canadians, The (20th-Fox)			85					75			50				80				90		76
Carry On, Constable (Governor)				120		200			310				240	100							194
Carry On, Sergeant (Governor)	130	100		90		150	100	90	215	200	125				100	120					126
Carthage in Flames (Col)		130		125				100			135				100						118
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115	100	140	90	145	75	150		90	108
Curse of the Werewolf (U-I)	120	105	90			100				135	85	200	115	100	75						113
David and Goliath (AA)						90		100		175		150	100	80	100						114
Days of Thrills & Laughter (20th-Fox)				120	85				100		95	100		100	90	175					108
Deadly Companions (Pathe-America)		150	95				100				95	100		70					90		100
Desert Attack (20th-Fox)				120			100	85		100							100	100			101
Dondi (AA)		60	100				75	100			100		125		90			100			94
Fabulous World of Jules Verne (WB)	100	120	105				110	95		125		100		70	105		85		115		103
Fanny (WB)	220	250	140	255	250	135	125	155	150	325	350	200	200	200		225	125	150	200	150	200
Fiercest Heart, The (20th-Fox)		125			80	90		80	75		100	100	150		100				90		99
Francis of Assisi (20th-Fox)		150	125	250	125		175				100		200		180				200		167
Gambler Wore a Gun, The (UA)							100		100		100				90			100			98
General della Rovere (Cont'l)	125	200		130		80					150	50		90	160	195					131
Gidget Goes Hawaiian (Col)	120	130	95			100	100	120	125	270	120	130	125	200	85					200	132
Goddess of Love, The (20th-Fox)				120				80				100			80			100			96
Goliath and the Dragon (AIP)		200					130	100	100	200	120	80	185	150				120	150	120	138
Goodbye Again (UA)			140	170	90	100	200	120				210			195				150		153
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200	100	135	80		95		140	100	138
Guns of Navarone, The (Col)		300	220	300	350	250	200		250	375	350			200	175	200	225	175	250	250	254
Hell Is a City (Col)				100				100	100		115		100		80			100	200		112
Homicidal (Col)	110	150	125			150		125	175	180	90		200	200			125		175	175	152
Honeymoon Machine, The (MGM)				215		130			135		125			125				120	120		139
Konga (AIP)		130	130			50	185		175	95		80	100	100					100		115
Morgan the Pirate (MGM)	130		90			110			115	130	85	100	100		90		120		170	110	113
Master of the World (AIP)		175	85								150	75	250	190	80						136
Nikki, Wild Dog of the North (BV)	130			190			300	125			110		145	250	115			165	130	200	169
On the Double (Para)	130	260	110	170	80	100	125	115	115	95	135		125	80	85	175					127
Parent Trap, The (BV)	140	160	175	190	200	250	225	140	200	400	450	200	200	150		145	300	145	150	200	212
Please Turn Over (Col)	140	200		175	85	220	160	100	125	400	150	100	200	200	105	180					169
Portrait of a Mobster (WB)	100	160	115		80	100	100	100		90		70	90		90		75		90	70	95
Romanoff and Juliet (U-I)	175	125		170	120	125					150			200	100	175			300		164
Ten Who Dared (BV)			85	185			160	100	100	120	120	100	100	100	100		100	110	130		115
Thief of Baghdad (MGM)		200			85	100	100		150												127
Tiger Bay (Cont'l)	130			165			100	75	125		50			90	85	150					108
Two Loves (MGM)	125	115	90	150	90	125	80	100	110		50	100	85	190	80	140			100		108
Two Rode Together (Col)		120		180		110		120	110	320		170	150	100			105	125			146
Voyage to Bottom of Sea (20th-Fox)			130	180	90	125	125	145		265	125	175	160	100		160	100	135	140	125	143
Warrior Empress, The (Col)		125	80				100	100	90						80				100	75	94

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Come September (U-I)

Kansas City500
Indianapolis250
Denver225
Minneapolis200

2. Voyage to the Bottom of the Sea (20th-Fox)

Kansas City265

3. Guns of Navarone, The (Col)

Omaha225

4. Please Turn Over (Col)

Cleveland220

5. Honeymoon Machine, The (MGM)

Chicago215

6. Carry On, Constable (Governor)

Denver200

7. Fanny (WB)

Memphis200

8. Homicidal (Col)

Milwaukee200

'Come' Hits 300 Mark In Milwaukee Start

MILWAUKEE — "Come September," playing at the Riverside Theatre, was the best grosser for the week, with "Seven Wonders of the World" at the Palace and "La Dolce Vita" at the Strand following in that order. Also outstanding were "Francis of Assisi" and "The Guns of Navarone." Business was surprisingly good considering the Fair in progress at State Fair Park.

(Average Is 100)

Dawner— Carry On, Constable (Governor), 3rd wk.	175
Palace— Seven Wonders of the World (Cinerama), 17th wk.	250
Riverside— Come September (U-I)	300
Strand— La Dolce Vita (Astor), 4th wk.	250
Times— A Raisin in the Sun (Cal), 7th wk.	90
Tower— Wild in the Country (20th-Fox)	100
Towne— Francis of Assisi (20th-Fox), 3rd wk.	225
Warner— The Guns of Navarone (Col)	225
Wiscansin— Goodbye Again (UA)	75

Top Mill City Draw Is 'Nikki' in 2nd Week

MINNEAPOLIS—"Nikki, Wild Dog of the North," in its second week at the Gopher Theatre, continued to hold up well with a rating of 200 per cent. Also holding up well was "The Guns of Navarone" in its third week at the State with a rating of 160 per cent. Among the new offerings "The Truth," which opened at the World, rated 175 per cent and "Alakazam the Great" at the Uptown, 140 per cent.

Academy— La Dolce Vita (Astor), 5th wk.	125
Avalon— Shangri-La (Brenner); The Unfaithfuls (AA), 4th wk.	100
Century— Windjammer (Cinemiracle), reissue, 10th wk.	135
Gopher— Nikki, Wild Dog of the North (BV), 2nd wk.	200
Lyric— Ada (MGM)	100
Mann— Goodbye Again (UA)	125
Orpheum— Come September (U-I), 2nd wk.	160
State— The Guns of Navarone (Col), 3rd wk.	160
Suburban World— Romanoff and Juliet (U-I), 4th wk.	110
Uptown— Alakazam the Great (AIP)	140
World— The Truth (Kingsley)	175

Solid Offerings Give Omaha a Fine Week

OMAHA — Jack Klingel, city manager for Cooper Foundation Theatres, reported approximately double-the-average business for three holdovers last week. Especially gratifying was the 190 per cent figure for the fifth week of "The Parent Trap" at the State. Other first-run offerings also were strong to give Omaha an excellent gross mark in the waning summer period which most often is definitely in the doldrums.

Cooper— South Seas Adventure (Cinerama), 4th wk.	225
Dundee— Spartacus (U-I), 12th wk.	175
Omaha— Fanny (WB), 2nd wk.	200
Orpheum— The Guns of Navarone (Col), 2nd wk.	210
State— The Parent Trap (BV), 5th wk.	190

Chas. Winchell Improving

MINNEAPOLIS — Charles Winchell, president of Minnesota Amusement Co. here, is recuperating at the Variety Club Heart Hospital from a heart ailment. He became ill while vacationing at his lake home near Brainerd. Winchell is expected to be hospitalized for several weeks, but is reportedly "coming along nicely."

Robert Wagner will play the role of copilot Lt. Chris Boman in Columbia's "The War Lover."

Red Wing Theatre Dispute To Trial in Minneapolis

MINNEAPOLIS—Trial of antitrust suit brought by John Wright against Red Wing city officials, the Red Wing newspaper and the operator of the Red Wing Auditorium Theatre was to get under way Monday (28) in federal court here of Judge Dennis Donovan. The trial is expected to last three weeks.

Wright, former owner of the Chief Theatre in Red Wing, asks \$100,000 triple damages, charging that the defendants conspired to close the Chief and eliminate it as the only opposition of the Auditorium.

The defendants are the city of Red Wing, the president of the city council, the Red Wing Daily Republican Eagle, and its editor; Jim Fraser, operator of the Auditorium Theatre, and five members of the Auditorium board.

Wright, who now lives in suburban Wayzata, managed the Auditorium for a time, then resigned and bought the Chief Theatre in Red Wing. For several years the two houses divided product, then Fraser, who had become manager of the city-owned Auditorium, began outbidding Wright. When the latter sought relief in state courts, the Red Wing group got the state legislature to enact an enabling measure to lease the Auditorium Theatre to Fraser.

Wright's suit charges the city officials and newspaper conducted a campaign to turn public support away from the Chief; that this became a virtual boycott, and the Chief had to close.

Extensive Renovation For Hastings Strand

HASTINGS, NEB. — An extensive remodeling from screen to sidewalk has begun at the Strand Theatre under the supervision of Manager Fred Teller jr. Modern, comfortable seats will be installed in the auditorium as one of the major changes in the renovation, the recliner-type chairs with upholstered arms, backs and seats being spaced in 40-inch intervals for added patron comfort and better vision.

The lobby and foyer are being enlarged. They will be finished in ultramodern design with mahogany, rosewood and walnut paneling, highlighted with white brick. The latest in acoustical ceiling and floor covering will be used, including new carpeting and tile.

A new refreshment stand will be constructed with improved facilities and centrally located in the foyer. Other new features: a manager's office; drinking fountains, including a special kiddies-sized one, a tropical aquarium and planters.

"The remodeling and decorating coincides with the tenth year we have operated the Strand and drive-in theatres here," Teller said. "We are pleased to announce this project that will add to the comfort and enjoyment of people of this area. It also shows our confidence in the future of the motion picture business and the growth of Hastings."

The theatre will remain open during the remodeling.

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L I N C O L N

The best summer in the last five years," is Dean Zietlow's description of theatre business during the season being wrapped up . . . Enthusiastic second-day crowds at the Stuart to see "The Honey-moon Machine" prompted the attendance comment by the Cooper Foundation city manager. Dean said theatres aren't the only downtown business noticing the absence of the usual summer slump this year. Ordinarily, said Dean, it requires a return of University of Nebraska and Nebraska Wesleyan students in early September to boost business back to normal.

"The Parent Trap" was still pulling in the crowds at the State in its fourth week. With the original two-week showing at the Varsity, this gives the picture at least six weeks in Lincoln and maybe more, reports Gene Burgdorf. He filled in while Manager Bert Cheever was on vacation . . . Tony Polanka, business agent for the projectionists' union, is letting his wife do the family vacationing right now. She is in the Nebraska Sandhills relaxing while he fills in for vacationers at the Nebraska Theatre and the West O Drive-In.

The Will Rogers Memorial Hospital should get a sizable donation from the 84th and O Drive-In patrons. Manager Dan Flanagan is leaving it up to the general office staff to count the money but he reports generous response to volunteer collections over several nights. "Gidget Goes Hawaiian" brought in good audiences for the collection nights, too. Dan looked for matching or even better crowds with a double offering of "Butterfield 8" and "Elmer Gantry" which started August 23.

State Theatre fellow-workers of projectionist Robert Cochran got one of those "wish you were here" cards that really scored. In Grand Valley, Colo., Bob wrote that he and his son Robin were up 8,000 feet between three mountain peaks panning for gold. Mrs. Cochran went along, too.

A fire department call sending the big equipment to the downtown Lincoln Theatre had afternoon newspaper reporters on

the jump for a few minutes. The now-empty Lincoln was the scene of a good-sized fire several years ago. This one wasn't even a blaze. An incinerator nearby was performing so well its smokescreen completely enveloped the Lincoln, prompting the alarm turn-in.

Cooperation Foundation, by the way, is going to utilize some of the dismantled equipment from the Lincoln Theatre at its now first-run Nebraska a few blocks north downtown . . . Soon to be installed will be the accordion-type aisle doors. The lobby and mezzanine of the Nebraska also will have a new look with the Lincoln carpeting, plus some minor remodeling. The Lincoln's plush seats, in pleasing blue, have been shipped to the Cooper's Ute Theatre in Colorado Springs. The Nebraska's seats have been reupholstered and refinished after being rearranged to give a larger 34 inches between rows. Some of the space also was cleared and reserved for wheelchair patrons.

The Stuart had 1,300 patrons August 19 before the doors even opened at their regular time. Both an 8:30 and 10:30 a.m. showing of "Little Shepherd of Kingdom Come" represented a bonus to young Lincoln boys and girls in the city library's summer reading program. Cooper Theatres cooperated in the annual treat. It represented a long day for usual late-starting Dean Zietlow, who arrived at 7 a.m. and stayed on until about 11 that night. There was time out to take his visiting brother-in-law and sister, Mr. and Mrs. George Kenney of Great Bend, Kas., to the Elks Club for dinner. Dean's other sister, Mrs. John Hurn of Lyons, Kas., also has been a family visitor here.

O M A H A

Frank Larson, 20th-Fox manager and general chairman for the Will Rogers Memorial Hospital fund program in this territory, reported that theatres at Grand Island and Hastings were the first out-staters to hold collections. "We're getting organized for the Omaha drive-in theatres and other entertainment centers," Larson said, but added that the steps had been slow. Don Shane, city manager for Tri-States Theatres and exhibitor chairman, has been on vacation and plans will get rolling on his return.

Adrain Muetting, who has the drive-in at Pocahontas, Iowa, has taken over the Rialto Theatre. Jack Bouma operated the Rialto for some 35 years . . . Henry Sagau, who spends the summers at his home in Park Rapids, Minn., was back at Denison, Iowa, last week to check on his theatre and other enterprises . . . Ed Cohen, Columbia salesman, ran into a cloudburst at Washta, Iowa, and was held there for four hours before traffic was allowed to resume. He was traveling between Cherokee and Correctionville when the storm struck, washing many bridges and taking two lives.

Ken Moore, exhibitor at Logan, Iowa, has gone to Texas to recuperate after a

heart attack . . . Mr. and Mrs. Charles Vickers, theatre owners at Mapleton, went to Sparta, Wis., to visit Mrs. Vickers' relatives . . . Ron Rosseter, comanager of FEPCO Theatre Advertisers, went to Nelson, Neb., to visit his wife's mother, then the Rosseters drove to Colorado . . . A. E. Thacker jr., his wife and family came to Omaha for a few days "to rest up from the fast pace at South Sioux City," where Thacker has the theatre, bowling alley, roller rink and other interests.

John Dugan, new United Artists city manager who came to Omaha, left to join his family in Kansas City for a vacation . . . Tony Goodman, 20th-Fox salesman, doubled in brass last week to help out in the shipping department . . . Also on the vacation list were Betty Roberts, Warner secretary, and Dick Smith, treasurer, at the Cooper Theatre.

Bill Wink, Allied Artists booker, could not resist the wanderlust last Sunday. While his wife napped at home, Bill took off in the family bus for a trip over the newly opened segment of Interstate Highway 80 between Omaha and Lincoln . . . Norm Nielsen, former RKO manager and now manager of the Cooper Foundation Cooper Theatre in Denver, was here to see his mother, who has been ill, and renewed acquaintances with a host of friends on Filmrow.

Exhibitors visiting the Row included Nebraskans Sid Metcalf, Nebraska City; Mr. and Mrs. Fred Schuler, Humboldt; Howell Roberts, Wahoo; Phil Lannon, West Point, and Iowans Al Haals and S. J. Backer, Harlan; Byron Hopkins, Glenwood, Villisca and Council Bluffs; Jim Travis, Milford; Arnold Johnson, Onawa, and Cy Schulte, Anthon.

Osceola Theatremen Lead Drive to Aid Farm Youth

OSCEOLA, NEB. — Thanks to Bill Zedecker, owner of the Muse Theatre here, and his contractor partner, Mark Gustafson, things are looking up for Dennis Emmons, 15-year-old son of Mr. and Mrs. Floyd Emmons, farmers north of Osceola.

Sandy-haired Dennis had been near death for days in a Lincoln hospital with a rare intestinal ailment. He underwent three major operations and was on the critical list.

Then one day he told his mother, "I'm hungry," and from that point on chances looked good for his recovery.

On top of that, the family learned that Zedecker and Gustafson had started a benefit fund for Dennis, who had been ill for five years.

The efforts of Zedecker and Gustafson met quick response from townspeople, who contributed money, held bake sales, dances and benefit baseball games.

Dennis expects to return to school this fall. Whether it was the efforts of Zedecker, Gustafson and other big-hearted townspeople or not, Dennis knows what he wants to make of his future.

"I think I'd like to be a minister," he said.

Starring in UA's "The Young Doctors," Dick Clark commuted 30,000 miles while making the film.

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MINNEAPOLIS

A champagne tea for the Friends of the Theatre was held Wednesday (23) in the Chateau de Paris at the Dyckman Hotel. The tea, complete with a fashion show, served as a kickoff for the winter schedule of Broadway plays at the Orpheum Theatre. The first play being brought here by Ted Mann will be "Fiorello," which opens October 2.

Stephen B. Swartz, son of Abbott Swartz, manager of Independent Film Distributors, is engaged to wed Harriet Kunik of Iowa City, Iowa, September 2 . . . Condolences to Mike Adcock, manager of Warner Bros., whose mother died recently at the age of 92 . . . Ben Marcus, Columbia district manager, was in from Kansas City.

Bonnie Lynch, head booker at Paramount, is driving a new Chrysler . . . Out-state exhibitors on the Row were Doc Reynolds, Princeton; Jim Skeim, Crosby; Tom Novak, Glencoe; Loren Leng, Grand Marais, and Ernie Schweigerdt, Miller, S.D. . . . Harold Schneider, office manager at Paramount, is recuperating at home after being hospitalized with a heart ailment. He is expected to be back on the job part time by September 1.

The uncle of Alakazam, the monkey who is the star of "Alakazam the Great," was

given a big airport welcome when the simian arrived at Wold-Chamberlain field here. On hand to greet him were Jim Eshelman, manager of the Uptown Theatre where the picture is playing, and Bernie McCarthy, manager of AIP here. The stunt was covered by station KSTP-TV on its evening news shows. The monkey has been in the Uptown's lobby and will be given away at the conclusion of the picture's run.

MILWAUKEE

Most branch managers were expressing satisfaction over the grosses their films were bringing in: Pat Halloran, U-I, who had "Come September" at the Riverside; Jack Lorentz, 20th-Fox, with "Francis of Assisi" at the Towne; Harry Olshan, Columbia, "The Guns of Navarone," Warner; and "Alakazam the Great" had Eddie Gavin of AIP looking forward to an extended run at the Wisconsin, based on Harry Boesel's heavy promotion.

The birthday party of the week was the one industry folk promoted for Ben Marcus, head of the circuit bearing his name. Among the out-of-towners present was Irving Marks, Minneapolis . . . Undergoing surgery were Harry Mintz, SW district manager, and Joe Imhof's (U-A) wife . . . Detroit bound, were Ben Marcus, Joe Strothers and Sig Goldberg, for the Allied conference.

Vacationers back: Dave Goldman, SW booker-buyer, from California; John McKay, Riverside Theatre manager; Gerry Franzen, general manager, Cinema . . . On Filmrow were Ken Weldon, former manager for Republic, and now with Interstate TV at Wintersweet, Iowa; Al Frank, general manager, Wisconsin Amusement Corp., after a conference in Chicago on "King of Kings"; Nat Nathanson, district manager, Allied Artists; Jack Frackman, former manager for Republic; Pete Rosian, to confer with U-I's Pat Halloran.

UA's "The Young Doctors" is based on Arthur Hailey's "The Final Diagnosis."

Leap in Rent Drives Two Off of Filmrow

MINNEAPOLIS—Forced by a 67 per cent increase in rent to vacate its present quarters, National Screen Service will move to a temporary home at 654 Second Ave. North Friday (1). The firm has been located at 1105 Currie on Filmrow for many years. Independent Film Service will handle the NSS trailer distribution, according to Paul Ayotte, manager. The NSS branch in Chicago temporarily will take over the entire accessory distribution. All billings will be processed from the temporary office here, Ayotte said.

Norman Robbins, NSS operations manager, New York, and Milton Feinberg, NSS division manager, Chicago, were in helping Ayotte select a new location and set up the new service arrangements for the office here.

Exhibitors will not be penalized for transportation charges incurred by shipments to and from Chicago and Minneapolis, Ayotte pointed out. NSS will absorb these additional costs. Ayotte told Boxoffice that when the company is able to find desirable space here, it will return to its previous distribution setup.

United Artists, which is located at 1101 Currie Ave. in the same building as National Screen and faced a similar rent increase at the expiration of its lease the end of this month, will move Friday to new quarters at 1000 Currie Ave., according to Carl Olson, manager. The building at one time was owned by Warner Bros. There will be no changes in the staff, Olson said.

Drouth Hits Large Area In Upper Midwest States

MINNEAPOLIS — Persistence of drouth over much of the territory has been a serious factor affecting the economy of the upper midwest. The dry weather has been centered in the spring wheat producing areas of the western part of the Dakotas and eastern Montana, and has extended into adjacent grazing areas and into northern Minnesota. Only southeastern South Dakota and the southern one-third of Minnesota have been free of drouth damage to crops.

North Dakota has been hardest hit by the dry weather with less than 50 per cent of last year's production of small grains expected. In Montana a 25 per cent reduction in all wheat was indicated on July 1, with small grain production in the rest of the area less severely affected by drouth.

Cash income from district crops this year may be reduced about one-third from last year. Normally, approximately 40 per cent of the area's total farm income is from crops and 60 per cent from the sale of livestock and livestock products.

Some communities in the hardest-hit drouth areas already are noting or anticipating the economic effects of smaller crop marketings. Retail sales have been slow, and the processing and handling of the smaller crop reportedly will reduce employment and activity to a greater extent in the period ahead.

The 22nd Venice Film Festival will be one of the foremost film events of the cinema year.

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Roaring 20's' 3 A.M. Preview Hosted By Big Al; 800 Night Clubbers Attend

"ALL RIGHT YOU GUYS!"

(still of cigar-smoking gangster with gun)

This is "BIG AL" Speaking

THERE'S THIS MOVIE SEE! "THE KING OF THE ROARING 20's" SEE! I WANT YOU ALL TO MEET ME DOWN TO THE RKO GOLDEN GATE THEATRE AFTER YOU CLOSE YOUR PLACES OF BUSINESS. I'M TAKING OVER THE WHOLE JOINT TO SHOW YOU HOW MY OLD PAL ARNOLD ROTHSTEIN RUN THE RACKETS DURING THE ROARING 20s. DON'T BE AFRAID OF TO BRING THE GANG INCLUDING THE HELP. WE GOT PLENTY OF ROOM FOR EVERYBODY. WE'LL START THE SHOW AT 3 A.M. THAT GIVES YOU PLENTY OF TIME TO GET TO THE JOINT. DON'T WORRY ABOUT THE TAB: THIS ONE'S ON BIG AL, SO IT'S FREE TO ALL YOU GUYS AND GALS.

YOUR HOST FROM THE HOTSY TOTS. P.S.—THIS SHOW IS TAKING PLACE AT THE GOLDEN GATE THEATRE ON MARKET ST. AT 3 A.M. ON THE MORNING OF WEDNESDAY, AUGUST 2. (THAT MEANS—WHEN YOU GET THROUGH WORK ON TUESDAY NIGHT.)

P.P.S.—PLEASE INFORM ALL YOUR JOINTS EMPLOYEES OF THIS INVITE.

BIG AL

This invitation, printed in bold type on 8½x11 white stock, was sent out to all night club owners and employees in San



Vic Falgiono, proprietor of the Hotsy Totsy night club in San Francisco, and David Janssen, who plays the title role in "King of the Roaring 20's." Falgiono enjoyed playing "Big Al" in hosting a press luncheon and a 3 a.m. screening.

Francisco and environs by Larry Blanchard, RKO Golden Gate Theatre publicist, in behalf of "Big Al" Vic Falgiono, cigar-smoking proprietor of the Hotsy Totsy Club.

About 800 showed up for the 3 a.m. preview of "King of the Roaring 20's."

Falgiono picked up the tab not only for the preview, but also for a press luncheon held at his Hotsy Totsy for David Janssen, who plays the title role in the film. The luncheon was on Tuesday, the day before the preview. The luncheon, carried out in the Roaring 20's style, featured an old-fashioned free lunch counter and gay entertainment.

Obviously, Falgiono enjoyed his temporary status of "Big Al," and the flamboyant showmanship.

'GWTW' Banner Across Square at Jersey City

A banner 30x10 feet, "Greatest Motion Picture Ever Made . . . GONE WITH THE WIND . . . Now Stanley Theatre Now," was strung across Jersey Square in Jersey City, N.J., across from the main entrance to the Hudson tubes to New York City. The banner was two blocks from the Stanley Theatre, where the film was playing.

Sam Conti, Stanley manager, had 10,000 special offset programs, sponsored by a Journal Square drugstore, printed and distributed to supermarkets in the area and slip-sheeted in newspapers. The four-page folder measured 6½x10. Five thousand bookmarks were printed for distribution at libraries.

Two hundred bus cards were posted free on all downtown, North and South boulevard buses.

Pick All-Star Ladies Man!

Henry Ehrlich, advertising-publicity director for Paramount Pictures at Chicago, is a friend of Otto Graham, one of the coaches for the recent All-Star football game in Soldiers Field at Chicago. Ehrlich hired three girls from a modeling school and took them out to the stadium where the All-Star gridgers were practicing and had the girls pick their own "ladies man" from among the athletes. The winner, for purposes of "The Ladies Man" publicity, was Tom Matte, ex-Ohio State.



Midyear Ghost Party Draws Capacity

It doesn't have to be Halloween or Friday the 13th to bring people out to a Ghost Party! For example, the Airline Drive-In at New Orleans presented "4 Fantastic, Fearful, Frightening, Funusual Features" on a beautiful midsummer night recently and drew a near-capacity crowd, many staying till the "Witching Hour," as suggested in the Airline ad, 2 cols. 6 inches, reproduced above.

The ad conveys the eerie, ghostly spell of the ghost shows. It was fabricated by Arthur Barnett, described as a product of the Barnum and Bailey type of showmanship, who books for the Airline and a number of other theatres, indoor and outdoor, in the New Orleans area. Barnett recalls he got his schooling from the late Harry Ehrlich, who with his brother Nathan, also deceased, were very well known around New Orleans in the era of silent films. Barnett is specially adept in the chiller show ads, and they are noted for arousing the anticipated volume of ring-ting-ting at the box-office.

Showmanship Brings in Bacon When Costly Fire Hits Younger Exhibitor



Agricultural Fair Queens stand by a 300-pound cake of ice in a bank lobby. Streamers worn by the girls invite their friends to meet them at "the bottom of the sea" at the 77 Drive-In at Cameron, Tex.

A stroke of ill luck set back Bob Scott of the younger generation of exhibitors, who in May acquired two theatres in Cameron, Tex., population just over 5,000. It appears, however, he'll come through with money to spare if examples of his ticket-selling ability reaching Boxoffice Showmandiser are typical.

Scott took over the Milam Theatre and 77 Drive-In from Rowley United Theatres. A few weeks ago (July 21), the Milam went up in smoke, the fire possibly starting from a cigaret dropped in the lobby, and unnoticed when the house closed for the night. The building was destroyed and Scott will not rebuild.

The accompanying photo illustrates

his showmanship know-how. For "Voyage to the Bottom of the Sea," he froze a window card in a 300-pound block of ice and set it up on a platform backed by a three-sheet display just in front of the vault at a Cameron bank. Giving the arrangement the glamor punch were two clean-cut local girls, both queens of agricultural fairs, dressed in evening gowns. They passed out material on the film to customers entering the bank.

Later the same young ladies were dressed informally—in bathing suits—and appeared with a similar ice-cake display at the 77 Drive-In, passing out handbills and wearing ribbon sashes inviting all and sundry to meet them "at the bottom of the sea" at the 77 Drive-In.

Big Clown and 'Circus' Beat Hot Weather

A stage-screen package, complete with promotion, is packing the kids in at matinees in A. M. Ellis theatres these hot summer Saturdays when kid business falls to almost nothing. Ellis operates in the Philadelphia area.

For example, the Renel Theatre on Ogontz avenue packed 700 children in with his date for Tiny Bond on the stage and "The Big Circus" on the screen. Cinema-scoop, the Ellis circuit news bulletin, reports: Harry Gantz had TINY doing a street ballyhoo on Ogontz avenue from 10:30 a.m. until boxoffice time, and the kids came running from all around. This is a case of taking an unknown circus clown and establishing him as a personality locally; 'Making something out of nothing' as the old saying goes. Of course, this is not quite right because here you are starting with a professional performer who knows what he is doing. Anyway, this is what showmanship is made of and what we need more of in the theatres today."

This promotion is all packaged complete with sign-shop material, screen trailer, comic books, balloons, pennants, etc. for circuit dates.



'Love Possessed' Want Ad Keeps Phones Ringing

IF you are By Love Possessed and want to meet Marjorie, Call BA 7-7745 or AD 7-6663.

The above want ad inserted in the Announcements-Notices section of the Fresno, Calif., Bee kept the telephone answering service of the Starlite Drive-In humming, some people even calling at 2 and 3 o'clock in the morning.

Ed Stokes jr., manager, reports he had a girl with a very sexy voice make up the following tape to answer the callers:

"Hello. This is Marjorie. If you are By Love Possessed, come out and see me tonight at the Starlite Drive-In Theatre in the motion picture, 'By Love Possessed,' starring Lana Turner, etc.

"(Closing) Don't forget. I am By Love Possessed."

The two phones were kept ringing constantly!

Card Reminder Solves Car Lights-On Trouble

Patrons leaving the lights on in their parked cars have caused Charles Stokes, manager of the Bar Harbour Theatre in Massepequa Park, Long Island, N.Y., a headache. The theatre is situated in the Bar Harbour shopping center, where there's space for several thousand cars.

Helping patrons get their cars started after the lights had run down their batteries was a nuisance. Stokes finally had an usher check the lot and turn off the lights of unoccupied cars, but this wasn't a complete solution because the doors of some cars were locked.

A few weeks ago he got a new idea, which has all but eliminated his trouble. He placed a card on the glass next to the ticket taker which reads, "DID YOU TURN OFF YOUR CAR LIGHTS?"

Special Race Publicizes 'Double' at Cleveland

More than 40,000 racetrack patrons watched as Arnold Gates, manager of Loew's Stillman at Cleveland, presented an "On the Double" trophy to the winner of the "On the Double" handicap race at Randall track in the Ohio city.

Twin girls distributed 5,000 lucky "On the Double" cards, each bearing a number, which read: "This is Your Lucky Day and Number . . . Get 'On the Double' and win . . . Then See 'On the Double,' starring (etc.) . . . If the number on this ticket is posted in the lobby of the theatre you will be a guest of the management on opening day." Several numbers were posted in the Stillman lobby each day.

The racetrack tieup not only got mention at the races but on the radio and sports pages.

Passes to Riders

Bernard Menschell, president of Outdoor Theatres Corp. of Connecticut, and Robert Tirrell, district manager for Lockwood & Gordon Theatres, tied in with Howard Motors, importers of sports cars, to provide free passes to "The Racers," playing CTC's Pike Drive-In and L&G's East Hartford Drive-In, both in suburban Hartford, to all Howard Motors customers taking a demonstration ride in a new model car.

Fact Sheet Is Big Time-Saver in Group Sales Promotion

Inexpensive Mimeo Helps Line Up Extra Revenue On 'Exodus' Showing

An accessory particularly useful in a group sales promotion for hard-ticket presentations is a fact sheet.

Linn B. Smeal, managing director of Schine's New Riviera Theatre in Rochester, N.Y., and Thomas Ringgard, his group sales assistant, prepared an "Exodus" Fact Sheet, which contained an outline of the attraction, pertinent facts about admission prices, showtimes, etc., reserved seats, and how groups and theatre parties can obtain special deals. The "Exodus" Fact Sheet was a mimeo on 8½x14-inch yellow stock.

Promotion of group sales started with personal calls on an officer-representative at which time the "Exodus" Fact Sheet quickly filled in the interviewee on the necessary details about the picture and its showing, saving a lot of questioning and answering. In addition, the Fact Sheet, is a continual reminder and sales piece as long as it remains in possession of the prospective patron group.

REVENUE IS IMPORTANT

The revenue obtainable from en masse attendance by industrial, social and educational groups can be very important to the overall success of a reserved-seat booking such as "Exodus."

Smeal and his coworkers point out that it is important that every phase of group selling be given personal supervision. A few phone calls or letters won't get very far. It is necessary to call on accounts, talk over any problems and see that each group prospect has plenty of material for use as house organs, weekly or monthly letter and bulletin board.

"When possible we try to arrange for public address announcements, and also announcements at all meetings," Smeal relates. "We find these announcements are very effective in reaching the people to tell them about the planned theatre party."

A CONTINUOUS EFFORT

Group selling is a continuous effort.

"Once the tickets have been put on sale," the Schine showman relates, "we call to see how they are moving, and also to see if there are any problems—whether additional material is needed. If so, such material is delivered immediately, so we can take full advantage of any interest in the attraction and desire for tickets. Don't give either a chance to cool off."

The group sales work doesn't end with the sale of tickets. When the people come to the theatre, it's smart business to extend the red carpet treatment to all groups. First, have a standee sign out front with "WELCOME (name of group) To Schine's New Riviera Theatre." Then the staff should be specially trained to give each and every patron the finest service, attention and courtesy. The hard-ticket group theatregoers like to be impressed with this attention.



Members of the Lackawanna Divers Ass'n are shown receiving giant passes to the "Voyage to the Bottom of the Sea" from William Duhigg, doorman at the Strand Theatre in Scranton, Pa. This photo was reproduced for a three-column splurge in the *Scrantonian*, the local newspaper with over 58,000 circulation. Many cities are organizing divers groups to engage and instruct in the art of skin-diving, and also assist fire and police departments in rescue and recovery. John Corbett, city manager for Penn Paramount Theatres in Scranton, obtained a followup photo in the *Scrantonian* when he arranged to have John J. Scott, public safety director, to present a Certificate of Appreciation to the association for its rescue and recovery work. The brief ceremony took place in front of the Strand Theatre.

Smeal sums up: "Group sales can be a very important plus income to your box-office. They must be given your personal attention, and each detail must be followed through to see that the group is completely happy. You will need these people some time in the future, so give them good treatment and service."

Frank Bassett and Hilton Bloom co-operated with Smeal in the full campaign for opening of "Exodus" in Schine's renovated showplace at 1451 Lake Ave. in Rochester.

Excellent cooperation and coverage by the newspapers, radio and television was obtained well in advance and current. First Smeal was able to bring Jill Haworth, who plays the part of Karen in "Exodus," and her mother to town six weeks before opening, and he made the most of this good fortune. A special kit containing a history of the young film player and the fact sheet on the film was given to each of the radio, TV, news and civic representative with whom she talked.

Then there was a luncheon in the President's suite at the Mangors Hotel for all the news people, highlighted by a telephone hookup with Otto Preminger in Hollywood.

In later phases, all the news folk were serviced with special kits on the "Exodus" engagement. Deejays were called and given the soundtrack recording.

The resulting advance breaks were excellent in all three media.

Posting, outside and interior, is partic-

ularly worthwhile on a long-run engagement, Smeal and his aides overlooked few outlets—music store, book stores, libraries, department stores, news delivery trucks, etc., all had proper paper.

The Riviera's red carpet—it covers the entire front of the theatre—was rolled out for opening night. This, plus a doorman in cap and cape to open car doors, was quite impressive. There were flowers, pretty girls in organdy and lace, and radio interviews in the lobby.

In brief, Smeal and his colleagues tried to let everyone know that "Exodus" was playing at the Riviera, and they believe they succeeded.

Merchant Day Series Great in Small Town

A.A. Richards, manager of the Marion, (S.C.) Theatre for Stewart & Everett, reports a Merchants Day series has been doing "great" for him. He says the first step is to sell the merchants on the idea that business is 25 to 30 per cent better in towns where the theatre is prosperous.

Then comes the series deal, in which ten or 12 merchants are sold 100 tickets each at a nominal price (five cents) for giving away to customers, weekly for 12 weeks. Thus the total revenue is \$720, and everybody is happy—the merchants, who are helping bring people into town; the customers, who get a free show each week, courtesy of one retail store or another, and the theatreman.

Free Jalopy Packs Punch for Drive-In

Take it from P. W. Stagger, who manages the Indian Trail Drive-In near Upper Sandusky, Ohio, a jalopy giveaway has what it takes to stir up boxoffice activity.

"If you want to increase your boxoffice gross and have everyone talking about your drive-in, try giving away an old jalopy," he urges enthusiastically.

It took quite a bit of footwork and a number of phone calls, but Stagger found an old car like he wanted about six weeks ago. It was a 1942 Ford, obtained from a car dealer.

Using white shoe polish, which doesn't wash off in the rain, signs were painted on the antique. He then had heralds and coupons printed. He passed the heralds out in parked cars, to stores on his window card route which covers about 100 miles in small towns, and to local gas stations, also to supermarkets where they were stuffed in grocery bags.

A coupon good for a chance on the jalopy was presented to each Indian Trail ticket buyer. The coupons were filled out with name and address and deposited in a container in the concession building. The offer of a coupon with each purchase of a pizza pie or bag of popcorn stimulated the concession business.

The jalopy was kept on the lawn in front of the theatre display sign out front, with pennants strung all around it, making sure that it would be noticed by motorists on Highway 23 as well as the drive-in patrons.

The giveaway went over big, he reports.

Minneapolis Churches To Sell 'Assisi' Tickets

Louis Orlove, publicist for 20th-Fox in the Minneapolis and Milwaukee areas, has been calling on Catholic representatives and meeting with theatre managers in setting up special screenings of "Francis of Assisi."

The opening of the film at the Gopher theatre September 19 will be sponsored by the House of Charity with Brother DePaul, who is in charge of Catholic charities in the area, in charge of arrangements. Already the house has been sold out with tickets scaled at \$2, Orlove said.

There is a possibility that a double premiere of the picture also will be held at the Orpheum in St. Paul.

Bob Karatz, co-owner of the Gopher, has engaged a woman to contact all churches to sell blocks of tickets. It is expected that about 40,000 tickets will be printed for the entire engagement of the picture with the churches to share on a percentage arrangement. A similar promotion was used when the picture opened in Milwaukee.

Back to School Trailers in Demand

"More and more exhibitors are taking advantage of the boxoffice power of their pint-size patrons, judging from the number of Back to School trailers Filmack has been receiving lately," Irving Mack reported. "Many of the kiddie shows are merchant-sponsored which proves that merchants, too, are aware of the important role kids play in our economy."

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

DIRECT MAIL ADVERTISING is a media too few theatremen understand. Like flying an airplane, it is a job in itself. Because it is costly, one can get badly hurt using direct mail. Yet, because when it is done right it is so productive, many theatres could greatly profit by using more of it these days. Possibly no one in the nation knows more about the direct mail media than Sears, Roebuck & Co. and Montgomery Ward. Their experiences go back more years than yours or ours do. We once attended a seminar on direct mail conducted by a Sears executive. That was back in 1939, when we were in Chicago with Filmack. At these schools, we learned how little we knew about direct mail. And we also learned much that has stood us in good stead since.

THE GREATEST TRIBUTE one can pay direct mail is that it gets into the prospect's hands. He clears his mail box. No other media can claim this. The newspaper can't prove that its readers pick it up. The radio can't prove that its audience is listening. TV can't prove that all the sets will be turned on when your commercial rolls. Uncle Sam guarantees you that he will put your circular in the prospect's mail box and few, indeed, are the people who never empty their mail box. Therefore, with the established fact that your circular is going to reach the hands of the reader, the next step is two-fold. It must "feel good" while being folded to please him and it must "capture his attention" with some outward appeal. Otherwise, it can hit the wastebasket without being opened or read. If these points are achieved, then it becomes vitally important that both illustrations and copy be intelligently prepared, because it is definitely going to get read.

SURVEYS INDICATE THAT farmers and rural dwellers read over 99 per cent of everything that is placed in their mail boxes. It is sort of an unwritten law with a farmer that anyone who thinks enough of him to spend the money to send him some mail deserves a reading. Rural people read much more carefully than city folks, too, surveys indicate. The city dweller (usually the housewife), however, reads 97 per cent of everything received in the mail box. It is the business man, who is always pressed for time, who chucks the third-class stuff he finds in his mail, without reading. A two per cent return on a mailing to businessmen is considered good. A seven per cent return on mailings to city dwellers is considered average, while a 10 per cent or better return can be anticipated from rural people, if the contents merit.

WHETHER IT'S WOMEN, food or a mailing, it's always wise to make sure that you get what you pay for! Uncle Sam has raised his third-class postal rates until today they're almost prohibitive to the average advertiser. The postal regulations

guarantee the postmen will deliver for you a piece of advertising weighing up to one ounce, these days, for either 2½ or 3 cents postage. The former applies if you have a permit, the latter if you use precancelled stamps. The theatremen who mails a one-page letter and pays this rate is cheating himself out of 3 additional pages. In other words he's only using 25 per cent of what he's paying for in postage. To orient your thinking, a 4-page newspaper tabloid herald weighs just under one-half ounce. The manager who mails one is paying for twice as much as he's sending. Therefore, the next problem in planning a mailing is to design materials that, when printed, will weigh just under one ounce. Take full advantage of the poundage you're paying the postoffice to deliver for you.

AN EIGHT-PAGE TABLOID, on news stock, weighs just under one ounce. At 2½ cents postage, the cost isn't so brutal when you stop to think how much you can illustrate and say in an eight-page tabloid herald. Yet, you can make the mistake of mailing a small calendar on which little can be said or illustrated, and paying exactly the same distribution cost! So the next rule of direct mailing is to get all you pay for! Design your mailing to take full advantage of the one ounce allowed. This may increase printing costs some, because you use more paper — yet, this increase is not nearly as difficult to cope with as is the payment for postage poundage not used. For example, a one-sheet on 17-pound stock weighs just under one ounce. Some months, send out a folded one-sheet, beautifully illustrated with big mats, as your monthly calendar, and note the difference in patrons it will attract compared to a little 5x9-inch calendar.

IF THE SIZE OF YOUR mailing piece, or pieces, totals almost the limit of one ounce, is properly folded, intelligently planned, illustrated and written, you'll likely find the results justify the costs and leave you happy. To be most effective, mailings can't be too close to one another. A month's separation is considered minimum by experts. A postal permit for third class mailings costs \$10, plus \$20 a year to keep it effective. It expedites preparation, reduces postage and cuts the cost of licking stamps. Mailing the RFD's is no problem, as the same "stock copy address" can be used for all boxholders. Mailing in town, however, requires individual addressing and few theatres have stenciled lists.

Dollar Bills Half Price

Clyde Griffin, Yuma, Ariz., showman, sent a doorman down Main street offering \$1 for 50 cents each. It took him a half hour to "sell" \$10 worth, but it got a three-column art break in the newspaper.

An Extra Gimmick

An extra gimmick: Have a barter night free admission for odd items, such as beans, apples, old clothing, furniture, etc.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

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cont

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Parents'	New York	Daily News	Summary
2506	Ⓢ Absent-Minded Professor, The (97) Comedy Drama	.....BV	2-27-61	++	++	++	++	++	++	++	++	++	++	13+
2550	Ⓢ Ada (108) © Drama	.....MGM	8- 7-61	+	+	+	+	+	+	+	+	+	+	6+
2552	After Mein Kampf (74) Semidoc'y	.....Brenner	8-14-61	±	±	-	+							3+3-
2546	Ⓢ Alakazam the Great (85) Cartoon Feature	.....AIP	7-17-61	+	++	+	++	+	++	+	++			9+
2516	Ⓢ All Hands on Deck (98) © Farce-Comedy	.....20th-Fox	4-17-61	±	±	±	+	±	+	±	+			6+4-
2514	Ⓢ All in a Night's Work (94) Comedy	.....Para	3-27-61	++	+	+	+	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	.....Atlantis	3-13-61	±										1+1-
2524	Angel Baby (98) Drama	.....AA	5-15-61	++										8+2-
2489	Angry Silence, The (95) Dr.	.....Valiant	12-26-60	++	++	++	++	++	++	++	++	++	++	14+
2548	Anna's Sin (86) Drama English-dubbed	.....Atlantis	7-24-61	±										2+2-
2496	Another Sky (83) Melodr.	.....Harrison	1-23-61	+										3+1-
2549	Armored Command (99) War Dr.	.....AA	8- 7-61	+										2+
2518	Ⓢ Atlantis, The Lost Continent (91) Science-Fiction	.....MGM	4-24-61	++	+	±	+	++	+	+	+	+	+	9+1-
2541	Ⓢ Atlas (84) Spec. VistaScope	.....Filmgroup	7- 3-61	+										1+
-B-														
2545	Battle at Bloody Beach, The (80) © War Drama	.....20th-Fox	7-17-61	+	±	±	+	+	±	±	±	±	±	7+4-
2517	Behind the Mask (85) Dr.	.....Showcorp	4-24-61	+										1+
2382	Ⓢ Ben-Hur (212) Camera 65 Biblical Drama	.....MGM	11-30-59	++	++	++	++	++	++	++	++	++	++	14+
2517	Bernadette of Lourdes (91) Religious Drama	.....Janus	4-21-61	±										2+1-
2526	Ⓢ Beyond All Limits (100) Dr.	.....Omat	5-15-61	++										2+
2531	Beware of Children (80) Com.	.....AIP	6- 5-61	+	+	+	+	±	+	±	+	±	+	4+1-
2528	Ⓢ Big Show, The (113) © Dr.	.....20th-Fox	5-22-61	++	+	±	+	++	+	++	+	++	+	10+1-
2520	Ⓢ Bimbo the Great (87) Circus Dr.	.....WB	5- 1-61	+	±	±	+	-	±	-	±	-	±	5+5-
2504	Black Sunday (84) Horror Dr.	.....AIP	2-20-61	+	+	+	++	++	+	+	+	+	+	9+
2516	Blast of Silence (77) Drama	.....U-I	4-17-61	+	±	±	+	±	+	±	+	±	+	7+3-
2496	Blueprint for Robbery (88) Cr.	.....Para	1-23-61	+	++	+	+	+	+	+	±	+	±	8+1-
2543	Brainwashed (102) Dr.	.....AA	7-10-61	±										7+1-
2554	Bridge to the Sun (113) Drama	.....MGM	8-21-61	++										6+
2534	Ⓢ By Love Possessed (115) Drama	.....UA	6-12-61	+	±	±	++	+	+	+	+	+	+	8+2-
-C-														
2512	Ⓢ Canadians, The (85) © Dr.	.....20th-Fox	3-20-61	±	±	-	+	+	+	±	±	±	±	6+4-
2494	Carry On, Constable (86) Com.	.....Gov'n'r	1-16-61	+										3+
2495	Ⓢ Carthage in Flames (111) Spectacle Drama	.....Col	1-23-61	±	±	±	+	±	±	±	±	±	±	7+6-
2551	Cat Burglar, The (65) Ac Dr.	.....UA	8-14-61	±										2+1-
2488	Ⓢ Cimarron (140) © Dr.	.....MGM	12-19-60	++	++	++	++	++	++	++	++	++	++	13+
2497	Circle of Deception (100) Dr.	.....20th-Fox	1-30-61	+	++	±	++	+	+	+	+	+	+	7+1-
2491	Code of Silence (75) Melodrama	.....Sterling World-SR	1- 9-61	+										1+
2550	Cold Wind in August (80) Dr.	.....Aidart	8- 7-61	+										5+1-
2544	Ⓢ Come September (112) © Com.	.....U-I	7-10-61	++	+	++	++	++	++	++	++	++	++	11+
2549	Creature From the Haunted Sea (60) Horror Spoof	.....Filmgroup	8- 7-61	+										1+
2494	Ⓢ Cry for Happy (110) © Com.	.....Col	1-16-61	+	+	+	++	++	±	+	±	+	±	9+1-
2521	Cry Freedom (90) Dr.	.....Parallel	5- 8-61	±	+	+	+							4+1-
2521	Ⓢ Curse of the Werewolf, The (91) Horror Drama	.....U-I	5- 8-61	++			++	++	+	+	+	+	+	8+
-D-														
2528	Ⓢ David and Goliath (93) © Biblical Spectacle	.....AA	4-22-61	+	±	+	++	+	±	±	±	±	±	7+2-
2512	Days of Thrills and Laughter (93) Comedy Compilation	.....20th-Fox	3-20-61	++	+	+	++	±	++	+	++	+	++	10+1-
2535	Ⓢ Deadly Companions, The (90) Panav'n, Western	.....Pathe-America	6-12-61	++			++	+						6+
2514	Ⓢ Dead One, The (70) Horror	.....SR	4- 3-61	±										1+1-
2547	Dentist in the Chair (84) Com.	.....Ajay	7-24-61	±			++	±						6+1-
2503	Devil's Commandment (71) © Ho.	.....RCIP	2-20-61	±										1+1-
2508	Ⓢ Don Quixote (110) Classic Dr.	.....MGM	3- 6-61	++	++		++	-	++	++	++	++	++	10+1-
2499	Dondi (100) Comedy	.....AA	2- 6-61	±	±		±	±	+					5+4-
2527	Ⓢ Dr. Blood's Coffin (92) Ho.	.....UA	5-22-61	-	±	-	+		±	±	±	±	±	4+5-
-E-														
2490	Ⓢ Exodus (212) Super-Panavision 70 Drama	.....UA	12-26-60	++	++	++	++	++	++	++	++	++	++	14+
-F-														
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.	.....WB	5- 1-61	++	+	+	+	+	++	++	++	++	++	10+
2542	Ⓢ Fanny (133) Com. Dr.	.....20th-Fox	7- 3-61	++	++	++	++	++	++	++	++	++	++	14+
2526	Ⓢ Ferry to Hong Kong (103) © Adventure Drama	.....20th-Fox	5-15-61	+	-	+		-	+					3+2-
2496	Fever in the Blood, A (117) Dr.	.....WB	1-23-61	++	+	+	++	+	+	+	+	+	+	9+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2516	Ⓢ Fiercest Heart, The (91) © Outdoor Drama	.....20th-Fox	4- 3-61	+	±	±	+	±	+	±	+	+	7+3-
2531	Five Golden Hours (90) Comedy	.....Col	6- 5-61	+	-	±	+	±	±	±	±	±	5+4-
2507	Five Guns to Tombstone (71) W'n	.....UA	3- 6-61	±	±	±	±	±	+	±	±	±	6+5-
2538	Follow a Star (102) Comedy	.....Zenith	6-19-61	±	-						+	±	3+3-
2498	Foxhole in Cairo (68) Dr.	.....Para	1-30-61	+	++	-	+	±	±	±	±	±	7+4-
2548	Ⓢ Francis of Assisi (105) © Religious Drama	.....20th-Fox	7-24-61	++	±	+	++	+	+	+	++	+	10+1-
2495	French Mistress, A (91) Com.	.....F-A-W	1-23-61	±	+	+	+		+				5+1-
2507	Frontier Uprising (68) W'n	.....UA	3- 6-61	+	+	±	±	+	±	+	±	±	6+3-
-G-													
2523	Gambler Wore a Gun, The (67) W'n	.....UA	5-15-61	±	±		±		±				4+4-
2531	Get Outta Town (65) My...	.....Sterling W'id	6- 5-61	±									1+1-
2533	Ⓢ Gidget Goes Hawaiian (102) C/M	.....Col	6-12-61	+	-	+	+	++	++	+	±	±	8+1-
2495	Ⓢ Go Naked in the World (103) © Drama	.....MGM	1-23-61	+	++	+	++	++	±	+	±	±	9+2-
2491	Ⓢ Goddess of Love, The (68) © Spectacle	.....20th-Fox	1- 9-61	+	-						±		2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	.....WB	2- 6-61	±	++	+	+	++	++	+	+	+	9+1-
2490	Ⓢ Goliath and the Dragon (90) © Costume Spectacle	.....AIP	12-26-60	+	+	-	+	±	-	±	±	±	5+4-
2544	Goodbye Again (120) Dr.	.....UA	7-10-61	+	+	++	++	++	+	±	++	++	10+1-
3498	Ⓢ Gorgo (78) © Adv. Dr.	.....MGM	1-30-61	++	±	+	+	+	++	±	±	±	9+2-
2486	Ⓢ Grass Is Greener, The (105) © Comedy	.....U-I	12-12-60	+	++	+	++	++	-	+	++	++	9+1-
2481	Great Impostor, The (112) Dr.	.....U-I	11-28-60	++	++	++	++	++	++	++	++	++	12+
2540	Green Helmet The (88) Ac	.....MGM	6-26-61	+	-	±	±	±	±	±	±	±	6+4-
2542	Ⓢ Girl in Room 13, The (79) ...	.....Astor	7- 3-61	+									1+
2529	Gun Fight (68) Western	.....UA	5-29-61	±	±		+	+	-				4+3-
2533	Ⓢ Guns of Navarone, The (157) © War Adventure	.....Col	6-12-61	++	++	++	++	++	++	++	++	++	14+
-H-													
2515	Hand, The (61) Melodrama	.....AIP	4-17-61	+									1+
2488	Hand in Hand (75) Dr.	.....Col	12-19-60	+	++	++	++	++	++	++	++	++	13+
2487	Ⓢ Herod the Great (93) © Costume Spectacle	.....AA	12-19-60	+		±	+	±	+	±	±	±	6+3-
2478	Heroes Die Young (76) Melodrama	.....AA	11-14-60	+	±								4+3-
2513	Ⓢ Hippodrome (96) Action, (English-dubbed)	.....Cont'l	3-27-61	+	+		+		+				4+
2535	Hitler's Executioners (78) Documentary	.....Vitalite	6-12-61	±		++							3+1-
2499	Home Is the Hero (83) Dr.	.....Showcorp	2- 6-61	++	+						+	+	5+
2539	Homicidal (87) Mys.	.....Col	6-26-61	++	++	++	++	++	++	++	++	++	9+
2546	Ⓢ Honeymoon Machine (88) © Comedy	.....MGM	7-17-61	++	+	+	++	++	++	++	++	++	10+
2506	Hoodlum Priest, The (101) Dr.	.....UA	2-27-61	++	++	++	++	++	++	++	++	++	10+
2530	Ⓢ House of Fright (80) C Ho.	.....AIP	5-29-61	+	±	±	+	±	±	±	±	±	5+3-
-I-													
2503	It Takes a Thief (94) Melo.	.....Valiant	2-20-61	+									1+
-J-													
2481	Jazz Boat (96) © Dr/Music	.....Col	11-28-60	+	±	±		+					4+2-
2479	Ⓢ Journey to the Lost City (90) © Adv. Drama	.....AIP	11-21-60	+	±	-	+	±	±	±	±	±	6+5-
-K-													
2540	King of the Roaring 20's (106) Cr. Drama	.....AA	6-26-61	+		±	++	+	+	+	+	+	6+1-
2536	Ⓢ King in Shadow (78) Historical Dr.	.....Exclusive	6-12-61	+									1+
2507	Ⓢ Konga (90) Horror Drama	.....AIP	3- 6-61	++	+	±	+	++	++	++	++	++	7+1-
-L-													
2533	Ⓢ Ladles Man, The (106) Com.	.....Para	6-12-61	++	±	+	+	++	+	+	±	±	9+2-
2532	Ⓢ Last Sunset, The (112) W'n	.....U-I	6- 5-61	++	±	±	++	+	+	+	+	+	9+2-
2529	Last Time I Saw Archie, The (98) Comedy	.....UA	5-29-61	+	+	±	++	+	+	+			7+1-
2505	League of Gentlemen, The (113) Comedy-Drama	.....Kingsley	2-27-61	++	++	++		++	++	++	+	++	11+
2493	Ⓢ Little Angel (90) Com-Dr.	.....Murray	1-16-61	±	±		+		±				4+3-
2537	Ⓢ Little Shepherd of Kingdom Come, The (108) © Dr.	.....20th-Fox	6-19-61	±							±		2+2-
2465	Little Shop of Horrors, The (70) Horror Comedy	.....Filmgroup	10- 3-60	+		+							2+
2502	Long Rope, The (61) © W'n	.....20th-Fox	2-13-61	+	++	±	±	+	+	+			7+1-
2513	Look in Any Window (87) Dr.	.....AA	3-27-61	+	-	-	±	±	±	±	-		4+6-
2549	Loss of Innocence (99) Dr.	.....Col	8- 7-61	++	+	+	++	++	++	++	++	++	9+
2534	Ⓢ Love in a Goldfish Bowl (87) Comedy/Songs	.....MGM	6-12-61	+	±	±	+	-	±	+	±	±	6+4-
-M-													
2524	Mad Dog Coll (86) Ac Dr.	.....Col	5-15-61	+	+	±	+	+	±	±	±	±	7+3-
2552	Ⓢ Magic Boy (83) Cartoon feature	.....MGM	8-14-61	++	+	+	+	++	++	++	++	++	7+

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

†† Very Good: † Good: ± Fair: - Poor: = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2511	Secret Partner, The (91) My....			MGM	3-20-61	+	+	±	±	±	±		8+2-
2513	Secret Ways, The (112) Dr.			U-I	3-27-61	+	+	±	+	±	±	+	6+1-
2522	② Serengeti (84) Jungle Documentary Drama			AA	5- 8-61	±	±				±		6+
2516	Shadow (87) Adventure			Lion Int'l	4-17-61	±	±	±	±	±	±	±	9+
2521	Shadow of the Cat, The (79) Horror Drama			U-I	5- 8-61	+		±	±		±	±	5+2-
2547	② Sins of Mona Kent, The (75) Drama			Astor	7-24-61	+							1+
2505	② Sins of Rachel Cade, The (123) Drama			WB	2-27-61	±	+	+	±	±	±	+	10+1-
2504	Sins of Youth (82) Dr.....			Janus	2-20-61	±						-	1+2-
2539	Silent Call, The (63) C Dr. 20th-Fox				6-26-61	±		+		±	±		4+1-
2528	Sneak Woman, The (68) Horror			UA	5-22-61	±	±	±	±	±	±	±	5+7-
2502	Sniper's Ridge (61) © Dr.....			20th-Fox	2-13-61	-	+	+	±	±	±		5+4-
2530	② Snow White and the Three Stooges (93) © Fant'y....			20th-Fox	5-29-61	±	±	-	±	±	±	+	8+2-
2525	② Steel Claw, The (96) Ac.....			WB	5-15-61	±	+	-	±	±	±		5+4-
2536	Stop Me Before I Kill! (93) Suspense Dr.			Col	6-12-61	+	+	+		±	±	+	6+1-
2476	② Sundowners, The (133) Dr.....			WB	11- 7-60	±	±	±	±	±	±	±	14+
2477	② Swiss Family Robinson (128) Adv. Classic, Panavision			BV	11-14-60	±	+	±	±	±	±	±	12+1-
2488	② Sword and the Dragon (83) Folklore Spectacle			Valiant	12-19-60	+						+	2+
2494	② Sword of Sherwood Forest (80) © Adventure Drama			Col	1-16-61	+	±	+	±	±	±	±	8+3-
—T—													
2539	② Tammy Tell Me True (97) Com. Dr U-I				6-26-61	+	±	+	±	±	±	±	9+2-
2515	Teacher and the Miracle, The (88) Religious Drama			President	4-17-61	+			±		±	+	4+2-
2514	Terror of the Tongs, The (80) Ac....			Col	3-27-61	+		±		±	±	±	5+2-
2543	② Thief of Baghdad (90) © Ad. Fantasy.....			MGM	7-10-61	+	+	±	±	±	±	±	7+2-
2534	Three Blondes in His Life (73) Mystery			Cinema Assoc	6-12-61	±		-		±			2+3-
2485	③ Worlds of Gulliver, The (100) Superdynamation, Fantasy			Col	12-12-60	+	+	±	±	±	±	±	11+
2542	Time Bomb (92) Suspense Dr.			AA	7- 3-61	+					±		2+1-
2498	② Tomboy and the Champ (92) Comedy-Drama			U-I	1-30-61	+			±		±		4+1-
2481	Tormented (75) Horror Drama			AA	11-28-60	+				±	±		3+
2480	② Trapp Family, The (106) Comedy-Drama			20th-Fox	3-13-61	+	+	±	±	±	±	±	7+3-
2541	Trouble in the Sky (76) Adventure.....			U-I	7- 3-61	±							2+1-
2548	Truth, The (Le Verite) (127) Dr., Eng.-dubbed			Kingsley	7-24-61	±	+		±				5+
2493	② Tunes of Glory (106) Dr.....			Lopert	1-16-61	±	±	±	±	±	±	±	13+
2544	20,000 Eyes (61) © Dr.			20th-Fox	7-10-61	±		±	±	±	±		5+2-
2525	② Two Loves (100) © Drama			MGM	5-15-61	±	±	±	±	±	±	±	11+
2538	② Two Rode Together (109) Dr.....			Col	6-19-61	±	±	±	±	±	±	±	10+2-
2501	Two-Way Stretch (87) Com.....			Showcorp	2-13-61	±	±	±	±	±	±	±	9+
—U—													
2505	Underworld, U. S. A. (98) Cr....			Col	2-27-61	±	±	+	+	±	±	±	7+3-
2492	Unfaithfuls, The (89) Melodrama....			AA	1- 9-61	+					-		2+2-
2545	② Upstairs and Downstairs (100) Comedy			20th-Fox	7-17-61	±	±	±			±	±	7+
2553	Unstoppable Man, The (68) Suspense Drama.....			Sutton	8-21-61	±							1+
—V—													
2540	② Voyage to the Bottom of the Sea (105) © Ad.			20th-Fox	6-26-61	±	+	+	±	±	±	±	8+1-
—W—													
2483	② Wackiest Ship in the Army, The (99) © Comedy			Col	12- 5-60	±	±	±	±	±	±	±	11+1-
2527	② Warrior Empress, The (89) © Action-Adventure			Col	5-22-61	±	±	±	±	±	±	±	7+5-
2515	Watch Your Stern (88) Com.....			Magna	4- 3-61	±	±	±	±	±	±	±	6+1-
2484	② Where the Boys Are (99) © Com. MGM				12- 5-60	±	±	±	±	±	±	±	13+
2532	When the Clock Strikes (72) Mystery			UA	6- 5-61	±	-	±	±	±	±		4+5-
2500	② White Warrior (86) © Adv. Dr. (Eng. dubbed)			WB	2- 6-61	±	±	-	±	±	±	±	7+4-
2537	② Wild in the Country (114) © Drama/Songs			20th-Fox	6-19-61	±	±	±	±	±	±	±	7+4-
2508	② Wings of Chance (76) © Outdoor Drama			U-I	3- 6-61	±	-		±	±			3+2-
2487	② Wizard of Baghdad (92) © Costume Comedy			20th-Fox	12-19-60	±	±	±	±	±	±	±	7+2-
2553	② World by Night (90) A survey of world night spots....			WB	8-21-61	±				±			2+2-
—XYZ—													
2547	You Have to Run Fast (73) Suspense Drama.....			UA	7-24-61	±				±	-		2+3-
2518	Young Love (80) Drama.....			Exclusive	4-24-61	±							1+
2497	Young One. The (96) Dr.....			Valiant	1-30-61	±	+	±	±	±	±	±	9+3-
2517	Young Savages, The (103) Dr.....			UA	4-24-61	±	±	±	±	±	±	±	11+

C

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
JANUARY	<p>Ⓢ Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar</p> <p>Ⓢ Little Shepherd of Kingdom Come (103) ©D..102 Jimmie Rodgers, Luana Patten</p> <p>Ⓢ Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) .....W..6102 James F'own, Della Sharman</p>	<p>Ⓢ The Grass Is Greener (105) ⓈC..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) .....D..008 Efrem Zimballist Jr., Angle Dickinson</p>	<p>ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan Ⓢ El Cid ⓈD.. Charlton Heston, Sophia Loren</p>
FEBRUARY	<p>Ⓢ The Millionaire (90) © C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker</p> <p>Ⓢ Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot</p> <p>Ⓢ The Canadians (85) © OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) .....OD..009 Clint Walker, Letitia Roman (Filmed in sepi)</p>	<p>AMERICAN-INT'L Ⓢ Reptilicus .....SF.. Rodil Miller Ⓢ Journey to the 7th Planet..SF.. John Agar, Greta Thyssen Ⓢ Black Mutiny ⓈAd.. Don Megowan, Silvana Pampanini Lost Battalion .....Ac.. Leopold Salcedo, Diane Jergens</p>
MARCH	<p>Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation .....C..114</p> <p>Ⓢ The Trapp Family (106) D..117 Ruth Leuwerik, Hans Holt</p> <p>Sniper's Ridge (61).....Ac..116 Jack Gling, Stanley Clements</p>	<p>Ⓢ The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates</p> <p>Frontier Uprising (68).....W..6103 Jim Davis, Nancy Hadley</p>	<p>Ⓢ Wings of Chance (76).....DD..6111 James Brown, Frances Rafferty</p>	<p>Ⓢ The White Warrior (86) Ad..D10 Steve Reeves, Georgia Moll</p>	<p>COLUMBIA Ⓢ Mysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Ⓢ Barabbas ⓈD.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire</p>
APRIL	<p>Ⓢ All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ⓢ Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms</p> <p>Ⓢ The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse</p>	<p>Ⓢ The Minotaur (92) ©.....Ad..6115 Bob Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90).....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Ⓢ Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann</p>	<p>Ⓢ The Sins of Rachel Cade (123) .....D..003 Angle Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton</p>	<p>MGM Ⓢ Four Horsemen of the Apocalypse ⓈD.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ⓢ Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havill- land, George Hamilton, Yvette Mimieux Ⓢ King of Kings ⓈBib D.. Jeffrey Hunter, Siobhan McKenna Ⓢ Colossus of Rhodes ⓈAd..204 Rory Calhoun, Lea Massari Ⓢ Bachelor in Paradise ⓈC..207 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss</p>
MAY	<p>Ⓢ Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p> <p>Ⓢ The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103).....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill</p> <p>The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders</p> <p>Gun Fight (62) .....W..6113 James Brown, Joan Staley</p>	<p>Ⓢ Posse From Hell (89).....W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>Ⓢ The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore</p> <p>Ⓢ Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>Ⓢ The Steel Claw (96) ..Ac..012 George Montgomery, Charlito Luna</p>	<p>PARAMOUNT Ⓢ Breakfast at Tiffany's.....CD.. Audrey Hepburn, George Peppard Ⓢ Summer and Smoke (118) ⓈD..6107 Laurence Harvey, Geraldine Page Ⓢ Hattari! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin Fess Parker, Bob Newhart Ⓢ My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
JUNE	<p>Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels</p> <p>Ⓢ Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld</p> <p>Ⓢ Snow White and the Three Stooges (107) ©C..130 Carol Kells, Stooges</p>	<p>Snake Woman (68) .....Ho..6112 John McCarthy, Susan Travers</p> <p>Ⓢ Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court</p> <p>Ⓢ Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries</p>	<p>Ⓢ Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin</p> <p>Ⓢ Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain</p> <p>The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell</p> <p>Ⓢ The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke</p> <p>Ⓢ Gimbo the Great (87).....Ad..014 Charles Holm, Mary Ann Shields</p>	<p>20th-FOX Madison Avenue .....D.. Dana Andrews, Eleanor Parker 20,000 Eyes (61) ©D.. Gene Nelson, Merry Anders Ⓢ It Happened in Athens ⓈAd.. Jayne Mansfield, Nico Minardos Ⓢ Tender Is the Night ⓈD.. Jennifer Jones, Jason Robards Jr., Joan Fontaine, Jill St. John The Innocents ⓈD..138 Deborah Kerr, Michael Redgrave</p>
JULY	<p>Ⓢ Misty (92) ©OD..131 David Ladd, Arthur O'Connell</p> <p>Ⓢ Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p> <p>The Silent Call (63).....D..119 Roger Mobley, David McLean, Gail Russell</p>	<p>Ⓢ By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimballist Jr.,</p> <p>The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb,</p> <p>When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders</p>	<p>Ⓢ Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin</p>	<p>Ⓢ Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p>	<p>UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz.....D.. Burt Lancaster, Karl Malden The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving Ⓢ Paris Blues .....D.. Paul Newman, Joanne Woodward</p>
AUGUST	<p>Ⓢ Marines. Let's Go (104) © C..137 David Hedison, Tom Tryon, Linda Hutchins</p>	<p>The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr Goodbye Again (120) .....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65) ..Ac..6121 Glegg Palmer, June Kenney Teenage Millionaire (84) (partly in color).....C/M..6126 Jimmy Clanton, Zasu Pitts, Rocky Graziano</p>	<p>Blast of Silence (77) ..D..6120 Allen Baron, Molly McCarthy</p>	<p>Ⓢ Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	<p>UNIVERSAL-INT'L Ⓢ Back Street .....D.. Susan Hayward, John Gavin Ⓢ Cape Fear .....D.. Gregory Peck, Polly Bergen The Outsider .....D.. Tony Curtis, Jas. Francis</p>
SEPTEMBER	<p>Ⓢ The Big Gamble (100) © D 134 Stephen Boyd, Juliette Greco, David Wayne</p> <p>Ⓢ Franc's of Assisi (105) © D 132 Bradford Dillman, Dolores Hart Stuart Whitman</p>	<p>You H.a.e. to Run Fast (73) .....Ac..6122 Craig Hill, Elaine Edwards</p> <p>Three on a Spree (83).....C..6123 Jack Watling, Carole Lesley</p> <p>The Young Doctors (102).....D..6128 Fredric March, Ben Gazzara, Ina Balin, Dick Clark</p>	<p>Ⓢ Come September (112) ©C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin</p>	<p>Ⓢ World by Night (90) .....Doc..151 A tour of world-famed night spots</p> <p>Claudelle Inglish (99) .....D..155 Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford</p>	<p>WARNER BROS. Ⓢ Splendor in the Grass (124) .....D..154 Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie</p>
OCTOBER	<p>The Hustler (..).....D..136 Paul Newman, Piper Laurie, Jackie Gleason, G. C. Scott Seven Women From Hell (..) ©Ac.. Patricia Owens, Denise Darcel, Cesar Romero, John Kerr Ⓢ Pirates of Tortuga (97) ©Ad.. Ken Scott, Letitia Roman, Rafer Johnson</p>				<p>WARNER BROS. Ⓢ Susan Glade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin Ⓢ The Music Man ⓈM.. Robert Preston, Shirley Jones Ⓢ A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Swiss Family Robinson (128) Panavision...Ad..Dec 60
Dorothy McGuire, John Mills,
James MacArthur, Tommy Kirk
One Hundred and One
Dalmatians (80)...An..Mar 61
The Absent-Minded Professor
(97)...C...May 61
Fred MacMurray, Nancy Olson,
Keenan Wynn, Tommy Kirk
The Parent Trap
(123)...C...Jul 61
Maureen O'Hara, Brian Keith,
Hayley Mills
Nikki, Wild Dog of the
North (73)...Ad..Jul 61
Jean Coutu, Nikki (dog star)
Greyfriars Bobby (91) CD...Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

The Entertainer (97)...D..Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces
(98)...D..Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C...Dec 60
Terry-Thomas, Athene Seyler
Hippodrome (96)...Ac...Mar 61
(Eng-dubbed) Gerhard Reidmann,
Margit Nenne
Saturday Night and Sunday
Morning (90)...D..Apr 61
Albert Finney, Shirley Ann Field
The Pure Hell of St. Trinian's
(...)...C...Sep 61
Joyce Grenfell, Cecil Parker
George Cole

EDWARD HARRISON

Another Sky (83)...D..Jan 61
Victoria Grayson, Tayeb
Films-Around-the-World
A French Mistress (91)...C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63)...D..Jun 60
Jack Nicholson, Georgianna Carter
Last Woman on Earth
(71)...D..Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors
(70)...HoC...Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D..Nov 60
Jonn Ashley, Gary Vinson
Date Bait (71)...D..Nov 60
Gary Clark, Marlo Ryan
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf,
Barboura Morris

GOVERNOR

Carry On, Nurse (89)...C...
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD...Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Santa Claus (94)...F..Nov 60
Narrated by Ken Smith
Little Angel (90) CD...Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)...C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)...D..Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions
(90) Panavision...W..Jul 61
Maureen O'Hara, Brian Keith,
Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
(71) Ho...Jan 61
Gianna Maria Canale, Carlo
D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73)...C..Oct 60
Pat Goldin, Tommy Blackman
The Last Rebel (83)...Ac..Dec 60
Carlos Thompson, Ariadna Welter
Code of Silence (75)...Cr..Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
(72)...Ho...Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street
(93)...Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slave
(70)...Ad..May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

Sword and the Dragon
(83)...Ad..Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95)...D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)...D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85)...Ho...Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)...D..Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners
(78)...Doc...Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74)...9-19-60
(Kingsley)...Elsa Daniel

FRANCE

Breathless (89)...3-6-61
(F-A-W)...Jean Seberg, Jean-
Paul Belmondo
Eye for an Eye, An
(93) V...10-5-60
(Manhattan)...Curt Jurgens
Love Game, The (85)...2-13-61
(F-A-W)...Jean-Pierre Cassel,
Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse
(110)...3-6-61
(Cont'l)...Gerard Philippe, Lilli
Palmer, Anouk Aimee, L. Padovani
No Morals (77)...11-14-60
(Mishkin)...Jeanne Moreau
Ostrich Has Two Eggs, The
(89)...11-21-60
(Janus)...Pierre Fresnay, Simone
Renant
Port of Desire (85)...12-5-60
(Kingsley-Union)...H. Neff
Rules of the Game (104) 4-17-61
(Janus)...Jean Renolr, Pauline
Linhos
Rue de Paris (90)...12-12-60
(Lopert)...Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
(President)...Hardy Kruger, E.
Muehl
Glass Tower, The (104)...10-3-60
(Ellis)...Lilli Palmer
Rest Is Silence, The (106)...10-3-60
(F-A-W)...Hardy Kruger, P. Van
Eyck
Three-Penny Opera, The
(113)...11-21-60
(Brandon)...Lotte Lenya, Rudolph
Forster

GREECE

Counterfeit Coin (120)...10-3-60
(Atlantis)...K. Logothetides

Moussitsa (75)...6-5-61
(Greek Pictures) A. Vouyouklaki
288 Stournara St. (90)...2-27-61
(Atlantic)...Orestis Makris,
Sophia Vembo

ITALY

Big Deal on Madonna St.,
The (91)...1-30-61
(UMPO)...V. Cassman, Toto
Holiday Island (105)...11-14-60
(Brandon)...Vittorio de Sica
La Dolce Vita (175)...4-24-61
(Astor)...Marcello Mastroianni,
Anita Ekberg, Anouk Aimee, Alain
Cuny
L'Aventura (145)...6-5-61
(Janus)...Monica Vitti, Gabriele
Ferzetti, Lea Massari
Two Women (105)...6-19-61
(Embassy)...Sophia Loren,
Jean-Paul Belmondo
Wild Love (86)...5-1-61
(Ellis)...Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5-8-61
(Cory)...Toshiro Mifune
Road to Eternity (181)...2-27-61
(Beverly)...Tatsuya Nakadai

SWEDEN

Dreams (86)...8-8-60
(Janus)...E. Dahlbeck, H. Anders-
son
Unmarried Mothers (79)...3-13-61
(President)...E. Ekberg, B. Logart
Virgin Spring, The (88)...12-12-60
(Janus)...Max von Sydow,
Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89)...1-31-61
(Kingsley)...Vladimir Ivashov,
Shanna Prokhorenko (also Eng-
dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is notational release month. Color and process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES

5424 French Fried Frolic (16/2)...Feb 61
5434 Hectic Honey-moon (17)...Jan 61
5425 Should Husbands Marry? (17)...Apr 61
5435 Aim. Fire, Scoot (16)...Mar 61
5426 He Flew the Shrew (16/2)...May 61
5436 Man or Mouse (18)...Jun 61

CANDID MICROPHONE

5553 No. 3, Series 2 (10/2) Jan 61
5554 No. 4, Series 2 (10/2) Feb 61
5555 No. 5, Ser. 2 (11)...Mar 61
5556 No. 6, Ser. 2 (10/2)...Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10)...May 61

COLOR FAVORITES

5604 Way of All Pests (7/2)...Nov 60
5605 Four Wheels, No Brakes (6/2)...Nov 60
5606 Skeleton Frolic (7/2)...Dec 60
5667 Babie Boogie (6)...Jan 61
5608 Pickled Puss (6/2)...Jan 61
5609 Christopher Crumpet's Playmate (6/2)...Feb 61
5610 Swiss Tease (6)...Mar 61
5611 The Rise of Dutton Lang (6/2)...Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6/2)...May 61
5614 Topsy Turkey (6/2)...Jun 61
5615 Punchy de Leon (6/2)...Jul 61

FILM NOVELTIES

5852 Push Back the Edge (10)...Dec 60
5853 Community Sings No. 1, Ser. 13 (10)...Mar 61
5854 Yukon Canada (10)...Apr 61
5702 Here Kiddie Kiddie (6/2)...Dec 61
5703 Countdown Clown (6/2) Jan 61
5704 Happy Go Loopy (6/2) Mar 61
5705 Two-Faced Wolf (6/2) Apr 61
5706 This Is My Ducky Day (6/2)...May 61
5707 Fee Fie Foe (6/2)...Jun 61
5708 Zoo Is Company (6/2) Jul 61

MR. MAGOO REISSUES

5754 Magoo Makes News (6) (Both © and standard)...Dec 60
5755 Hotsy Footsey (7)...Feb 61
5756 Magoo's Canine Mutiny (Both © and standard)...Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)...Jul 61

SPECIAL COLOR FEATUETTES

5441 Wonderful Hong Kong (19/2)...Jan 61
5442 Splendors of Paris (19)...May 61
5443 Wonderful Greece (19) Jun 61

SERIALS

4160 King of the Congo...Jun 60
5120 Son of Geronimo...Nov 60
5140 The Great Adventures of Captain Kidd...Mar 61
5160 Cody of the Pony Express...Aug 61

STOOGEE COMEDIES

5402 Pardon My Backfire (16)...Oct 60
5403 Mutsy Musketeers (16) Nov 60
5404 Pals and Gals (16)...Jan 61
5405 Knutsy Knights (17/2)...Feb 61
5406 Shot in the Frontier (16)...Apr 61
5407 Scotchd in Scotland (15/2)...May 61
5408 Fling in the Ring (16)...Jul 61

THRILLS OF MUSIC

5951 Ray Anthony & His Orchestra (10/2)...Oct 60
5952 Shorty Sherlock & His Orchestra (8/2)...Dec 60
5953 Skitch Henderson & His Orchestra (10)...Feb 61
5954 Boyd Raeburn & His Orchestra (11)...May 61
5801 Rastlin' Champs (10) Dec 60
5802 Hip Shooters (9/2)...Feb 61
5803 Water-Sports Champs (10)...Apr 61
5804 Dogs Afield (10/2)...Jun 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REISSUES

All 1.75-1 Ratio Tom and Jerry
W261 Pet Peeve (7)...Sep 60
W262 Mice Follies (7)...Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7)...Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7)...Sep 60
W272 Mouse for Sale (7)...Sep 60
W273 Cat Fishin' (8)...Sep 60
W274 Part Time Pal (8)...Sep 60
W275 Cat Concerto (7)...Sep 60
W276 Dr. Jekyll and Mr. Mouse (7)...Sep 60
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
S20-1 Rail Rodents (7)...Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for Two (7)...Sep 60
S20-4 Mouse Trapeze (7)...Sep 60
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or Butts (6)...Sep 60
S20-7 Candy Cabaret (7)...Sep 60
S20-8 The Oily Bird (7)...Sep 60

COLOR SPECIALS

B20-1 Carnival in Quebec (16)...Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic)...Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic...Apr 61

MODERN MADCAPS

(Technicolor)
M20-1 Galaxia (7)...Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustacher (6)...Jan 61
M20-5 The Kid From Mars (6)...Mar 61
M20-6 The Mighty Termite (6)...Jun 61

NOVELTOON

(Technicolor)
P20-1 Northern Mites (6)...Nov 60
P20-2 Miceniks (6)...Dec 60
P20-3 The Lion's Busy (6)...Mar 61
P20-4 Goodie the Gremlin (6)...Apr 61
P20-5 Alvin's Solo Flight (7) Apr 61
P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)
D20-1 Kings of the Keys (9)...Sep 60
D20-2 Big "A" (9)...Sep 60
D20-3 A Sport Is Born (10)...Nov 60
D20-4 Ten Pin Tour (9)...Apr 61
D20-5 Speedway (10)...May 61

THE CAT

(Color Cartoons)
C20-1 Top Cat (8)...Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel (12/2)...Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)
T20-1 Porpoise Posse (10)...Mar 61

20th CENTURY-FOX

MOVIEZONE CINEMASCOPES

(Color)
7101 Australian Water Sports (9)...Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9)...Mar 61
7103 Adventure in Rhythm (9)...Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10)...Jun 61

SPECIALS

7054 Tiger in the Tea (10) C-Scope. De Luxe color...Jul 60
7055 Call of the Holy Land (19) 2D (B&W)...Nov 60
TERRYTOON 2-D's ALL Ratios-Color
5121 The Mysterious Package (6)...Jan 61
5122 Cat Alarm (6)...Feb 61
5123 Drum Roll (7)...Mar 61
5124 Railroaded to Fame (7)...May 61
5125 The First Fast Mail (6)...May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo (6)...Feb 61
5102 So-So Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6)...Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong (9)...Nov 60
4172 The Lion City (9)...Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) © Mar 61
4176 Puerto Rican Playland (8)...Apr 61

WALTER LANTZ CARTUNES

(Technicolor...Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
4111 Southern Fried Hospitality (Woody Woodpecker)...Nov 60
4112 Fowled Up Falcon (Woody Woodpecker)...Dec 60
4113 Poop Deck Pirate (Woody Woodpecker)...Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggknapper...Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker)...Mar 61
4118 Papoose on the Loose...Apr 61
4119 Clash and Carry...Apr 61

WALTER LANTZ REISSUES

(Color Cartunes...Can be projected in the Anamorphic process, 2.35-1)
4131 Helter Shelter (6)...Nov 60
4132 Witch Crafty (6)...Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)...Feb 61
4135 Squareshootin' Square (6)...Mar 61
4136 Bronco Busters (6)...Apr 61

SPECIAL

4104 Football Highlights of 1960 (10)...Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues-7 min.)
8301 Room and Bird...Sep 60
8302 Crooked Quack...Oct 60
8303 His Hare-raising Tale Oct 60
8304 Gift Wrapped...Nov 60
8305 Little Beau Pepe...Dec 60
8306 Tweet Tweet Twenty...Dec 60
8307 Bunny Hugged...Jan 61
8308 Wearing of the Grin...Feb 61
8309 Beep Deep...Mar 61
8310 Rabbit Fire...Apr 61
8311 Feed the Kitty...Apr 61
8312 The Lion's Busy...May 61
8313 Thumb Fun...Jun 61
8314 Corn Plastered...Jul 61
8315 Kiddin' the Kitty...Aug 61
8316 Ballot Box Bunny...Aug 61

BUGS BUNNY SPECIALS

(Technicolor-7 min.)
8721 From Hare to Hair...Sep 60
8722 Lighter Than Hare...Dec 60
8723 The Abominable Snow Rabbit...May 61
8724 Compressed Hare...Jul 61

MERRIE MELODIES

LOONEY TOONS

(Technicolor-7 min.)
8701 The Dixie Fryer...Sep 60
8702 Hopalong Casualty...Oct 60
8703 Trip for Tat...Oct 60
8704 Doggone People...Nov 60
8705 High Note...Dec 60
8706 Cannery Woe...Jan 61
8707 Zip 'n Short...Jan 61
8708 Hoppy Daze...Feb 61
8709 Mouse on 57th St...Feb 61
8710 Strangled Eggs...Mar 61
8711 Birds of a Feather...Apr 61
8712 D'Fightin' Ones...Apr 61
8713 Lickety-Splat...Jun 61
8714 A Scent of the Matterhorn...Jun 61
8715 Rebel Without Claws...Jul 61
8716 The Pied Piper of Guadalupe...Aug 61

WORLD-WIDE ADVENTURE

SPECIALS

(Color Reissues) (Two Reel)
8001 Enchanted Is. (20)...Oct 60
8002 The Man From New Orleans (20)...Mar 61
8003 Winter Wonders (18)...Jul 61

8501 Riviera Days (10)...Nov 60

8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10)...Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)...Jun 61
8506 Hawaiian Sports (9)...Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

Dondi (AA)—David Janssen, Patti Page, David Kern. Played this one over the holiday and had the biggest gross in years. People came from 50 miles away to see it. Played it a week and could have run it three more days.—Robert Tabbert, Star Theatre, Jamestown, N.D. Pop. 10,697.

BUENA VISTA

Absent-Minded Professor, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. It is real uplifting to see good crowds and this is usually the case when we show a Disney product. Quite naturally with this house—it gets the film after all competition. The turnout was far above normal, but still because of percentage we must bank on the popcorn machine for our salary.—Ray Boriski, Albert Zarzana; Venus Theatre, Houston, Tex.

Ten Who Dared (BV)—John Beal, Brian Keith, Ben Johnson. Average business on this Disney. Played "Cow Dog" along with this feature and thought the short was better than the feature. Played Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018

COLUMBIA

Edge of Eternity (Col)—Cornel Wilde, Victoria Shaw, Mickey Shaughnessy. Worst Sunday since this theatre was built in 1955. The second feature, "Man on a String," also from Col. should take part of the blame. Played Sun., Mon., Tues. Weather: Okay.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Mein Kampf (Col)—Documentary drama. Not really entertainment, but it does a lot of business. This is a show that everybody should see. Played Fri., Sat. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

3 Worlds of Gulliver (Col)—Kerwin Mathews, Jo Morrow, June Thorburn. This picture did fairly good business. It brought the kid trade, but we had a good adult attendance, too. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

METRO-GOLDWYN-MAYER

Cimarron (MGM)—Glenn Ford, Maria Schell, Anne Baxter. Good color, action western. Local competition would have put a personal appearance of Marilyn Monroe in the red. Sportsmens Show, May Queen crowning, local talent show and school play... where's the gun? Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Village of the Damned (MGM)—George Sanders, Barbara Shelley, Laurence Naismith. This played with "3 Worlds of Gulliver" (Col) which was certainly the better of the two. "Village" is too English and too slow, but it makes a good filler. The price asked for it was too much, and furthermore our competition had played it before us and with full TV advertising benefit (which we didn't get).—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Where the Boys Are (MGM)—Dolores Hart, George Hamilton, Yvette Mimieux, Paula Prentiss. A fine picture that did above average; the only objection was the B rating. This always eliminates a lot of families in this area. One man said he would love to bring his family Sunday night, but not if it was a B show. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

PARAMOUNT

Blueprint for Robbery (Para)—Jay Barney, J. Pat O'Malley, Robert Wilkie. This is a well-made little film for double bills. It's interesting and better than most crime films. Played with "Gorgo" (MGM). Played Thurs., Fri., Sat. Weather: Rain.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. This wasn't as good as "The Bellboy." It wasn't funny enough for my patrons. Jerry's pictures just don't pull like they used to. Suggest they star him with another top star like Frank Sinatra. Played Sun., Mon. Weather: Warm.—

Finds a Happy Combo

Two from U-I, "Chortroose Coboos" and "Abbott and Costello Meet the Mummy," make a perfect double bill for your Thurs., Fri., Sat. change. Play this bill even if you have to pull some other picture. Popcorn sales were 'way up.

LEO A. BACKER

Valley Theatre
Browns Valley, Minn.

James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Psycho (Para)—Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. We enjoyed good business in weather not so good. What a picture. Never saw a car leave until the picture was over. Played one week.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

20TH CENTURY-FOX

All Hands on Deck (20th-Fox)—Pat Boone, Buddy Hackett, Barbara Eden. Very entertaining. Much better than average boxoffice. Played Sun., Mon.—C. W. Rowell, Idle Hour Theatre, Hardwick, Vt. Pop. 1,696.

Conodions, The (20th-Fox)—Robert Ryan, John Dehner, Teresa Stratas. Beautiful color and Cinema-Scope made this a pretty good show. Business was about average. Played Sun., Mon., Tues. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Con-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Marvelous picture in color and Scope. Shirley displays her many talents and is truly a great actress; the rest of the cast was good.

Fightin' Words, Suh!

Fox's "Little Shepherd of Kingdom Come" replaces the old Civil War and all that jazz! Ideal kid's stuff.

DAVE S. KLEIN

Astra Theatre,
Kitwe/Nkana, N. Rhodesia,
Africa

While this is not a small town picture, the boxoffice results were above average and the picture brought out a different kind of patronage. Played Sun., Mon., Tues. Weather: Hot.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Esther and the King (20th-Fox)—Joan Collins, Richard Egan, Denis O'Dea. This picture didn't do the business for us. Maybe they have saturated the market with this type of picture for the time being? Played Sun., Mon., Tues. Weather: Clear.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

UNITED ARTISTS

Alias Jesse James (UA)—Bob Hope, Rhonda Fleming, Wendell Corey. Our folks laughed all the way through the picture and sometimes it was hard to catch the words for laughs by the patrons. The best I have had for a long time, both for fun and at the boxoffice. Thanks, UA, give us more like this. Played Fri., Sat.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Fugitive Kind, The (UA)—Marlon Brando, Anna Magnani, Joanne Woodward. If it weren't for Miss Anna Magnani's magnificent performance, this picture would be a total loss. We found it downright dirty and silly, as well. Small towns, beware!—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNIVERSAL-INTERNATIONAL

Francis Joins the WACS (U-I), reissue.—Donald O'Connor, Julie Adams, Chill Wills. You small towns—pick up these oldies of Francis, also Ma and Pa Kettle. If your situation is like mine, they do okay. This was no exception. Played Thurs., Fri., Sat. Weather: Clear and cold.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Great Impostor, The (U-I)—Tony Curtis, Edmond O'Brien, Joan Blackman. We got rained out, so it's hard to say if the picture has drawing power or not. Black and white pictures just do not look good any more. Played Sat., Sun., Mon. Weather: Floods.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Midnight Lace (U-I)—Doris Day, Rex Harrison, John Gavin. As good as "Portrait in Black" and the same kind of results. Where do the people go when we play the good movies? Above usual number of adults, but no teens or kids, so not enough total. Deserves a date as Doris Day was never better. Played Sun., Mon., Tues. Weather: Cold and windy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

WARNER BROS.

Dark at the Top of the Stairs, The (WB)—Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden. Very bad weather held us down. Should do well if it has any kind of break. Played one week.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Sundowners, The (WB)—Deborah Kerr, Robert Mitchum, Peter Ustinov. Very good picture. Will do a little better than normal. Color and cast good. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

FOREIGN LANGUAGE FEATURE REVIEWS

Fate of a Man

F Ratio: War Drama
1.85-1

United Artists 100 Minutes Rel. July '61

Once again the Russians have sent over a superbly acted, strikingly realistic film dealing with the horrors and the futility of war and this Mosfilm production is in every way the equal of "Ballad of a Soldier," which was on the majority of "Best Ten" lists for 1960. The second Russian film to be distributed by UA in connection with the Cultural Exchange Agreement with the Soviet Union ("And Quiet Flows the Don" was the first, in 1960), this is based on a story by Mikhail Sholokov and was produced as well as directed by Sergei Bondarchuk, who plays the title role—a triple-threat man who scores in all these departments. While it is fine art house fare for discriminating patrons, it is a depressing film with little interest for general moviegoers. As an actor, Bondarchuk is no less than magnificent, his direction is excellent for an essentially grim film and his production includes tapestry-like camera shots by Vladimir Monakhov, one with Russian captives herded inside a bombed-out church being reminiscent of the illustrations for "Dante's Inferno." The film opens with Bondarchuk wandering with a small boy in post-war Russia telling his bitter experiences in World War II. The flashbacks show him happily married, then joining the Army, being captured by the Germans and put on slave labor. When he captures a Nazi officer, Bondarchuk is rewarded by being given leave to return home, where he finds his wife and children were killed by the enemy bombings. Little Pavlik Boriskin is a natural and appealing child actor as the orphan Bondarchuk takes under his wing.

Sergei Bondarchuk, Pavlik Boriskin, Zoya Kirienko, Pavel Volkov.

Frantic

A Ratio: Crime Drama
1.85-1

Times Film 90 Minutes Rel. July '61

A gripping and suspenseful French language crime melodrama, directed by Louis Malle (who later made the sensational "The Lovers") in 1958, this is strong art house fare with Jeanne Moreau, who scored in "The Lovers," for marquee value. Although a pair of teenagers is involved, the picture remains strictly adult fare. A fascinating story of a "perfect alibi" for a crime, which unexpectedly backfires, it was adapted by Malle and Roger Nimier from a novel by Noel Calef. The original French title, "Elevator to the Gallows," is far more intriguing and descriptive, although "Frantic" might be more suggestive of the memorable "Diabolique" of 1956. The picture starts with a murder carefully planned to look like suicide, after which the killer is trapped in an elevator for hours while his mistress becomes frantic. During this waiting period, a teenager steals the killer's car and shoots two wealthy German tourists—hence the man is suspected of another murder. Director Malle achieves edge-of-the-seat suspense during this ironic film and he receives fine support from Miss Moreau and Maurice Ronet, as the illicit lovers, and Yori Bertin and Georges Poujouly, as the callous teenagers. Paris night backgrounds set the gloomy mood and there is a throbbing music score by Miles Davis, well-known to American jazz enthusiasts. Produced by Irene Leriche for Nouvelles Editions de Films.

Jeanne Moreau, Maurice Ronet, Lino Ventura, Yori Bertin, Georges Poujouly.

Symbol © denotes color; © Cinemascope; V Vistavision; S Superscope; N Naturama; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

Greyfriars Bobby

F Ratio: 1.85-1 Drama

Buena Vista 91 Minutes Rel. Oct. '61

theat. contr.

Walt Disney's knack of selecting stories with human interest, heart-tugs and tremendous family appeal is again evidenced in this fine, live-action picture about a little Skye terrier who remains faithful to his dead master for 14 years. Beautifully filmed in Technicolor on actual Scottish locations, the picture is based on Eleanor Atkinson's classic, which is probably better known in England than in the U.S. and, with Donald Crisp as the only familiar cast name, will need selling stress on the Disney tag. However, the millions of dog-lovers and the youngsters will spread the word and roll up strong grosses generally. Affectionately directed by Don Chaffey from Robert Westerby's screenplay, who gives the picture a Dickensian quality by its reliance on expert characters and lovable, tattered children—and the British have no equals in these two categories. Crisp is excellent as the crochety keeper of Greyfriars cemetery and equally fine are Laurence Naismith, as a kindly eating-house owner; Alex Mackenzie, as the old shepherd who inspires the dog's devotion; Kay Walsh, as a friendly housewife, and, among the children, Vincent Winter, who will be remembered for his Academy Award-winning performance in "The Little Rascals" in 1954. Canine Bobby steals most of the honors.

Donald Crisp, Laurence Naismith, Kay Walsh, Alex Mackenzie, Duncan Macrae, Gordon Jackson, Freda Jackson.

The Big Gamble

F Ratio: 2.55-1 Outdoors Adventure

20th-Fox (134) 100 Minutes Rel. Sept. '61

16 free

A rip-roaring, danger-filled adventure tale, filmed mostly in rugged African terrain, this Darryl F. Zanuck production is ideal escapist entertainment for action-loving moviegoers. With Stephen ("Ben-Hur") Boyd and Juliette Greco for romance and David Wayne for character comedy, this has good marquee names which should result in strong business generally, except for ultra-sophisticated audiences who might scoff at the "Perils of Pauline" edge-of-the-cliff sequences. The original story by Irwin Shaw is packed with the sort of perils which will keep patrons on the edge of their seats as a tea-ton truck careens along narrow, mountainous roads or is driven across a muddy stream in the wilds of Africa. The trio of adventurers encounter only friendly natives but are almost sabotaged by a crafty German, a role played in typically colorful fashion by the late Gregory Ratoff (his last film role). After a stage-setting opening in Dublin, in which Dame Sybil Thorndike is outstanding as a domineering matriarch, director Richard Fleischer keeps the interest high during the long African trek, all magnificently photographed in Cinemascope and De Luxe Color by William Mellor. Boyd is ideally cast as the handsome, rugged Irishman. Elmo Williams gets directorial credit for the African sequences.

Stephen Boyd, Juliette Greco, David Wayne, Dame Sybil Thorndike, Gregory Ratoff, Alain Saury, Harold Goldblatt.

Invasion Quartet

F Ratio: 1.85-1 Comedy Drama

MGM (203) 87 Minutes Rel. Oct. '61

Whether by design or through coincidence, this British import is a burlesque of Columbia's currently popular "Guns of Navarone." Such obvious parodying should neither enhance nor hinder the film's exhibition possibilities inasmuch as it is, at best, qualified only for the supporting niche on average dual programs. In that spot it will prove satisfactory to the ticket-buyers who encounter it, but no patrons can be expected to go looking for the photoplay. While the subtle humor, with which the English filmmakers are credited, displays itself in some instances and a few running gags, most of the passes at comedy are broad—even unto the slapstick. There is little hilarity but a fair yield of chuckles. The feature's drawing power is further hobbled by the fact that cast members are virtually unknown to American audiences. Their performances, under dated direction by Jay Lewis, are little more than adequate and often lean toward the scenery-masticating side, probably because the troupers try too hard to milk laughs out of situations and dialog that fails to furnish them. Ronald Kinnoch produced, mounting the vehicle as impressively as possible in view of a transparently limited budget.

Bill Travers, Spike Milligan, John Le Mesurier, Gregoire Aslan, Maurice Denham, Millicent Martin.

The Young Doctors

F Ratio: 1.85-1 Drama

United Artists (6128) 102 Minutes Rel. Sept. '61

seat

Extraordinary authenticity, the wide readership and discussion accorded its literary genesis (the novel by Arthur Hailey), excellent performances and noteworthy topicalness undoubtedly will attract paeans of praise to this independent production; will, in fact, establish it as one of the most important pictures of the year. Moreover, there is a good chance that such critical popularity can be parlayed into top patronage and profits, particularly where the photoplay is thoughtfully merchandised. Mature theatregoers will add it to their "must see" lists because of their ever-growing interest in the practice of medicine and the operation of hospitals. Their urge to see the film will be heightened by an unqualified and precedential endorsement of the American Medical Ass'n—whether or not the individual agrees with the credo and modus operandi of that powerful organization. For the teenage customer—and therein lies much of the feature's fiscal fate—there are more youthful and approved names—Ben Gazzara, Dick Clark, Ina Balin. They substantially contribute, along with the older troupers, to the overall histrionic superiority. Stuart Millar and Lawrence Turman produced with discerning eyes on believability but without shunning suspense and romance. Phil Karlson's direction is creditable.

Fedric March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert, Phyllis Love, Edward Andrews, Aline MacMahon.

Teenage Millionaire

F Ratio: 1.85-1 Comedy with Songs

United Artists (6126) 84 Minutes Rel. Aug. '61

As an exploitation-type entry to delight the teenagers, especially those addicted to rock 'n' roll recording stars, this Ludlow Productions film has the ingredients to form lines at the boxoffice. In addition to Jimmy Clanton, who stars in the plot line as well as singing three numbers, the record stars range from the smooth warbling of Jackie Wilson and Dion to the hip-swiveling antics of Chubby Checkers, the last-named a crude exhibition not for most adults' taste. In fact, the succession of 18 song numbers, each printed on a tinted stock called Musicolor, will annoy many adults whose chief interest will be the familiar hand-waving of veteran Zasu Pitts. Produced by Howard W. Kreitsek and directed by Lawrence F. Doheny, the paper-thin plot is merely a peg on which to hang the songs with scant footage left for any character development. Clanton displays an ever-present smile as a teenage millionaire whose hobby is playing records but he is an ingratiating youth and Rocky Graziano gets some laughs as his ex-fighter bodyguard who is pursued by Joan Tabor, a blonde Amazon-type. Best of the songs is "Green Light," written by and sung by Clanton in lively fashion. This film is made-to-order for the 14-to-19 age group—and that takes a large part of the moviegoing public.

Jimmy Clanton, Rocky Graziano, Zasu Pitts, Sid Gould, Joan Tabor, Maurice "Doberman" Gosfield.

One Plus One

A Ratio: 1.85-1 Drama

Selected Films 114 Minutes Rel. ———

The amount of publicity that has been accorded the publication of "The Chapman Report," by Irving Wallace, and the picture that Darryl F. Zanuck plans to make therefrom for Warner Bros. distribution, may attract some attention and patronage to this quintet of incidents which, as the subtitle suggests, claims to be a study of the widely heralded Kinsey Reports. On its own merits, however, the photoplay falls considerably short of the serious exploration that might be expected of its subject matter. Arch Oboler wrote, directed and produced the offering, veering erratically from drama to comedy as he unfolds statistical findings of the Kinsey Reports via a series of seminar discussions, with flashbacks employed to dramatize the meetings. Performances are above average, particularly those of Leo G. Carroll as a college professor who presides over the seminars, Hilda Brawner, William Traylor and Kate Reid. There is able camera work by George Jacobson to aid the actors and enliven the film with authentic backgrounds in wintry Toronto, Canada, locale of the picture. John Bath's musical score adds materially to the overall production, but on the minus side is uneven sound and editing.

Leo G. Carroll, Hilda Brawner, William Traylor, Kate Reid, Ernest Graves, Richard Janaver, June Duprez.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and doily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY:

"The Young Doctors" (UA)

To a carelessly operated, red-tape-bound hospital comes Ben Gazzara, modern, dedicated, youthful pathologist. He is to assist Fredric March, salty, tradition-trapped medico in charge of pathology. Because of the inevitable clash between age and youth, the pair is at constant loggerheads. Slowly and grudgingly, however, they grow to respect each other. March makes one doubtful diagnosis and decree which nearly costs the life of the prematurely born child of intern Dick Clark. He is right in another diagnosis, thereby saving the life despite the leg amputation, of Ina Balin, student nurse with whom Gazzara has fallen in love. Which brings March to the realization that it's time for him to resign and make way for the younger generation.

EXPLOITTIPS:

Request cooperation of bookstores—and possibly hospitals—in displaying stills of picture. Invite interns and nurses to a special screening. Ask hospitals to advertise film and theatre credits in their house organs. Cooperation may also be gained from pharmacists, drug stores and medical supply houses.

CATCHLINES:

Romance, Suspense and Drama Within the Walls of a Hospital . . . Life and Death Hang in the Balance—and in the Hands of the Young Doctors. Heartily Endorsed by the American Medical Ass'n.

THE STORY:

"Teenage Millionaire" (UA)

Jimmy Clanton, whose wealthy parents are killed in a plane crash, is plagued by the description "Teenage Millionaire," despite the efforts of his prim aunt, Zasu Pitts, who hires Rocky Graziano as a bodyguard for the boy. Clanton's hobby is singing and playing popular records so Zasu finally agrees to let him pick out records for disc jockeys to play on a family-owned radio station. Clanton decides to cut a demonstration record of his own song, "Green Light" and Diane Jergens, who works in the record-file department, hears it and has it played without knowing the name of the singer. Requests for "Green Light" start pouring in and a record talent scout wants to sign the singer. Just when Zasu fears Clanton will win notoriety, he gets his draft notice—and when he gets out of service, he will be 21.

EXPLOITTIPS:

This is a natural to attract the teenage record enthusiasts and music shops will cooperate with window displays of the albums of Jimmy Clanton, whose records have passed the 4,000,000 mark; Dion, Jackie Wilson and Bill Black's Combo, all big sellers. Mature fans might welcome the screen comeback of Zasu Pitts, while fight fans will be interested in Rocky Graziano's appearance.

CATCHLINES:

Jimmy Clanton and a Galaxy of Rock 'N' Roll Stars Sing 18 New Song Numbers . . . A Teenage Millionaire Who Was Unable to Buy the Song-Filled Life He Loved.

THE STORY:

"One Plus One" (Selected Films)

College professor Leo G. Carroll undertakes to preside over a seminar, the purpose of which is to explore the Kinsey Reports. In his audience is a group of some 65 men and women. As Carroll reviews the various reports—treating with five patterns of sexual behavior: pre-marital relations, infidelity divorce, middle-aged male promiscuity and abortion—the camera pans on a person in the audience, who, through flashback technique, applies the specific report being studied to his or her personal experience. One example is a young woman who reviews a period in her life when she, unknown to her husband, visits an abortionist because she feels they cannot afford a baby. After visiting the doctor's shabby office, however, she is unable to go through with the illegal operation and runs home to her husband, who, instead of being upset over impending parenthood, assures her they will find a way to care for their child.

EXPLOITTIPS:

Request bookstore cooperation in displaying Dr. Kinsey's books, along with stills from picture and theatre information. Hold special screenings for doctors and nurses. Sensation-seekers may be lured through "Adults Only" advertising, if exhibitor so chooses.

CATCHLINES:

An Amazing Exploration of the Famed Kinsey Reports! . . . The Sexual Behavior of Mankind Openly and Frankly Discussed

THE STORY:

"Greyfriars Bobby" (BV)

Outside Edinburgh a hundred years ago, an old shepherd (Alex Mackenzie) loses his farm job because of infirmity and goes to the city closely trailed by the farmer's dog, Bobby, who stays with the old man's body after he dies in his sleep. Mackenzie is buried in Greyfriars Kirkyard and Bobby refuses to leave the grave—to the annoyance of Donald Crisp, the caretaker. But both Crisp and Laurence Naismith, a kindly eatinghouse owner, where Mackenzie used to lunch, takes a liking to Bobby, as do the slum children of the neighborhood, and, when an officious policeman insists the dog must have a license, they all go to court. It is when the waifs collect their pennies to pay the sum that the Lord Provost of Edinburgh decides that Bobby is to be given the freedom of the city to run about during the day and sleep on the grave at night for the rest of his days.

EXPLOITTIPS:

Stress the Walt Disney name and the fact that this is a true-life dog story—to attract the youngsters and family audiences, as well as the millions of dog-lovers. Remind patrons that Donald Crisp won an Academy Award for "How Green Was My Valley" and that tiny Vincent Winter (now 12) won an Award for his portrayal in "The Little Kidnappers."

CATCHLINES:

The True Story of a Faithful Dog Whose Loyalty Won Him the Freedom of the City . . . Neither Rain, Fog Nor Cold Could Keep Little Bobby From Watching Over His Old Master.

THE STORY:

"The Big Gamble" (20th-Fox)

In Dublin, Stephen Boyd, who has just married a French girl, Juliette Greco, goes to his relatives to get the money to start a truck-hauling business on the Ivory Coast of Africa. His aunt, Dame Sybil Thorndike, gets the money for him on the condition that his straight-laced cousin, David Wayne, accompany them on the trip through Africa. When they finally start the journey in a ten-ton truck, Boyd encounters many dangers, including a broken wheel, uncharted roads, an adventurer (Gregory Ratoff) who offers to help Boyd but, instead, tries to steal his cargo, and Wayne's sudden illness. After the rainy season, Boyd has to drive the truck across a raging stream which almost carries them off. At last the brakes fail and the truck goes out of control down a mountainous road and turns over—but they are within walking distance of their goal.

EXPLOITTIPS:

Hire a battered truck to be driven around town with appropriate copy for the picture. Stephen Boyd was "Messala" in "Ben-Hur" while Juliette Greco starred in "Crack in the Mirror" and "Roots in Heaven" for 20th Century Fox. A local toy or novelty shop might cooperate with a window display of miniature roulette wheels to tie in with the title.

CATCHLINES:

The Deadliest Game of Adventure a Male and Female Ever Played . . . Across Forbidden Frontiers of Love—to Live Forbidden Adventure.

THE STORY:

"Invasion Quartet" (MGM)

The year is 1942. Confined to a military hospital in a comparatively peaceful portion of Southern England are British Major Bill Travers and Captain Gregoire Aslan, the latter of the Free French Forces. Both are eager to return to active service, despite they are minus respectively a leg and a hand. Bane of the life of Col. John Le Mesurier, commander of the local Home Guard, is Big Herman, a German long-range gun, situated in occupied France, which periodically drops giant shells on the countryside. Inveigling explosives expert Spike Milligan into joining them, they hijack a boat, cross the channel and after a series of harrowing before-and-after adventures blow up the gun and return home as heroes and credited for further service.

EXPLOITTIPS:

Invite local inmates of military hospitals to special screening, along with personnel from rehabilitation staffs. Tout film as a comedy, playing up the current successes being enjoyed by British-made comedies. Decorate lobby with World War II memorabilia. Advance ads might play up the mystery, "Who Is Big Herman?"

CATCHLINES:

A British Import That Will Keep You Chuckling From Start to Finish . . . Big Herman Was the Bane of Their Lives . . .

RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. **CLOSING DATE:** Monday noon preceding publication date. Send copy and answers to Box Numbers to **BOXOFFICE**, 825 Van Brunt Blvd., Kansas City 24, Mo.

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HELP WANTED

SALESMAN WANTED: Profitable, exclusive territory available for selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

Wanted: Live wire managers . . . if you don't want to work don't apply. Opportunity to grow with America's fastest growing theatre circuit. Crim and Hargrove Theatres, 412½ So. Harwood, Dallas, Texas. P.O. Box 223.

POSITIONS WANTED

Manager: Experienced, conventional or drive-in. Exploitation minded. References. B. L. Haley, 4215 A 35th St., Lubbock, Texas.

Husband-wife team to manage, operate or lease small out or indoor theatre. Preferable Southern California. Boxoffice 9337.

Projectionist: Over 15 years in theatre. Complete sound and repair. Go anywhere. Write to 902 E. North Street, Staunton, Illinois.

Wanted: Manager position, age 46, experience all phases of operation. Hard top or drive-in. Now working, theatre closing Sept. 1, 1961. Available then. Want year round job. Write Boxoffice 9338.

Manager: 15 years experience, exploitation, maintenance. Conventional-drive-in. Excellent reference. Boxoffice 9336.

Projectionist, thoroughly experienced, desires permanent position anywhere. Can do maintenance. R. H. Wallace, 4909 McCart, Ft. Worth 15, Texas.

FILMS FOR SALE

16 & 35mm SOUND and SILENT FILMS: Free catalog. S.K. Film Service, 432 Michigan Avenue, Miami Beach, Florida.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price \$9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

Drive-In Theatre Tickets: 100,000 1x2" special printed rod tickets, \$37.95. Send for samples of our special printed stub roll tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

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Repair Broken Reflectors with guaranteed Gatorhide! Amazing substance outlasts silvering! \$2.95 postpaid from Gatorhide, Box 71, Joplin, Mo.

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Simplex E-7 Mechanisms, repaired, ready to use . . . guaranteed . . . will trade . . . bargains while they last. Lou Walters Projector Repair Service, £140 Hunnicut Rd., Dallas 28, Texas.

Late model Brenkert projectors, RCA sound, Magnarcs, rectifiers, excellent; Super Snaplite widescreen lenses, Bausch & Lomb CinemaScope lenses, perfect. Complete booth plus nearly new widescreen, \$1500. 350 upholstered chairs, good. Curtain, rheostat, track, controls. Operating week-ends, wish to convert. Will deal. Robert Brown, Arcade Theatre, Leslie, Michigan. Phone JU 9-4841.

USED EQUIPMENT: For Sale: Film storage cabinets \$1.00 per unit. Film splicers, rebuilt \$10.00. Booth exhaust fans \$25.00 and up. Harry Melcher Enterprises, 417 W. Highland Ave., Milwaukee 3, Wisconsin.

LENS FESTIVAL! Hilux 152 only \$225; Hilux 164 only \$200; Vidoscope only \$245; Bausch and Lomb \$275; Magnarc lamp-houses, beautiful \$350 pair; Thousand other bargains. Star Cinema Supply, 621 West 55th Street, New York 19.

Pvt. party will dispose of pair Bausch & Lomb scope anamorphic lenses. Like new. \$275. Edward Fox, 2746 Fullerton Avenue, Chicago, Illinois.

16mm Ampro projectors \$75.00; 16mm Bell & Howell projectors \$75.00. Many others from \$40.00. S. K. Film Service, 4331 Sheridan Avenue, Miami Beach, Florida.

GENERAL EQUIPMENT—NEW

DURABLE MASONITE MARQUEE LETTERS, lit Wagner, Adler, Bevelite. Black or red. 4"-40c; 8"-60c; 10"-75c; 12"-1.00; 14"-1.50; 16"-1.75; 17"-2.00; 24"-3.00. (10% discount 100 letters or more over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

EQUIPMENT WANTED

WANTED: Push back body form seats, also theatre equipment. Harry Melcher Enterprises, 417 W. Highland Ave., Milwaukee 3, Wisconsin.

STOP: Before you sell your equipment get our quote. S. K. Film Service, 4331 Sheridan Avenue, Miami Beach, Florida.

Wanted: To buy. In-car heaters. Stadium type popcorn machine. Boxoffice 9346.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

THEATRES FOR SALE OR LEASE

For Rent: Nite Club Theatre, deluxe complete. A. B. Coleman, 401 Park Avenue, Columbia, Missouri.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

678 seat theatre in Northwestern Colorado including real estate and all equipment, living quarters, and two sub-tenants. Good hunting and fishing area. Reasonable down payment and terms to good operator. Boxoffice 9339.

FOR SALE: Modern Drive-In Theatre, Okanogan Valley, British Columbia. 400 car. Potential population 25,000. Best climate in Canada. Data and pictures available. Owner retiring. Box 580, Kelowna, B.C.

FOR SALE: Very cheap, 33 years operation. Call or write. Phone AD 2-6519, Regal Theatre, 2010 St. Joseph Avenue, St. Joseph, Mo.

ILLNESS forces sacrifice sale modern brick and steel theatre, stereophonic sound, 36" screen, 420 seats. Apartments and space rental. Contact, Otto Sorensen, Powers Lake, North Dakota.

Modern 215 seat theatre, Hwy. 33, Horicon, Wisconsin. Population 3000, no competition, operating weekends. Profitable, long established family operation. Block with brick front, fully equipped. Don Schrab, Realtor, Horicon, Wisconsin.

Fine Iowa Theatre. Owner retiring after 25 years. \$12,000 handles. Boxoffice 9344.

For Sale: 660 cars, first run; retiring; drawing 50,000 potential. Write Sky-Way, Butler, Pa.

No. Calif. Closed situation. Two downtown and 17 acre drive-in. Top condition, includes realty, personality, furnishings, equipment. Low down payment to right party. Retiring owners make plenty here. Write Clark Agency, Realtors, 1110 So. El Camino Real, San Mateo, Calif.

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Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

We want indoor art theatre possibilities and drive-ins to lease or buy in metropolitan areas of 75,000 population or above. If you have problem theatres we will make them make money. Locations in Southwest preferred. Contact C. A. Ingram, Crim & Hartgrove Theatres, 412 South Horwood, Dallas, Texas. RI 8-0209.

Wanted to buy or lease drive-in theatres in Ohio. 500 car capacity or larger. Send details in first letter for quick deal. Boxoffice 9340.

Want to lease or manage drive-in theatre in Colorado. Experienced all phases. Married, young and college educated. Boxoffice 9345.

Buy, lease or trade for 20 unit apartment in California Central Valley for drive-in theatre or hardtop. West only. Full particulars first letter. Boxoffice 9347.

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Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1½", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

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SEPTEMBER 4, 1961

Boxoffice

The Pulse of the Motion Picture Industry

21
Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.



Foreign film stars, established boxoffice draws in their own countries, but virtually unknown to U.S. audiences, will be introduced in American-made films, in greater numbers than ever before, during the 1961-62 season. One of the pictures, Howard Hawks' "Hatari," starring John Wayne and Red Buttons (at left) will present Michele Girardon and Gerard Blain (standing) from France, and Elsa Martinelli from Italy and Hardy Kruger from Germany.

Cover Feature

**New Faces From
Abroad in U. S.
Film Debuts**

Page 12

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Annual Audience Collections are now on—Exhibitors everywhere are urged to say "Yes" when asked to participate. Don't hesitate. The public accepts the Will Rogers appeal. They understand. The public benefits from our research—and is well aware of the great good Will Rogers is doing in the prevention and cure of all chest disease, including lung cancer, chronic heart disease, and tuberculosis.

Keep the campaign on the upswing—back up the Audience Collections NOW—and the Christmas Salute in the Fall. Drop us a note. Tell us when and where you'll make the collections. We'll rush you, FREE, the Rock Hudson trailer and instructions—but do it now!

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the
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... the
savage
realities!*

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NEWMAN**

in ROBERT
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**THE
HUSTLER**

CO-STARRING PIPER LAURIE

GEORGE C. SCOTT

AND

**JACKIE
GLEASON**

as "Minnesota Fats"



WITH

**MYRON
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DOUBLE OPPORTUNITY IN SINGLE BILLS

EVERY so often, someone has come for-
ward with the prediction that "double-
bills are on the way out." But, thus far, this has
appeared to be only wishful thinking. Currently,
Robert M. Sternburg, president of New England
Theatres, Inc., as well as of Allied Theatres of
New England, has made the prediction that
"95 per cent of our theatres will be giving a
single-feature program before the year is out"
and that "soon all theatres will abandon the
double feature." Mr. Sternburg was, of course,
speaking only for the New England territory,
where, he says, only Boston holds to the double-
feature policy.

It would, perhaps, be in the nature of com-
pleting a circle, if New England entirely dropped
double-bills, for it was there, at the old Beacon
Theatre in Boston, where this doubtful practice
originated. If New England showed the rest of
the industry that dual-featuring was a relic of
the past—and held firmly to single-feature pro-
grams—it could have a salutary effect on ex-
hibition policies throughout the country.

Texas exhibitors long have proved that single-
feature showings, coupled with a variety of short
subjects, attract patronage in profitable volume.
Until comparatively recently the double-bill was
a rarity in that state. But, several years ago,
when the supply of quality product was at very
low ebb, the "bargain bills" got started down
there and, as a "defensive" measure, they began
to spread. In Texas, as well as in other states,
drive-ins extended the practice and, with many of
them offering triple and quadruple-bills, the in-
sidious practice was compounded.

There is no denying that there are some areas
and some particular situations where patrons
will accept quantity, with little regard for qual-
ity. But the evidence inherent in the much
greater crowds that are attending the showings
of single, quality features should stand out as
a beacon guiding exhibitors more and more in
this direction.

One of the drawbacks to improving the situa-
tion and the condition in the larger cities usually
has been the fear on the part of those, who
could see the light, that those who did not go
along would have an advantage. Too, when the
switch from the double-bill practice was made, it
was not continued long enough; and, perhaps,
the programs were not well enough planned.
Those who persisted, who got solidly behind
each single-feature and shorts-unit program and
stressed quality and variety, made it a paying
policy. In fact, we know of a number of in-
stances where double-bills, coupled with low
prices, were replaced by single features sold at
higher admissions, which turned the tide of
those houses from also-rans into good and con-
sistent money-makers.

Another drawback to change from double bills
in many situations is the booking practice that
is becoming more restricting with each passing
week—the multiple day-and-date runs of the
same two features in ten or more theatres.
More often than not, the two pictures are of
"A" caliber, which, as we have pointed out
many times before, is a foolhardy waste of good
product. But the exhibitors are not always at
fault in these instances. These bookings, often
are "locked in" and the theatre man is given
little choice in the matter. Too, exhibitors in
the subsequent-run situations feel that they must
follow the pairing example that is established
in the earlier runs or lose prestige in the eyes
of their patrons. Thus, the insidious practice is
further compounded.

As many times as someone has said that
double-features were on the way out, it also has
been said that this would prove a boon to the
industry. We heartily agree! To many people,
the double-bill is a deterrent, rather than an
attraction. The single-bill would permit of better
scheduling of the feature; it would make good
attractions available more frequently and more
regularly; supplemented with good short sub-
jects, it would add to the variety and enjoyment
of each program. And, as Mr. Sternburg so aptly
put it, "there'll be better value for every dollar
spent at the boxoffice."

★ ★

State Fair Exhibits

Gaining ground as a means of bringing the
motion picture industry and its product to the
attention of large segments of the public is the
participation by exhibitor organizations in state
fairs. Since 1952, when the Independent Theatre
Owners of Ohio sponsored the first exhibit at
its state's fair on behalf of the industry, Indiana,
Texas, Michigan, Missouri and Kansas, among
others, have joined in this type of activity. Thus,
at the exhibits, displays of historic interest from
past movies and the showings of clips from
forthcoming films have stimulated new interest
in motion pictures and in the industry. The state
fair at Sedalia, Mo., annually attracts more than
500,000 people. In the other states, the at-
tendance also runs into the hundreds of thou-
sands. And it is gratifying that a substantial por-
tion of these people visit this industry's exhibits.
This is a highly worthwhile public relations ac-
tivity that should be extended to every state in
the Union.

Ben Shlyen

Up to Majors to Stabilize Industry, Says Warner

HOLLYWOOD—Major film companies, not the independent producer, can best serve the future growth and stability of American motion pictures, Jack L. Warner, president of Warner Bros., declared in a forthright review of his recent extended business survey abroad and subsequent home office conferences in New York with Benjamin Kalmenson, executive vice-president. He also warned that the current challenge of European films must be met by a flow of high quality American films to global audiences.

"The job can be done only by people who have a vast stake in the lasting success of the industry," said Warner. "The independent producer, who goes from studio to studio or works in his home, cannot meet or even importantly share this responsibility. He may be in Hollywood today, in Europe tomorrow or out of business entirely.

"Both in this country and especially overseas," said the Warner Bros. president, "a stable Hollywood means companies with long-established reputations based on notable accomplishments in the production and advancement of motion pictures. It means magnificently equipped studios with the world's finest production facilities. It also means experienced guidance for the world's foremost creative talents; most important, it means a continuing flow of high quality American films to global audiences.

"It is imperative that we maintain this image by keeping it based on fact," he said, adding that this can only be accom-

plished by people who have expressed their faith in the permanency of the industry with capital investments "running into hundreds of millions of dollars."

Maintaining and increasing the stability of the industry always has been a major Warner Bros. objective, the executive said, observing that the company "always has regarded the production of films as a going, growing, permanent business.

"Our company has been in business for many years," he declared, "and before and since our successful introduction of the talking picture we have built for the future of a greater industry. Today we have a worldwide organization, as solidly founded on public trust and confidence as any great company providing goods or services for a global market.

"We have steadily enlarged the scope of our studio activities to include the production of television films which are finding the same enthusiastic reception abroad that made them network leaders in the U.S.

"Our present program of theatrical motion pictures is the most ambitious of our company's entire history, from the standpoint of productions," he said.

Citing, in addition, WB's building of its contract roster, development of new stars, encouragement to new talent in all creative fields, plus the company's welcome to responsible independent producers, Warner concluded, "This is the kind of long range, forward looking policy Warner Bros. will vigorously pursue. We believe motion pictures are here to stay and we want to keep their headquarters in California."

Threatens Non-Support of Museum If Sexy Productions Aren't Stopped

HOLLYWOOD—Target of what may be an opening drive against sexy, "girlie" films being made here was the motion picture industry and Hollywood Motion Picture & Television Museum. The blast was made in the L. A. County Board of Supervisors chambers by supervisor Kenneth Hahn following introduction of a resolution, passed later by the board, to deny a license renewal for the Lyric Theatre in Walnut Park, whose permit expired June 30 after complaints were registered that the house was showing risque films.

Hahn asserted that certain movie-makers were making "junk films" and that he would seek to withhold county support for the museum unless the situation is cleaned up. However, it was ascertained by the Screen Actors Guild that none of the nude and semi-nude reels referred to by Hahn was made by the organized industry, and although Hahn admitted that many of the "adults only" pictures were foreign imports and did not qualify for the Production Code Seal he declared that too many theatres were showing them and using advertising based on the "adults only" theme.

It was understood that Hahn's mention of the museum was due to his feeling that influential people connected with it could control the unsavory films being released. He reiterated, following the board meeting, that the board could stop financing on the museum, but added that he personally wanted it built and would work toward that end.

A spokesman for the Association of Motion Picture Producers defended Hollywood by stating: "The films in question, which were involved in the resolution to deny a license to the Lyric Theatre, were not made by the motion picture industry. They were completely outside the industry's jurisdiction."

George Chandler, president of SAG, issued the following statement:

"The cheap, lascivious films featuring nude and near-nude girls now being made by some fly-by-night operators in the L. A. area, should be condemned by every decent person. The makers of these films are not part of the real motion picture industry . . . Almost all of these films are made under nonunion conditions."

COMPO Film Program Into Cincinnati Area

CINCINNATI—Jack Haynes, general manager of Shor Theatres, was named temporary chairman of the central exhibitors committee of the COMPO film merchandising plan at a meeting held in the Hotel Netherland Hilton August 24. The session was arranged by Charles E. McCarthy, COMPO's executive vice-president.

The COMPO plan received a unanimous vote by the approximately 60 independent, circuit and drive-in exhibitors and local distribution executives, following the explanation of the COMPO plan and its results in other areas where the plan has been tried.

Executives who spoke for the plan included Alexander Moss, Pittsburgh, assistant to McCarthy; Harry Mendel, president of the Pennsylvania Allied unit; Howard Minsky, assistant general sales manager, Paramount, and Robert Ferguson, national director of advertising, publicity and exploitation, Columbia.

Haynes will call the committee together as soon as a date can be arranged to appoint a permanent chairman and to get the plan into orbit. Committee members appointed are Haynes; Carl Ferrazzo, Shor Theatres; Joseph Alexander, RKO Theatres division manager; James McDonald, TOC president, all from Cincinnati; Kenneth Prickett, executive secretary, Independent Theatre Owners of Ohio, and Milton Yassenoff, Academy Theatres, Columbus; Michael Chakeres, general manager, Chakeres Theatres, Springfield; Albert Aaron, Charleston; J. H. Davidson, Lynchburg; Sam Mills, Schine circuit, Lexington, Ky., and Moss, Pittsburgh.

Allied Unit of Illinois Adds 8 New Members

DETROIT—"New members are increasing the ranks of Allied regional organizations across the country," Milton H. London, executive director of Allied States Ass'n, announced following a national board meeting here.

In confirmation, London released a list of eight new exhibitor members gained by Allied Theatres of Illinois within the past week as a typical example pointing toward immediate future growth. The list follows: Blackstone, Dwight; Lorraine, Hoopston; Paxton, Paxton; Clintonia, Clinton Outdoor Theatre, Clinton; Watseka, Watseka, all in Illinois belonging to the McCollum Theatre circuit under the direction of Art Nelson; River Park Theatre, South Bend, Ind., operated by Jerry Vogel; California Theatre, Chicago, under the management of Domic Satoro.

Columbia Reports Another \$1 Million Billing Week

NEW YORK—Rube Jackter, Columbia Pictures vice-president and general sales manager, reports that the company has rolled up a second one million dollar billing week. This follows immediately on the heels of a previous one million dollar's worth of billings reported by Jackter four weeks ago.

No Boycott by Allied Of 'Sordid Movies'

DETROIT — Secret investigation and possible boycott of "sordid movies," charged to exhibitor groups last week in a widely syndicated article by Harold Heffernan, head of the Detroit News Hollywood Bureau, are not being practiced or planned, it was authoritatively learned from National Allied headquarters here.

Heffernan said that the reports of contemplated boycott have stunned a few independent producers "listed as chief violators of good taste," and predicted that "Should the secret probing now understood to be under way among various national exhibitor associations result in a boycott call it would undoubtedly prove the most dramatic crackdown in the history of the industry."

Heffernan said that "Johnston and his code guardians no longer exert practical influence in keeping screens free from pornography."

Noting that Allied President Marshall Fine was recently on the west coast to meet with producers, executive director Milton H. London answered: "Our programs of action could in no way be described as secret probings. They are quite open. We are on record as urging all exhibitors to play only product which has the Production Code Seal. It is a well-known fact that any form of boycott by exhibitors would be illegal action."

America Corp. Acquires Picture Rights to Play

NEW YORK—Film rights to a forthcoming play have been acquired by America Corp. for distribution by Pathe-America, its distributing subsidiary. The play is "Blood, Sweat and Stanley Poole," a service comedy slated for a Broadway opening in October.

Gordon K. Greenfield, president of America Corp., said that the acquisition of the film rights was in line with the purpose of forming Pathe-America last year. He said the subsidiary was geared to handle a schedule of pictures planned with the assistance and encouragement of Theatre Owners of America and other exhibitor groups and that the recent acquisition was the first in a series of contemplated major film projects by Pathe-America.

TOA previously had cooperated in the production of "The Deadly Companions" for Pathe-America release.

Allied Artists Promotes Sattinger and Revoir

HOLLYWOOD—Following a board of directors meeting held at the studio, Steve Broidy, president of Allied Artists Pictures Corp., announced that Jack M. Sattinger was elected assistant vice-president and Earl Revoir treasurer of the company. Sattinger also will continue in his present capacity of assistant secretary. Revoir was formerly assistant treasurer.

George D. Burrows, who had been treasurer and executive vice-president, continues in the latter post.

AB-PT to Start Campaign For Attendance Buildup

MPAA Group Favors TOA Convention Aids

New York—The Motion Picture Ass'n of America advertising-publicity committee at a recent meeting approved cooperation by members in several phases of Theatre Owners of America annual convention, to be held in New Orleans, October 8-12.

Displays for the convention hall and other meeting areas will be included in the cooperative participation, as well as program advertising and other activities.

NTA Stockholders Offered Note Exchange Chance

NEW YORK—National Telefilm Associates' 750 holders of approximately \$1,400,000 of outstanding 6 per cent sinking fund subordinated notes are being offered an opportunity to exchange up to \$1,000,000 of the old notes for equal amounts of a new issue of 6½ per cent convertible sinking fund subordinated notes, it was announced by Leonard Davis, chairman and president.

The new 6½ per cent note may be converted to NTA common stock at the rate of \$2.50 principal amount of new notes for each share of common stock. This is in contrast to the old 6 per cent notes. The new 6½ per cent notes are also senior to \$4,628,747 of notes due August 1, 1957, which were issued by NTA to National Theatres and Television, Inc., largest shareholder in NTA. The old notes are subordinate to NTA's indebtedness to National Theatres.

Tenders of the old notes for exchange will be received through September 14 by the corporate trust division of Bankers Trust Co. Grace National Bank will act as trustee for NTA on the new senior issue.

Justin to Head Production For Ely Landau Company

NEW YORK—George Justin will be in charge of production for Ely Landau's new motion picture organization, starting with Eugene O'Neill's "Long Day's Journey into Night." Justin also will produce several pictures based on important theatrical and literary properties which will be made under the Landau banner during the next few years.

Justin recently produced the soon-to-be-released "Something Wild," starring Carroll Baker, for United Artists release. Previously, he produced Paddy Chayefsky's "Middle of the Night" and was the associate producer of "12 Angry Men" and "The Fugitive Kind." He also has produced legitimate plays and television programs.

NEW YORK—American Broadcasting-Paramount Theatres will inaugurate its unified national campaign to increase attendance at a meeting of AB-PT affiliates at the Concord Hotel, Kiamasha Lake, N.Y., next Thursday and Friday (7, 8). Edward L. Hyman, vice-president, will preside at the sessions.

Other circuits and independent exhibitors will be apprised of the plan after it is revealed at the meeting. These operators are those who have endorsed Hyman's campaign for orderly release of quality product and have indicated their willingness to participate.

Attending the two-day meeting will be, in addition to Hyman, the following from the home office: Simon B. Siegel, executive vice-president; Sidney Markley, vice-president; Jerome B. Golden, vice-president and secretary; Herbert Hahn, vice-president; Martin Brown, treasurer; Bernard Levy, executive assistant to Hyman; Albert Sicignano, Alvin Geiler, Ogden Bradley, Morris Goldschlager, John Dorf and Murray Waterman.

Representatives of the affiliates will be: Balaban Katz, Chicago; David Wallerstein, Nate Platt, Harry Lustgarten, John Dromey and Ed Seguin.

New England Theatres, Inc., Boston; Robert Sternburg, Chet Goddard, Jerry Govan, Hy Fine and Jack Saef.

Minnesota Amusement Co., Minneapolis: Charles Winchell, John Branton, Ev Seibel and George Shepherd.

United Detroit Theatres: Woodrow Praught, Tom Byerle and Gil Green.

Buffalo Paramount Corp., Buffalo: Arthur Krolick, Francis Anderson, Edward Miller and Ben Dargush.

Arizona Paramount Corp.: George Aurelius.

Intermountain Theatres, Salt Lake City: John Krier, Chet Price and Bob Workman. Philadelphia: Leon Serin.

New York and Brooklyn Theatres: Robert K. Shapiro, Eugene Pleshette, Harry Rubin and Henry Spiegel.

Newburgh, N.Y.: Ray Boyea.

Tri-State Theatre Corp., Des Moines: Don Allen and Don Knight.

California Paramount, San Francisco: Earl Long.

Berlin Bow for 'Judgment' Despite Tense Situation

NEW YORK—Despite war tension, Stanley Kramer will proceed with his plans to hold the world premiere of his "Judgment at Nuremberg" in West Berlin on December 14. He said he also would abide by his previous decision to invite 200 press representatives and statesmen from all parts of the world to attend the premiere.

Kramer held meetings with United Artists representatives from its overseas offices last week on the releasing and promotion plans for the picture.

"Judgment at Nuremberg" will open in New York at the RKO Palace on December 19 and in Los Angeles on December 21 in the RKO Pantages.

Youngstein Officially Resigns from UA

NEW YORK—Max E. Youngstein formally and officially has announced his resignation as vice-president and director of United Artists, effective January 1. In confirming the long reported move, Youngstein said he believed his contemplated departure from the company was "one of the worst kept secrets in the history of the motion picture industry."



Max E. Youngstein

Effective as of the same date, Youngstein also will resign as president of UA's record and music companies, as well as all other positions he holds with any and all of the subsidiaries of the parent company.

While Youngstein's resignation was generally known, his future plans are being kept a closely held secret. In fact, it is reported that Youngstein hasn't fully made up his mind on what he is going to do. It is known that he has received a number of offers from other companies, both in and out of the industry. It also is known that Youngstein for many years has had his eyes on the production side of the business and had set his sights on that goal. The gossip has been that he might head up the advertising-publicity department of another company, that he may become the president of another company and that he is planning to form a new production organization.

In any event, at this point, Youngstein is not talking. All that had been known was that he would officially announce his UA resignation on or about September 1, which he has done.

Youngstein started in the business as business manager of the Hal Horne Organization in 1941, later becoming assistant advertising and publicity chief for 20th Century-Fox. In the war years, he was with the Motion Picture & Special Events section of the War Finance Division of the Treasury Department. He joined Eagle-Lion in 1946 as advertising director and subsequently became a vice-president, a post from which he resigned to take a similar post with Paramount. In 1951, he became affiliated with the new management group of United Artists as a partner and vice-president.

'Ben-Hur' Worldwide Gross Now Over \$75,000,000

LOS ANGELES—MGM officials have disclosed that "Ben-Hur" has passed the \$75,000,000 mark on a worldwide gross and that the production currently is registering about \$400,000 weekly in a current wave of drive-in dates around the country.

More than \$50,000,000 of the figure is attributed to the U.S.-Canadian market where the film now has been seen in about 3,500 theatres. It will open this fall in another 1,500 theatres.

The Egyptian Theatre here is the lone remaining major city exclusive run.

Coca-Cola Again Sponsors TOA's President's Event

NEW YORK—The Coca-Cola Company will again sponsor the President's Banquet, which will conclude the 14th annual convention of the Theatre Owners of America at the Roosevelt Hotel, New Orleans, October 12, according to Albert M. Pickus, TOA president.

The National Ass'n of Concessionaires, which is holding its convention concurrently with TOA's, will also participate in the banquet.

It also announced that Mrs. Rodney D. Toups, wife of the retired manager of Loew's Theatres in New Orleans, has been named chairman of the ladies arrangements committee for the convention. She will be assisted by a group from the Women of the Motion Picture Industry (WOMPI) chapter in New Orleans.

The ladies' program will consist, among other events, of breakfast at Brennan's, entertainment by Dixieland jazz bands, tour of the French Quarter and of the Garden District homes. Wives of members of the National Ass'n of Concessionaires, which will be holding its convention concurrently with TOA at the Roosevelt Hotel, will participate.

Mrs. Toups' cochairwomen will be wives of Louisiana and Mississippi theatre executives; namely, Mrs. Kermit Carr, Mrs. T. G. Solomon, Mrs. L. C. Montgomery, Mrs. Don Stafford and Mrs. Samuel Wright.

The WOMPI committee, appointed by Della Jean Favre, president, consists of Mrs. Gene Barnett, Helen Bila, Mrs. Bernice Chauvin, Mrs. Blanche Gubler, Ida Klos, Evelyn McNulty, Mrs. Lee Nickolaus, Mrs. Berglund, Mrs. Corinne Bouche, Gertrude Davis, Mrs. Imelda Giessinger, Audrey Hall, Mrs. Emily Landry, Jean Ella Moriarty and Mrs. Anna Sinopoli.

The women also will participate in all the social events arranged by TOA for the men attending the convention.

Mrs. Toups has been prominent in New Orleans affairs and is active in the Chamber of Commerce, Office of Civil Defense, Saro Mayo Hospital Guild and many other organizations. She was given the "Woman of the Year" award of the Federation of Women's Clubs of New Orleans and the "Lady of the Year" award by Beta Sigma Phi, national sorority.

Ten Roadshow Dates Set For 'El Cid' by Yearend

LOS ANGELES—Allied Artists will have ten roadshow engagements by the end of the year for "El Cid," with the American premiere of the Samuel Bronston production set for December 14 at the Warner Theatre, New York.

A record sum of \$1,500,000 will be spent by AA on the national campaign of the release, which will have its local run at the Carthay Circle.

Quits MGM British Post

LONDON—By mutual agreement, Matthew Raymond has relinquished his appointment as general manager of MGM British Studios, Ltd., and will be succeeded by Maurice Foster. Raymond's services as a consultant still will be available to MGM.

Rank's Profit for Year Reaches \$3,260,065

LONDON—The Rank Organization, Ltd., reported a net profit of £1,164,309 (\$3,260,065) for the fiscal year ended June 24. This compares with a net of £744,458 (\$2,084,482) for the previous year. Gross profit for the current year was £8,118,805 (\$22,731,654), compared with £6,476,003 (\$18,107,608) for the previous 12 months. Motion pictures formed the backbone of the profit.

A final ordinary dividend of 15 per cent has been proposed by the directors following an interim disbursement of 7½ per cent, against 15 per cent in all of the former fiscal year.

Gross profits of groups within the Rank Organization and a comparison with 1960 are shown as follows:

Group	1961	1960
Gaumont British	£3,483,005	£2,124,732
Rank Television and General Trust	681,315	582,202
Bush & Rank Cintel	480,711	1,036,433
Odeon Properties	1,122,391	810,362
Odeon Associated	898,059	608,240
Provincial Cinematograph Theatres	1,371,043	1,715,550
General Theatre Corp.	322,912	260,311

A dividend of 14 per cent, after 6 per cent interim, is proposed for Gaumont British. Other dividends proposed: Rank TV and General, £152,544; Bush and Rank Cintel, 10 per cent; Odeon Properties, £194,803; Odeon Associated, £217,475; Provincial Cinematograph Theatres, 94½ per cent, after special interim 59 per cent; General Theatre Corp., £55,610 interim.

Slight Increase in GPE's Six-Month Net Earnings

NEW YORK—General Precision Equipment Corp. and subsidiaries reported a net operating income of \$2,488,704 for the first six months of this year, compared with \$2,369,183 for the same period of 1960. The sale of properties gave the company a special credit of \$578,299 in the first quarter.

The first half-year sales amounted to \$118,903,557, against \$120,722,804 in the first six months of last year. Second quarter sales this year came to \$56,006,690, compared with \$65,065,883 in last year's corresponding period. Net income, however, this year for the quarter was \$1,155,465 compared with \$1,145,051 in the second quarter of 1960.

In June, the board of directors called for redemption of the 193,330 shares of \$3 cumulative convertible preference stock and the 82,000 shares of \$2.98 cumulative convertible preference stock. As of now, most of the shares have been converted and approximately 330,000 new common shares were created.

Bausch & Lomb Debuts Low-Cost Balomatic

NEW YORK—Bausch & Lomb has added the Balomatic 605, a semi-automatic version of the Balomatic 655, to its line of slide projectors. The new low-cost 605 has the same styling which won the 1961 Master Design Award for the Balomatic 655 and is said to be the most complete projector of its type on the market. Although priced less than \$80, the Balomatic 605 contains all the essentials of the 655 model.

WB Using New Technique For 'Splendor' Previews

NEW YORK—Because of the controversial theme of "Splendor in the Grass," Warner Bros. is using a new approach to acquaint the public with the picture. Single paid-admission performances were presented in three cities on Friday (25) instead of utilizing the sneak preview method. The policy may be introduced in other cities later.

The single performance technique requires the exhibitor to clear his theatre after the matinee show and then sell tickets solely for the evening showing of "Splendor in the Grass."

Richard Lederer, director of advertising and publicity, said the policy was necessitated by the extremely controversial nature of the picture which will be released in October. It is being offered, he said, when the industry is deeply concerned with the censorship problem. He said the purpose of the plan was to prepare the community for the regular opening, providing ample time for thorough discussion of the controversial theme. At the same time, Warner Bros. will benefit from the knowledge gained through a survey of audience reaction, enabling the company to tailor its release to the results of the survey.

Full page advertisements were taken in the newspapers of the three cities—Philadelphia, Chicago and San Francisco, calling attention to the single performance and placing directly before the public the problem of how to handle controversial themes.

Children under 16 were not admitted unless accompanied by adults. Questionnaires were then given to each patron.

The Warner paid-admission-one-performance policy will be extended to 24 other cities during the next week. The preview plan was described by Warner sales executives as a successful experiment.

Arthur Freed to Produce Oscar Show 3rd Year

HOLLYWOOD — For the third year, Arthur Freed, producer-songwriter, has been named producer of the 34th Annual Academy Awards Presentation, according to Academy president Wendell Corey.

Freed, a first vice-president of the Academy, will supervise production of the Oscar presentations, April 9, 1962.

Rites for Gail Russell

HOLLYWOOD — Funeral services were held for actress Gail Russell, 36, who was found dead in her Westwood apartment on August 26. Signed by Paramount in 1943 when a student at Santa Monica High, her first film was "Henry Aldrich Gets Glamour," following which she worked in more than a dozen motion pictures. Her last film, "The Silent Call," made this year for 20th-Fox, was released in June.

Joseph G. Portell Dies

DETROIT—Word has been received here of the death recently at Miami, Fla., of Joseph G. Portell, former Detroit circuit owner. He operated the Greenwood and Virginia Park (later Virginia) Theatres on Hamilton Avenue for many years, retiring from active operation several years ago. His wife and three children survive.

Three Task Pictures, Ltd., Progresses Under Trio of Youthful Executives

Michigan Theatre Claims Youngest Manager at 16

DETROIT—A claim of having the youngest theatre manager in the country was entered this week on behalf of the Farnum Theatre in Hamtramck by Bernard Schluskel, who has "retired" from show business to take a post as manager of the diamond department of the Montgomery Ward department store in Dearborn. The new manager is his son Lawrence, who took over the post, quietly a few months ago.

Bernard Schluskel said, "Lawrence has been doing all booking and other managerial duties since March 28, and claims to be the youngest manager at the ripe old age of 16—and doing a good bang-up job of it!"

Lawrence is the third generation of his family to manage the Farnum, established decades ago by its grandfather Louis. The latter retired about three years ago and currently is sending greetings to his many friends in show business on the occasion of his 84th birthday.

The Farnum was closed for a time, then reopened Feb. 1, 1959, with Mrs. Ann Schluskel, wife of Bernard, who had long been associated with his father in the business, as the owner. Bernard assisted in the operation for a time but has now turned the reins over to his son.

Western Mass. Theatres Puts Houses in Condition

SPRINGFIELD, MASS.—A modernization program on which up to \$100,000 will be spent has been started by Western Massachusetts Theatres, Inc.

The Calvin Theatre here has been re-seated and the heating and air conditioning systems have been reconditioned. The Victory in Holyoke has installed new seats and carpets and will be redecorated. The Bing, also in Springfield, has been re-seated.

A new air conditioning system, new screen, new carpets and new marquee have been installed in the Victoria in Greenfield, while the Falls in Chicopee Falls has a new marquee and has been redecorated, as has the Rivoli in Chicopee.

Decorations and new equipment also have been installed at the Mohawk, North Adams; Suffolk, Holyoke and Amherst.

Ornstein Starts New Firm

NEW YORK—Joe Ornstein, who has been with Triangle Theatre Service for the past 16 years, has started his own buying-bookings service specializing in art and off-beat exploitation pictures. Ornstein is temporarily located at 424 Beach 67th St., Arverne, L.I.

NEW YORK—The average age of the three top executives of Three Task Pictures, Ltd., is slightly below 25 years and the trio already has two pictures completed and another about to go into production.

WORK ON THREE FILMS

Allen Klein, the business boss of the company, is 28 years old. Tony Anthony, producer-actor, is 23, the same age as that of Saul Swimmer, the director. In less than a year they have turned out "Force of Impulse," which will be released by Sutton Pictures, a subsidiary of Pathe-America, this fall, and "Pity Me Not," in color, for which Dimitri Tiomkin will do the music score. On October 15 production will start in Mexico City on "Wounds of Hunger," which the company recently purchased for \$75,000. Around March 15, the young team will make a western in Arizona and New Mexico.

Three Task has a six-picture deal with Sutton, calling for the delivery of two films per year for three years. Private financing has been provided by individuals whom Klein and his partners declined to identify, although United Artists originally was in the deal for "Force of Impulse," but later withdrew.

Anthony and Swimmer were the original members of the production team. Klein is the senior partner of Allen Klein & Co., a theatrical accounting firm. He sort of fell in with Anthony and Swimmer when they became his clients. A three-way partnership was formed.

CARNEGIE TECH CLASSMATES

The Anthony-Summer duo were classmates at Carnegie Tech a few years ago. When they finished their courses, they went their separate ways. However, they met again in New York and decided to produce an off-Broadway play. That project never materialized but they did make a short film, "The Boy Who Owned a Melephant," which was acquired by Universal and, to date, has grossed \$100,000.

Spurred by the success of the featurette, the pair immediately began work on "Force of Impulse" filming it in and around Miami Beach. "Pity Me Not" also was lensed in Florida, with several scenes having been shot in Dover, Del., during the opening of the Hunt Bros. Circus.

"Force of Impulse" has Anthony and Teri Hope in the starring role, supported by J. Carrol Naish, Robert Alda, Jeff Donnell and Linda Hampton. Anthony described the picture as a "story of misunderstood youth," while "Pity Me Not" concerns a circus boy's attempt to aid his mother against the opposition of ignorant townspeople. Also in "Impulse" is Christina Crawford, daughter of Joan Crawford.

Altholz to Assist Rogers

LOS ANGELES—Milton B. Altholz has been appointed assistant to Budd Rogers, president of Pathe-America Distributing Co., Inc. Altholz was with RKO-Radio Pictures for 23 years. He assumes his Pathe-America duties immediately.

BETWEEN THE LINES

By AL STEEN

That Man Youngstein

MAX YOUNGSTEIN, whose Horatio Alger-like rise to importance in this industry, deserves the accolades he has received from those in this business who are privileged to know him. In his climb up the ladder, Max has nobody to thank but himself.

When he joined, or became a part of United Artists, Max accepted a challenge which he met admirably. He was a principal sparkplug which ignited the enthusiasm within the company. He always was a fearless go-getter.

There were times when a lot of persons in this business did not agree with his thinking, but he never failed to express himself as he felt and he pulled no punches. He made important decisions and kept his word with everybody. And it is common knowledge and common talk that Max was instrumental in pulling UA up by the bootstraps. He was part of a team, and an important part of that team. He worked hard and unstintingly. His announced pending departure from UA will be sincerely regretted, not only by those with whom he was associated on the upper level but by everyone down to the boot-black.

What Max plans for the future is not known. But it is a foregone conclusion that whatever his plans are, they will be of importance, not only to Max but to the industry which needs more of such human dynamos. He will be hard to replace at UA, but he is sure to be a big asset to whomsoever or whatever he may become associated with, whether it is exhibition, distribution or production.

We give him a tip of the lid and wish him well.

Film Wins Export Okay

THERE'S A STORY behind Roger Vadim's controversial "Les Liaisons Dangereuses," the only French-produced picture ever to be denied an export license by the French government — that is, until August 4 when it finally was okayed for export and acquired by Astor Pictures. It had been withheld from foreign markets for more than a year.

"Les Liaisons Dangereuses" is based on the 18th Century novel of the same title, but the picture is a modern dress version. A furore was created in France when it was revealed that Vadim and Roger Vailant planned a modern setting of the book. The French Academy tried to exert pressure on influential members of the De Gaulle government to prevent the picture from being made. Although unsuccessful in preventing the filming, the opponents sought the French Film Control Commission to ban it from being shown at all and to prevent its export. A deadlocked commission caused a deciding vote to be cast by the French Minister of Information who okayed it for showing in France

but to withhold the export permit.

On the scheduled premiere date in Paris, it was discovered that certain other government permits which were required had not been obtained, with the result that a private screening had to be set up for government officials and the premiere was postponed one day. Since then, some provinces in France have continued to prohibit its showing.

Despite repeated attempts to have the film approved for export, the De Gaulle government persisted in withholding permission, largely due to the fact that numerous French ambassadors in foreign countries feared the impact abroad of a film which depicted France in a shocking moral vein. Vadim proclaimed that by putting the novel in modern dress he had not desecrated the book but had, in fact, enhanced its literary qualities. As to charges that the film was overly sensational, Vadim pointed out that the novel was available in libraries throughout the world and was required reading in many French high schools and colleges. He admitted that the picture could not have been made 15 or 25 years ago, but, he insisted, the entire world had become more adult in its viewpoint and that there was no reason to withhold such a classic work from an intelligent public. The picture is one of very few to have completely amortized its production costs and realized a profit on its French receipts alone.

The rumors are that "Les Liaisons Dangereuses" will be the most expensive picture ever to be imported into the United States. Offers of \$1,000,000 have been reported. What Astor paid for it apparently is a well-kept secret.

Re: Pay TV

IN RECENT WEEKS, we have talked to a number of people who have no connection whatsoever with the amusement business and yet they were conversant and well-informed about pay television. Oddly enough, they appeared to be happy about the prospects of its establishment and a couple of them said they were looking forward to its becoming a reality.

This means that the proponents of the medium are doing a better job than the opponents in getting their message across. There is no question but that the anti-pay TV elements are working constantly to kill the medium before it can get a foothold, but it appears that the public must be informed to a greater degree than the legislators.

We were somewhat surprised the other day when we heard a man say that he didn't plan to see a certain Broadway show because he was going to wait and see it on pay television. The public—or a large segment of it—apparently believes that it is that close.

A strong public relations campaign is needed if exhibition and the networks really want to halt the threat of toll TV.

Edwards Joins Embassy As Rome Publicity Head

ROME—Robert Gordon Edwards has resigned as director of public relations for Titanus Films of Italy to become publicity manager for Embassy Pictures Corp. in Rome, according to Joseph E. Levine, Embassy president.



Robert G. Edwards

For the past six months, Edwards has headed the international production publicity unit for "The Last Days of Sodom and Gomorrah," the Levine-Titanus production filmed in Rome and Morocco. In his new capacity, he will coordinate overseas promotion campaigns for all Embassy product, starting with Levine's MGM releases, "Thief of Baghdad" and "The Wonders of Aladdin." He will coordinate with the Rank Organization and Consortium Pathe of France on the Easter 1962 openings of "Sodom" throughout the British Isles and the European continent.

Edwards joined Titanus six years ago after serving a year as executive assistant to the director of Italian Film Export in New York.

Actor Charles Coburn Dies; Stage and Screen Veteran

NEW YORK—Charles Coburn, veteran monocled actor, died of a heart attack August 30 at Lenox Hill Hospital at the age of 84. His acting career spanned more than 60 years. He came to the screen after nearly 40 years on the stage. In 1943 he won an Academy Award for his supporting role in "The More the Merrier."

Coburn's first starring role in films was in "My Kingdom for a Cook" in 1943. Among his best known films were "Idiot's Delight," "The Story of Alexander Graham Bell," "Stanley and Livingstone," "Edison the Man," "King's Row," "Heaven Can Wait" and "Over 21." In recent years he appeared on many television programs.

He is survived by his second wife, the former Winifred Jean Clements Natzka, a 43-year-old widow with two young sons whom Coburn married in Las Vegas two years ago. Coburn's first wife, the former Ivah Wills, died in 1937.

Court Dismisses Suit Against Ballantyne Co.

OMAHA—The Federal District Court here recently ordered dismissal by stipulation of the suit by Angelo Boudouris, Toledo, Ohio, against The Ballantyne Co., in which Boudouris alleged patent infringement. Boudouris is president of Eprad Corp.

The stipulation and order of dismissal provide that Boudouris will not make any threats or bring any law suits against distributors, dealers or customers or users of loud speaker devices made or sold by the Ballantyne Co. or its successors and those in privity with it (including, but not limited to, Ballantyne Instruments & Electronics, Inc.).

Hollywood Report

By IVAN SPEAR

Draft 13 Features for September Start; One More Than on August Lineup

With 13 photoplays lined up to go before the cameras for the month of September, Hollywood apparently is neither skyrocketing nor slowing down its production output. Twelve pictures were on the drawing boards last month, only one less than in the present term, albeit there is always the ever-present possibility that a few of this month's films slated to roll at the various film factories will not get off the ground as scheduled and/or other properties not yet scheduled will get the green light ere the month ends.

Of the baker's dozen given the go-sign, it is noteworthy that only one is a hold-over, its launching having been delayed due to a sudden switch from the studio originally set to make it to another company.

By studios, the scheduled starters are:

COLUMBIA

"Dangerous Silence." A mystery thriller about a jewel robbery and the man who executes it, known throughout the world as the wildest thief ever encountered by international police. Stars Jack Lemmon. Producer, Sam Spiegel. Director, Robert Parrish.

"Jason and the Golden Fleece." Based on the famous classic anent a young man's adventures. Stars not set. Producer, Charles Schneer. Director, Don Chaffey.

INDEPENDENTS

"Advise and Consent." Story of the behind-scenes doings in Washington among top government officials. Stars Henry Fonda, Charles Laughton, Walter Pidgeon, Don Murray, Franchot Tone, Burgess Meredith, Gene Tierney. Producer-director, Otto Preminger, for Otto Preminger Productions. No release set.

"The Texas Breed." A Bama Productions film. No stars set. Producer, John Champion. Director, Kelly Masters.

METRO-GOLDWYN-MAYER

"The Horizontal Lieutenant." Comedy following World War II when an American public relations man, stuck on a South Pacific island, attempts to convince a lone Japanese that the war is over—and can't do it. Stars Jim Hutton, Paula Prentiss. Producer, Joseph Pasternak. Director, Richard Thorpe.

PARAMOUNT

"The Man Who Shot Liberty Valance." A western yarn treating with a waitress who becomes a grand lady and a man named Liberty Valance whose adventures contain drama and romance. Stars James Stewart, John Wayne. Producer-director, John Ford.

20th CENTURY-FOX

"Cleopatra." Biographical film of the Egyptian queen. Stars Elizabeth Taylor, Richard Burton, Trevor Howard, Cesare Danova, Roddy McDowall. Producer, Walter Wanger. Director, Joseph Mankiewicz.

"State Fair." Remake of the movie formerly starring Jeanne Crain, about two girls who find adventure and romance at a state fair. Stars Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye. Producer, Charles Brackett. Director, Jose Ferrer.

"Young Man." Although not autobiographical, the film is based on a series of short stories by Ernest Hemingway about Nick Adams, a character whose adventures paralleled many of the author's. The story takes the youth through World War I, the Italian campaign, etc. Stars Richard Beymer, Susan Kohner. Producer, Jerry Wald. Director, Martin Ritt.

UNIVERSAL-INTERNATIONAL

"Freud." Biographical film of Dr. Sigmund Freud, father of psychiatry. Stars Montgomery Clift, Susannah York, Larry Parks, Susan Kohner. Producer-director, John Huston.

WARNER BROS.

"The Chapman Report." Patterned after the Kinsey Report tomes, the film treats with a doctor and his staff who invade a suburban town to glean information from its female citizens as to their sex lives, marital and extra-marital, etc. Stars Shelley Winters, Jane Fonda, (incomplete). Producer, Richard Zanuck. Director, George Cukor.

"Lovers Must Learn." A love story backgrounded in Italy about a young girl who rebels against conventions, but eventually learns to respect them. Stars Troy Donahue, Suzanne Pleshette, Angie Dickinson, Rossano Brazzi. Producer-director, Delmer Daves.

Rita Hayworth, Gary Merrill 'On the Carousel' Costars

Around Hollywood: Rita Hayworth will star in "On the Carousel," a suspense love story to be produced by Gerry Gross through his Madison Productions. The vehicle is based on an original idea written and created by Gross and Arnold and Lois Peyser. Gary Merrill will costar with Miss Hayworth . . . Darryl F. Zanuck has inked Gerd Oswald to direct his third segment of "The Longest Day" . . . John Ireland has signed to star in "Calypso" opposite Joseph Cotten and Martha Hyer for Seven Arts . . . Roger Kay, readying his first feature directorial assignment, "Caligari," will helm a second production for Robert L.

Lippert for 20th-Fox release . . . Bronislau Kaper will score MGM's "Mutiny on the Bounty" . . . Tony Curtis' Curtleigh Productions has set Ray Russell to script "Exit 41," for future production by the independent outfit . . . Vera Miles, Lee Marvin and Edmond O'Brien have been added to the cast of "The Man Who Shot Liberty Valance" . . . Janet Blair has been signed to star in American International's "Conjure Wife," a coproduction with Anglo-Amalgamated slated to roll in England this month . . . Leo Durocher will play a referee in a basketball game in Jerry Lewis' "The Errand Boy," providing the casting switch of the year . . . Hume Cronyn will costar in Walter Wanger's "Cleopatra."

Ivan Moffat Is Credited With 20th-Fox Script

British writer Ivan Moffat will receive script credit on 20th-Fox' "Tender Is the Night" albeit 11 scripters previously had worked on screenplays for the film, according to producer Henry T. Weinstein who advised the writers that if there are any protests they will be taken to arbitration before the Screen Writers Guild.

Meanwhile, in a Directors Guild arbitration, Walter Doniger was awarded screen credit as megger of "House of Women," Bryan Foy production for Warner Bros. Crane Wilbur, who penned the original screenplay and took over direction midway through the picture, was nosed out by the fact that Doniger did the preparatory work. Wilbur declined codirecting credit, which he could have had.

Clift and Fenady Organize New Independent Outfits

Two independent film companies make their bow with announcement that Montgomery Clift has organized Beekman Productions to independently produce films and legitimate properties in which he will star and direct. The actor, currently top-lining "Freud," in which he enacts the title role for producer-director John Huston for U-I release, will activate Beekman upon completion of his current film.

Andrew J. Fenady, former TV producer, has formed a company to make motion pictures and video films. Associated with him in the new venture are director Bernard McEveety, George Fenady, director Bernard Kowalski, writer Dick Markowitz and Richard Caffey.

Four Story Purchases Announced for Week

Four story purchases were reported for the week. Walt Disney has acquired film rights to "Savage Sam," Fred Gipson tome which is a sequel to "Old Yeller," a top Disney grosser two years ago . . . Robert Ryan and Sid Harmon have secured film rights to "Fear," a novel by Francis Rosenwald, for their Carolwood Productions. Ryan will star in the yarn, with Harmon producing . . . Baron and Brody, producing-writing-directing team under 20th-Fox contract, have acquired Max Ehrlich's novel "The Takers" for their production schedule . . . Actor Cliff Robertson purchased "The Two Worlds of Charlie Gordon" for future independent filming.

'New Faces' From Abroad To Make Debuts in U.S. Films During the 1961-62 Season

Little Known in This Country, Many Are
Established Stars in Europe and Orient

By FRANK LEYENDECKER

NEW YORK—The 1961-62 season will see the greatest number of "New Faces From Abroad" making their debuts in American pictures, many of these filmed in English in Europe. The majority of these players are already famous in European pictures, but have been seen to date in foreign-language films shown in the U. S. art houses. Now U. S. patrons will be seeing the great film stars of Sweden, France, Germany and Italy speaking English in pictures for general showings.

7 IN PARAMOUNT FILMS

Paramount, which already introduced Pina Pellicer from Mexico in her first English-speaking role in "One-Eyed Jacks," and the ten-year-old Italian Marietto in "It Started in Naples," will have no less than seven new foreign stars in forthcoming pictures, including Sweden's Eva Dahlbeck, Germany's Hardy Kruger, France's Gerard Blain and Michele Girardon, and Italy's Claudia Cardinale, at least one from each of the four chief Continental countries producing motion pictures.

Miss Dahlbeck, who has been featured in most of Ingmar Bergman's Swedish films, including "Smiles of a Summer Night," "Dreams," and the currently playing "Secrets of Women," is playing opposite William Holden in the Perlberg-Seaton picture, "The Counterfeit Traitor." Also from Sweden and Bergman's films is Ingrid Thulin, who has completed MGM's "The Four Horsemen of the Apocalypse" and is now under contract to MGM and to The Mirisch Co. for future American films, as well as Max von Sydow, of "The Virgin Spring" and "The Magician" fame, who has been signed by 20th Century-Fox to portray Jesus Christ in George Stevens' forthcoming "The Greatest Story Ever Told." From Sweden, too, is Analena Lund, who has a featured role in William Castle's next for Columbia Pictures, "Sardonicus." Perhaps one of these Swedish beauties will become the next Garbo or Ingrid Bergman, earlier Swedish film stars who won American acclaim.

CAST GERMAN STARS

Hardy Kruger, who is currently playing a costarring role with John Wayne in Paramount's "Hatari," had made only one previous trip to Hollywood—to play in Otto Preminger's German-language version of "The Moon Is Blue"—although he has since been in several British-made films, "Chance Meeting" and "The One That Got Away." Lilo Pulver, a top German film star who made only one English-



Horst Buchholz
Germany



Nancy Kwan
Eurasia



Analena Lund
Sweden



Hardy Kruger
Germany



Elsa Martinelli
Italy



Annette Vadim
France

language film for Universal in Germany, "A Time to Love," is now playing a co-starring role in Billy Wilder's "One, Two, Three," currently filming in Munich with James Cagney, Arlene Francis and Horst Buchholz, also a German star. The latter

made one previous American picture, "The Magnificent Seven" (actually filmed in Mexico) before going to France for Joshua Logan's "Fanny," the current Warner Bros. release. Maximilian Schell, also from German films, made one previous Hollywood picture, "The Young Lions" for 20th Century-Fox. Schell, brother of Maria Schell, is one of the seven stars in Stanley Kramer's "Judgment at Nuremberg," to play two-a-day in the fall. The Austrian star, Karl Boehm, is in Hollywood for a featured role in MGM's "Four Horsemen of the Apocalypse" that of the idealistic Nazi and Maria Emo, young German stage-screen actress, has just been signed to play Eva Braun in "Hitler," which will be produced in Hollywood by Stuart Heisler for Allied Artists.

A CONTINGENT FROM FRANCE

Paramount, which had France's Mylene Demongeot in its De Laurentiis production of "Under Ten Flags" in 1960, has signed Michele Girardon, who is making her Hollywood debut in Howard Hawks's "Hatari," to a five-year contract. In the same picture is the French Gerard Blain, who starred in two Claude Chabrol films, "The Cousins" and "Beau Serge," seen in U. S. art houses. Now set for a September release by Paramount is Roger Vadim's "Blood and Roses," in which his actress-wife Annette Vadim, plays opposite Mel Ferrer. Vadim is credited with discovering, and later marrying, Brigitte Bardot. Another top French star, handsome Alain Delon, who is currently attracting attention in the Italian-made "Rocco and His Brothers," has been signed by Sam Spiegel for the key role of the desert sheik in "Lawrence of Arabia," one of the top pictures for 1962.

Darryl F. Zanuck, who will produce "The Longest Day" in Europe in August, has just signed six top French film stars for the Paris sequence. They are: Jean Louis Barault and Arletty, who won fame in Marcel Carne's "Children of Paradise," Bernard Blier, Fernand Ledoux, Christian Marquand and Daniel Gelin, the latter being the only one to make a previous Hollywood picture, Alfred Hitchcock's "The Man Who Knew Too Much" in 1956.

The Italian stars coming to Hollywood are not as numerous but among them will be the highly-publicized Claudia Cardinale, who has just been signed for her first Hollywood picture, "The Iron Men," which John Cassavetes will produce for Paramount with Sidney Poitier. Claudia is featured in "Rocco and His Brothers," currently playing in New York, and in "Girl With a Suitcase," the Cannes Film Festival entry which will be distributed in the U. S. by Ellis Films. Italy's Elsa Martinelli, who made pictures in Hollywood a few years back, is in two of Paramount's forthcoming releases, "Hatari" and "Blood and Roses." Perhaps Miss Cardinale will follow in the footsteps of the glamorous Gina Lollobrigida or Sophia Loren, Italian starlets who have become top names at the American boxoffices.

FROM GREECE AND ORIENT

From other European countries, the star entries include Melina Mercouri, the Greek star of "Never on Sunday," which became a U. S. boxoffice smash, who is now filming Jules Dassin's "Phaedra," in Europe with Anthony Perkins as her leading man. This will be a United Artists re-

(Continued on next page)

Foreign Players Linked With Established U.S. Stars



Eva Dahlbeck, shown with William Holden, is an important Swedish star who is known to U. S. art house audiences for her appearances in Ingmar Bergman films. With Holden, she will be seen in the Perlberg-Seaton production, "The Counterfeit Traitor," filmed abroad for Paramount.



Another Swedish film star making her debut in a U. S. picture is Ingrid Thulin, also an Ingmar Bergman luminary. She will be seen in MGM's "The Four Horsemen of the Apocalypse," playing opposite Glenn Ford.



Maximilian Schell, brother of Maria Schell, is seen above with Richard Widmark, one of the seven stars in "Judgment at Nuremberg," Stanley Kramer production for United Artists release.

(Continued from preceding page)

lease. Yoko Tani and Nancy Kwan, Japanese and Eurasian beauties, respectively, have been seen in Paramount's "Savage Innocents" and "The World of Suzie Wong," and Miss Kwan is continuing her Hollywood career by playing the lead in the picturization of "Flower Drum Song," Universal-International's late 1961 release.

Irene Papas, Greek film star, is one of the stars of Carl Foreman's "The Guns of Navarone," distributed by Columbia. Miss Papas had made one previous American film, for MGM.

Of course, while Gina and Sophia remained to become top stars of the American screen, several other foreign film stars had short stays in Hollywood and returned to their native countries. Among these were Micheline Presle, Michele Morgan and Simone Simon, all still active in their native French studios.

But Maurice Chevalier became an American favorite and, much later, Yves Montand, came over from France to star in pictures opposite Marilyn Monroe and Ingrid Bergman. Montand's wife, Simone Signoret, has yet to make a Hollywood picture, although she was signed for "The Devil in Bucks County" by Warner Bros.

With a big Hollywood publicity buildup, several of these European stars are certain to become favorites with the American moviegoing public.

Sidney Lumet to Direct O'Neill Drama in Films

NEW YORK—Ely Landau, who will produce the motion picture version of Eugene O'Neill's "Long Day's Journey Into Night," has signed Sidney Lumet, who recently completed the film version of Arthur Miller's "A View From the Bridge," to direct the O'Neill picture in New York, starting in September.

"Long Day's Journey Into Night" is the first of a number of O'Neill dramas which will be brought to the screen by Landau during the next three years. Lumet was associated with Landau on last season's "Play of the Week" TV presentation of O'Neill's "The Iceman Cometh," and he directed the TV productions of "Rashomon" and "The Dybbuk" for the same series. In addition to "A View From the Bridge," which Continental Distributing will distribute in the U.S. late in 1961, Lumet directed the films, "The Fugitive Kind," "12 Angry Men" and "Stage Struck," all in New York City.

Fire Prevention Film

CHICAGO—A Fire Prevention Film in observance of National Fire Prevention Week (October 8-14) has been produced by the Filmack Trailer Co. The one-minute animated subject features an off-screen voice warning of fire hazards. In the past, many exhibitors have found that insurance companies, banks and firms specializing in electrical repairs are eager to sponsor such a trailer.

Pepsi-Cola Declares Dividend

NEW YORK—The board of directors of Pepsi-Cola Co. has declared a regular quarterly dividend of 35 cents per share, payable September 30, to stockholders of record at the close of business on September 11.



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OF THE
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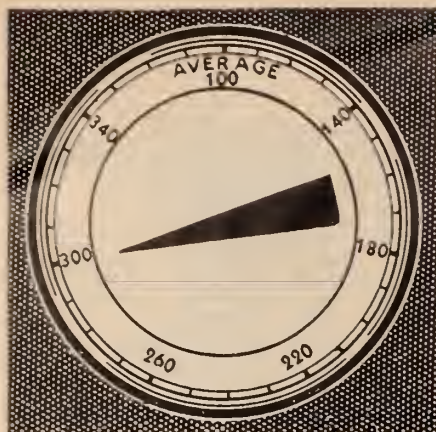
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Come September (U-I)			200				225		250				300	200					200		229
Deadly Companions (Pathe-America)	150	95					100			110	95	100		70				100	90		101
Francis of Assisi (20th-Fox)	150	125	250	125			175	140			100		200			180			200		165
Goodbye Again (UA)	170		140	170	90	100	200	120			210			125		195		120	150		149
Guns of Navarone, The (Col)		300	220	300	350	250	200		250	375	350		225	200	200	200	225	175	250	250	254
Hand in Hand (Col)	120			185	100		100			200	175		100		85	175					138
Herod the Great (AA)		75	115					100			105		100					100	90		98
Hippodrome (Cont'l)		175									60	100	150		90				125		117
Homicidal (Col)	110	150	125			150	100	125	175	180	90		200	200	85		125		175	175	144
Honeymoon Machine, The (MGM)				215		130	80		135		125			125				120	120		131
Hoodlum Priest, The (UA)	95	220	120	225	95	140	200	125		125	65	100	150	130	110	185			90		136
Konga (AIP)		130	130		200	50		185	200	175	95		80	100	100				100		129
Lovers, The (Zenith)			115	275				350	125		380			200	100	200					218
Mad Dog Coll (Col)	100	150		100						100									75		105
Make Mine Mink (Cont'l)	150	200		165	125	150			115				200	175	145	190					162
Mania (Valiant-Vitalite)	105	150		100		90		70			100										103
Marines, Let's Go (20th-Fox)	110	115				140					95	100			135						116
Master of the World (AIP)		175	85								150	75	200	190	80				130		136
Mein Kampf (Col)	160	225	200	200	125	200	125	165	110	175	170		200	530	140	200	140	175			191
Misty (20th-Fox)			75		90					125	65	100	125		90	150					103
Morgan the Pirate (MGM)	130		90			110			115	130	85	100	100		90		120		170	110	113
My Dog, Buddy (Col)						100	95	100		65				115					100		96
Naked Edge, The (UA)	180	200		210	125	175	120	135	175	250	105	300	275	210	100	195	175	125		120	169
Nikki, Wild Dog of the North (BV)	130			190			300	125			110	200	145	250	115			165	130	200	172
On the Double (Para)	130	260	110	170	80	100	125	115	115	95	135		125	80	85	175		135		110	126
Operation Bottleneck (UA)				130				100		100					100			100			106
Operation Eichmann (AA)		160	85	125		100		85			95	125		105					70		106
Raisin in the Sun, A (Col)	140	200	125	200	90	150	70	170			160		250	100	145	195	95		125	90	144
Ring of Fire (MGM)					90	100			110	100	100				80		90		100		96
Romanoff and Juliet (U-I)	175	125		170	120	125					150		200	100	175				300		164
Secret of Monte Cristo, The (MGM)					75		100				100								75	75	85
Stop Me Before I Kill (Col)	95			100			70		100											90	91
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200	150	110	110	170	120	165	100	175	151
Ten Who Dared (BV)		105	85	185			160	100	100	120	120	100	100	100	100		100	110	130		114
Thief of Baghdad (MGM)		200	95		85	100	100		150	130					90			125	140		122
Two Rode Together (Col)		120		180		110		120	110	320	110	170	150	100			105	125			143
Underworld, U.S.A. (Col)	125			120			100	115			100				85					110	108
Upstairs and Downstairs (20th-Fox)									90			100	150	90	90	125					107
Voyage to Bottom of Sea (20th-Fox)	115		130	180	90	125	125	145		265	125	175	160	100		160	100	135	140	125	141
Wild in the Country (20th-Fox)	120	130	115	165	85	100	115	100		255	80	350	100	150	105	135			130	125	139
Young One, The (Valiant-Vitalite)				100	85	90				70					135						96
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	136

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Come September (U-I)

Milwaukee300
Buffalo200
San Francisco.....200

2. Naked Edge, The (UA)

Memphis300

3. Guns of Navarone, The (Col)

Milwaukee225

4. Nikki, Wild Dog of the North (BV)

Memphis200

5. Goodbye Again (UA)

Baltimore170

'Pit' Rings 400 Bell In Mill City Bow

MINNEAPOLIS—"The Pit and the Pendulum," which opened at the Uptown Theatre, took top honors last week with a huge 400 per cent rating. Not too far behind was the duo, "Kipling's Women" and "The Girl in the Bikini," which opened at the Avalon with a rating of 250 per cent. Among the holdovers "Nikki," in its third week at the Gopher, made the best showing with a rating of 150 per cent. Most other offerings did average or above business.

(Average Is 100)

Academy— Lo Dace Vita (Astor), 5th wk.	120
Avalon— Kipling's Women (KBA); The Girl in the Bikini (Atlantis)	250
Century— Windjammer (Cinemiracle), reissue, 11th wk.	135
Gopher— Nikki, Wild Dog of the North (BV), 3rd wk.	150
Lyric— Ado (MGM), 2nd wk.	70
Mann— Goodbye Again (UA), 2nd wk.	100
Orpheum— Come September (U-I), 3rd wk.	120
State— The Guns of Navarone (Col), 4th wk.	130
Suburban World— Romanoff and Juliet (U-I), 5th wk.	100
Uptown— The Pit and the Pendulum (AIP)	400
World— The Truth (Kingsley), 2nd wk.	100

Milwaukee Times Theatre Scores With 'Sat. Night'

MILWAUKEE—The Times Theatre, a neighborhood house which has been on a first-run policy for the past several months, led the local boxoffice parade with "Saturday Night and Sunday Morning," which scored a top 300 per cent. In second place were the Palace with "Seven Wonders of the World" and the Riverside with "Come September." Business throughout the area was very good.

Downer— Carry on, Constable (Governor), 4th wk.	175
Palace— Seven Wonders of the World (Cinerama), 18th wk.	250
Riverside— Come September (U-I), 2nd wk.	250
Strand— Lo Dace Vita (Astor), 5th wk.	225
Times— Saturday Night and Sunday Morning (Cont'l)	300
Tower— Wild in the Country (20th-Fox), 2nd wk.	100
Towne— Francis and Assisi (20th-Fox), 4th wk.	225
Warner— The Guns of Navarone (Col), 2nd wk.	150
Wisconsin— Never on Sunday (Lopert), return run.	225

Omaha Patrons Respond To Persuasive Ads

OMAHA—Longrun offerings continued to pack 'em in on the local movie front and the traditional summer slump appeared to be nothing more than a myth. "Spartacus" doubled the average figure at the Dundee in its 13th week, "South Seas Adventure" surged to 235 per cent in the fifth week at the Cooper. "The Parent Trap" at the State and "The Guns of Navarone" at the Orpheum both showed surprising strength. One of the most encouraging spots was the Omaha, where "The Honey-moon Machine," bolstered with some fine advertising, went well above average.

Cooper— South Seas Adventure (Cinerama), 5th wk.	235
Dundee— Spartacus (U-I), 13th wk.	200
Omaha— The Honey-moon Machine (MGM)	140
Orpheum— The Guns of Navarone (Col), 3rd wk.	135
State— The Parent Trap (BV), 6th wk.	150

Score by Bernard Herrmann

HOLLYWOOD—Academy Award winner Bernard Herrmann has been signed by producer Sy Bartlett to compose and conduct his original score for the Melville Production, "Cape Fear," starring Gregory Peck, Robert Mitchum and Polly Bergen.

Distinguished Old Home Theatre Is Marked 'For Sale' in Portage, Wis.

PORTAGE, WIS.—The Home Theatre, closed since 1960, has been put up for sale in its 50th anniversary year. The facilities were leased for about the last 20 years by F. J. McWilliams of Madison, who also operated the Portage and the 51-16 Drive-In. During that time the entire theatre was remodeled.

In recent years, the Home had operated only during the winter months and finally, in 1960, the doors were locked.

The Portage Register, on the occasion of the "for sale" sign being posted at the Home, ran this story with the theatre's picture:

Just over a half century ago the first building to be erected here during the winter months and the first structure in Portage with a truss type roof was built.

When the Home was opened just 50 years ago in May, it brought to the city an almost new form of entertainment.

Today, the Home Theatre stands idle, a victim of progress.

BUILT BY CHICAGOANS

Franklin Avers and Walter Judson, two former Chicago contractors, designed the building and construction was started in 1910. When the theatre opened the following year, it offered an hour's entertainment for ten cents, usually three reels, each containing several short plots.

Advertising slides, illustrated songs and the once familiar intermission cards completed the program. There were frequent breakdowns and the audience chuckled as they read, "Just a moment, the operator is having a fit." Another familiar card noted, "Don't spit on the floor, remember the Johnstown flood."

Nickelodeons, there were several, had provided the movie entertainment before the Home was built. Folding chairs were placed in stores and spectators saw a one-reel film with several separate stories. The Majestic on the site of the present Portage Theatre, and the Crystal where the Modern Laundry now stands, were among the best known nickelodeons here.

HISTORY ON RECORDING

A recording made about 11 years ago by Annette Avers, daughter of Mr. and Mrs. Franklin Avers jr., related the tales of early theatre history here, told by Avers and his mother.

Power operated projectors were first prohibited, fearing that without the crank operation, the projectionist might go to sleep on the job.

Eventually, however, powered projectors were added. They offered the advantage of being operated at varied speeds. If the film was long, the machine was often speeded up to cut down the showing time.

Avers was quick to point out that the introduction of sound was the biggest change in the movie industry. Sound at first consisted of records synchronized with the film. There were problems, Avers related, such as men talking, while the picture showed a woman's lips moving. Explosions on records for war pictures sometimes caused the needle to jump off the record.

There were many unusual things about

the Home Theatre. It once featured musical bells mounted throughout the building. Avers had an amateur ham radio station on the third floor and with a system of speakers, radio broadcasts from WHA, WGY and KDKA, some of the nation's first broadcasting stations, were piped to theatregoers.

The book, Miss Lula Bett, by the Portage author, Zona Gale, was made into an early movie and premiered here.

Vocalists and piano players were a vital part of the early day motion picture theatre. Later the Home boasted a pipe organ.

High school class plays were presented at the Home for some years along with amateur productions and vaudeville.

The Home was closed for a time during the depression, about the time the Portage Theatre was opened.

Ultimately the Home Theatre was reopened and Robert Hutchings of Portage managed both the Portage and Home theatres for about a quarter century.

Today a "For Sale" sign hangs on the front, but as Hutchings remarked recently, the Home represented a segment of the passing parade of history.

Custer Park Film Being Shot for 'West Was Won'

RAPID CITY, S.D.—Filming has begun here of the new Cinerama feature, "How the West Was Won." Here for the filming are stars Henry Fonda, Richard Widmark and George Peppard and director George Marshall. The film will portray the building of the Union Pacific railroad through the buffalo hunting grounds of the Indians. William Ferrari, the art director of the MGM-Cinerama production, has been in the area about a month preparing for the month of filming. The actual shooting is being done at a site in Custer state park, about 30 miles south of here.

Ferrari's crew has built 3,000 feet of railroad track in the area. An 1870 locomotive and tender were sent here from Hollywood to be used in the scenes. A herd of 3,000 buffalo in the park will be used for a stampede scene.

The filming, coming at the height of the Black Hills tourist season, made accommodations difficult to find for the company.

Reassigns John Newcomer To Warrensburg Theatres

CRESTON, IOWA — John Newcomer, manager of the Strand and Skylark Drive-In theatres for 4½ years, has been transferred by Commonwealth Theatres to Warrensburg, Mo., where he will serve as city manager for the circuit's indoor and drive-in theatres. He is succeeded here by Frank Banning of Knoxville.

Newcomer has been active in community affairs here and is serving his second term as president of the Creston United Fund. Mrs. Newcomer, art instructor at Creston High School, Junior High School and college, will complete the first semester of the new school year before joining her husband at Warrensburg.

MINNEAPOLIS

Dan Peterson, Brookings, S. D., exhibitor, who was on the Row, told about his recent fishing trip to Great Bear Lake, 1,000 miles north of Edmonton. Peterson and friends flew in his private plane to Edmonton and then chartered a plane to the lake. The trout fishing was superb, Peterson reports. "We threw back the 16 to 18-pound ones," he said. Temperatures were in the 40s there.

Bill Levy, operator of the Heights Theatre in suburban Columbia Heights, lined up Harmon Killebrew, star player on the Minnesota Twins baseball team, for a special Saturday morning show August 26. Doors opened at 8:30 a.m. and the theatre was packed by showtime at 9 a.m. . . . Arlo Van Sickle, assistant manager of the Paramount Theatre, St. Paul, vacationed in Minot, N.D.

Exhibitors on the Row included Jim Fraser, Red Wing; Sid Heath, Wells; Buck Rauenhorst, Slayton; Bob Habighorst, Owen, Wis.; Walt Saylor, Wishek, N.D.;

Stan McCulloch, Hibbing, and Claude Porterville, Finley, N.D., who is reopening the Finley Theatre there. Northwest Theatres will do the buying and booking for Porterville . . . Another visitor on the Row was Meredith Themer, who is reopening the Ritz at Mapleton the end of September. He formerly lived in Truman.

Marty Braverman, booker at Buena Vista, vacationed at Ruttger's lodge at Brainerd . . . Geraldine Jenson, biller at Warner Bros., resigned and moved back to Grand Forks . . . Gertrude Guimont, head booker at WB, vacationed at Detroit Lakes . . . Marvin Maetzold, head booker at Columbia, vacationed at Bay Lake.

Roy Miller, manager of U-I, vacationed in northern Wisconsin . . . Harold Engler, partner in the Hopkins theatre, vacationed at Gull Lake . . . Mel Lebewitz, new operator of the Parkway Theatre, was hospitalized . . . Melvin Klasse purchased the Westbrook at Westbrook from Sever Knutson, and will reopen it as the Ford . . . Leo Heibel has closed the Century at Leola, S.D., and put the entire property up for sale . . . Bert Johnson of Rapid City, S.D., sold the Gem at Philip, S.D., to Richard Mullin of Kadoka, S.D.

G. M. Fritsch of Cannon Falls reopened the Koronis Theatre at Paynesville Friday, August 25. The house had been closed since last spring. Webb Raudenbush will handle the buying and booking for the theatre . . . Joe Scully, American International auditor, was in.

More than 30 friends and film industry associates of John Farley, booker at Theatre Associates, attended a surprise party to celebrate his 50th birthday. The event was held in the Theatre Associates offices and Farley received numerous gifts and cards.

Two More 'Kings' Meetings

LOS ANGELES—Due to the success of the first two of six promotion meetings on "King of Kings," MGM has scheduled two additional huddles in Los Angeles and New York.



WISHMAKER IN ROME — Lee Artoe, Roman Mirio Cinema Carbons, when asked how it is he travels to Rome, Italy, so often always answers, "Just like in the movie, 'Three Coins in the Fountain,' always be sure and throw that coin into the Fountain of Trevi and the wish to return to Rome always comes true." Now all we have to do is find out how to get there the first time.

New Cinerama Theatre In Twin Cities Is Denied

MINNEAPOLIS—Cinerama officials here denied any knowledge of a proposed new Cinerama theatre to be built in suburban St. Louis Park. A story about the theatre appeared in the Minneapolis Star. Cinerama has the Century here, which is owned by Minnesota Amusement Co., with reportedly about two years yet to go on the lease.

According to the story in the Star, a new type of theatre with a circular auditorium and 105-foot-wide screen may be built on Highway 12 in St. Louis Park. An artist's sketch of proposed buildings, in a preliminary plat of the area approved by the suburb's council, includes the theatre.

The house would be similar to one opened in Denver earlier this year, according to the Star story. Developers of the Denver theatre were Cooper Foundation Theatres in cooperation with Cinerama, Inc.

Several sites reportedly have been under consideration in the Minneapolis area and there still is some question as to whether the St. Louis Park site is definite, the Star story said.

\$1,000 From 'Fanny' Bow For Ezio Pinza Memorial

STAMFORD, CONN.—Over \$1,000 was raised for the projected Ezio Pinza Memorial Theatre at the New England premiere of Warner Bros.' "Fanny," at the Stamford Theatre, under sponsorship of the Stamford junior chamber of commerce.

The memorial theatre is to be built on the grounds of the Stamford Museum and Nature Center.

Billy Gordon Appointed Columbia Talent Head

HOLLYWOOD—Billy Gordon has been named executive in charge of talent for Columbia Pictures, it was announced by Samuel J. Briskin, vice-president. Gordon formerly was with 20th-Fox for 14 years as head of casting and talent.

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OMAHA

Mrs. Georgia Jacobson of Denver has purchased the Burg Theatre at Stromsburg from Orville Dodds and taken over the management. Dodds opened the theatre July 1 of last year after it had been closed for some time . . . Frank Larson, 20th-Fox here, was in Des Moines last week for a district sales meeting presided over by M. A. Levy, head of the Minneapolis exchange . . . Helen Christiansen, Fox contract clerk, returned from a visit to the Ozarks and Colorado.

Bill Zedicher, owner of the Muse Theatre at Osceola, has shown how an exhibitor's efforts can arouse a community to help those in trouble. The fund which he spark-plugged to aid a young boy, suffering with a rare intestinal ailment, and the boy's family climbed over \$1,200 last week. All the churches joined in the effort. Medical bills for the youth are more than \$7,000 and his mother wrote Zedicher telling him what a lift it had given them, not so much for the money but for evidence of the large hearts from hundreds in the community.

Fred Ballantine, who has the drive-in theatre at Denison, has been putting in concrete runways and remodeling the concessions building . . . Clarence Frasier, Havelock, and his family left for a western trip . . . Frank Hollingsworth of the Holly Theatre at Beatrice drove to California to get his wife, who has been visiting at the home of their daughter . . . Howard Burrus, owner of the Isis Theatre at Crete, returned from a California vacation.

Al Leise, Hartington exhibitor who visited the Row during an all-day rain, was full of sunshine on the gloomy day. "Just what we needed to make the corn crop in our area," he said . . . Mr. and Mrs. George Mason of the Tecumseh Theatre at Tecumseh went to Kansas City for a visit . . . Viola Colburn, MGM inspector, has been laid up with a badly injured finger.

Bill Allison of the National Theatre Supply Kansas City office is filling in for Paul Fine, Omaha representative. Fine drove his wife and daughter to California, where his daughter will teach in the Anaheim schools . . . May Witthauer, Fox manager's secretary, as WSCS Guild representative for the Settlement House at Mount Pleasant, Iowa, attended a meeting in Des Moines.

Exhibitors on the Row included Nebraskans Richard Marvel, St. Paul; Tom Sanberg, Holdrege; Oscar Johnson, Falls City; Phil Lannon, West Point; Warren Hall, Burwell; Al Leise, Hartington; Bill Zedicher, Osceola, and Iowans S. J. Backer and Al Haals, Harlan; Arnold Johnson, Onawa; John Rentfle, Audubon, and Frank Good, Red Oak.

Wrestling Show Fans Aid Rogers Fund Collection

OMAHA—Forty youths from Boys Town assisted in a collection for the Will Rogers Memorial Hospital Fund at a wrestling program at the City Auditorium last week.

Carl Hoffman, manager of Tri-State's Omaha Theatre, and Tony Goodman, 20th-Fox salesman, represented the exhibitors and distributors. Hoffman reported fair results from the 7,700 wrestling fans in the auditorium arena.

Six Picture Projects By Baron and Brody

HOLLYWOOD — Preparations for five new independent projects, plus production of an upcoming 20th-Fox big-budget film, have been announced by Allen Baron and Merrill Brody, whose "Blast of Silence" (purchased by U-I) won them a 20th-Fox contract.

The independents blueprinted are: "Miguel," from an original screenplay by Baron and Eliot Asinof; "The First Day Out," penned by Baron and Brody; "Welcome to Hard Times," a novel by E. L. Doctorow; "The Takers," a book by Max Ehrlich, and "Bravado," with screen treatment by George Tabori.

Brody will produce all of the projects with Baron directing. The pair did not identify the 20th-Fox project, but stated it probably will roll in two months.

Lutheran Delegates See 'Question 7' Matinees

MIAMI—Wometco Enterprises closed its Carib Theatre to the public for three afternoons this week, the first time this has happened since it opened ten years ago. The film house on Lincoln road, Miami Beach, was taken over by the Luther League of the American Lutheran Church in convention at Miami Beach on Wednesday, Thursday and Friday for private matinee showings of "Question 7," a movie which tells the story of religious persecution behind the Iron Curtain. The Carib seats 2,200, and the 12,000 delegates to the convention attended the two daily matinees in relays.

Twenty thousand discount tickets were issued to "Question 7" following a promotion by Wometco through the churches in the area. Response to the film, which is currently playing at Wometco's Parkway and Carib, has been very satisfactory.

Airer Gives Cash Awards

WORCHESTER—The suburban Motor-In Drive-In is distributing cash awards to patrons on Monday and Friday nights.

Right Films, Hard Work Pay Off for Jack Repp

Decatur, Mich.—Can a small-town exhibitor still build a flourishing business through hard work?

"Definitely," says Jack Repp of the 314-seat Decatur Theatre in this town of less than 2,000 population.

"You can say that we are running three changes a week plus a merchants' night and that business is just fine, despite our new drive-in competition and our nearest hardtop competitor running two changes this year instead of his usual weekend change," Repp told BOX OFFICE. "Anybody can do it who doesn't mind booking the pictures his audiences want, and then spending six hours a week on the road with window cards and flyers. We also use a floodlit 24-sheet on the marquee for every third or fourth change."

MILWAUKEE

Former Milwaukeean Bert Richman spent a few days here in an effort to tie up the life of Carl Zeidler, former mayor, for a motion picture or television spectacular. In association with the William Morris Theatrical Agency, Bert is working on the splicing of several TV and motion picture packages to be released through 20th-Fox. Bert was an employe back in the days when Spyros Skouras headed the big chain of theatres in Wisconsin.


Allied exhibitors of Wisconsin and Upper Michigan were marking off September 27, 28 for their annual convention at the Oakton Manor in Pewaukee . . . The Door Theatre at Sturgeon Bay, under Koch management, has been turned over to the American Legion for a headquarters building. The Koch organization will continue to operate the Donna Theatre.

Razing Springfield Theatre

SPRINGFIELD—The Art Theatre Building is being demolished to make way for a new Security National Bank structure. Closed for many years, the Arts had been part of Stanley Warner Theatres, which continues to operate the first-run Capitol here. The Art is in the same block as New England Theatres' Paramount.

'Nurse' Distributor Sues

HOLLYWOOD—An amended complaint in which he demands \$25,000 has been filed in superior court by Jack Dowd, partner of Seymour Borde in the distribution of "Carry On, Nurse" in 11 western states, against Borde and Jem Film Distributors. Dowd charges "questionable accounting practices" on the British film.



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BOXOFFICE

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Three Ways to Sell Tickets to 'Misty'

The real seller for the opening of "Misty" at the Dorset Theatre, Cambridge, Md., was a live Chincoteague pony. The local minister who owned the pony loaned it to Manager Don Cloyd in return for passes to distribute to his Bible School classes. The first 50 children accompanied by an adult to buy tickets to the show had their picture taken free on the pony. The newspaper in Cambridge picked up the story and gave Don a big 3x5-inch picture break.

For the showing of "Misty" at the Strand Theatre, Cumberland, Md., Manager Frank Florentine purchased six white T-shirts and a piece of colored felt. From the felt he cut the letters, M-I-S-T-Y, and sewed them on each of the shirts. Then Frank recruited six little boys from six different sections of town, and gave them a couple of passes to the show and the T-shirts to wear. The six youngsters really covered the town on their bikes and proudly explained to all their friends about their "Misty" shirts!

Ray Sparklin had ponies and kids with western outfits parade to the Milford Theatre, in Milford, Del., on opening day. The ponies were decorated with a banner which started, "We Are Going to See MISTY, now showing at Schine's Milford Theatre."

After the parade the ponies were stationed in front of the theatre where everyone could see them, and any child buying a ticket would get a free ride on a pony. The ponies out in front of the theatre and the activity of kids riding them drew a lot of attention to the Milford Theatre, and the best part of this promotion was that the only cost to the theatre was the price of the signs!

Sells Lots of 100 Ducats For Kid Shows to Stores

Ernie Franciotti, manager of the Crescent Theatre for the A.M. Ellis circuit in the Philadelphia area, has offered local merchants blocks of tickets to his regular Wednesday morning kiddie matinees this summer, and has added several hundred dollars in revenue thereby. The tickets are sold in lots of 100 at the regular price, but if the merchants can use more, additional lots of 100 may be obtained at a discount. Each merchant buying tickets receives small mention in the lobby. The special tickets may be signed by the shopkeeper so that he has a personalized gift to his customers.

Bonus Ticket Promotion Delivers Strong Push to 'Deadly Companions'

A bonus ticket promotion devised by Pathe-America Distributing Co. is providing a boxoffice stimulation for exhibitors showing "The Deadly Companions," Budd Rogers, president of Pathe-America, reports.

Many exhibitors have taken the time to write letters endorsing the plan which was first unveiled in the pressbook for the picture.

The bonus ticket, given to patrons leaving the theatre, during the engagement preceding "The Deadly Companions," is redeemable with any of the following options:

- (1) A loge seat for the price of a general admission.
- (2) A free box of popcorn.
- (3) Any 10-cent item at the confection counter.
- (4) Or any other bonus the exhibitor may wish to offer.

A typical exhibitor experience was described by Ed Stokes jr., manager of the Starlite Drive-In at Fresno, Calif.:

"I am very happy to report that 'The Deadly Companions' bonus ticket promotion was very successful. I contacted a large drug chain, and a big supermarket near the theatre, to distribute the bonus tickets. They were more than happy to do so. They even cooperated on a window display. I also gave a limited amount to patrons of our other three drive-in theatres in town. None were given out at this theatre as I felt we would be giving a discount to those that would normally attend anyway.

"I wanted some new business, and I got it. We received over 500 of the discount tickets which was a wonderful response. This was extra revenue and at 90¢ a ticket



Ed Stokes jr., manager of the Starlite Drive-In at Fresno, Calif., snapped walking past his marquee sign. He found the pressbook bonus ticket promotion very successful in behalf of "The Deadly Companions."

meant plenty. Regular price is \$1.10.

"I would like personally to thank you for your help on making our run of 'Deadly Companions' a success. More cooperation between the distributor and exhibitor is what this industry needs, and I am happy to see Pathe-America willing to cooperate."

Bonus tickets (3x5) are supplied free by Pathe-America. On one side is printed: "THE DEADLY COMPANIONS" BONUS TICKET. On the other side is printed: "This card entitles the bearer to (exhibitor's bonus options) with the purchase of a ticket to the showing of THE DEADLY COMPANIONS at the (Name of Theatre) starting (date)."

Naked Little Girl on Card Poses for 'Truth'

Slick cards (4x5) showing a naked little girl standing under an open umbrella were distributed by the Delman Theatre in Dallas in behalf of "The Truth." Above the photo was, "B. B., AGE 5," underneath in small type was a credit line, "Courtesy Eastman Kodak."

On the other side was this copy: "It's 'The Truth' . . . B. B. Age 25 . . . Now one of the screen's foremost actresses . . . See her in H. G. Clouzot's 'The Truth' (La Verite) . . . World-acclaimed prize-winning

film . . . Starts Thursday, etc."

Attached to each photo was a small calling-size card bearing simply, "For the Truth . . . Call LA 6-0173."

POW in Contests

A couple of contests involving former prisoners of war have been among the promotions conducted for showings of "Very Important Person" in England.

Single-Bill Showman Is Quick to Spot 'Nurse' and Gets an Eight-Week Run

The hunter who uses a single-shot gun becomes a better marksman; if he doesn't he will have more misses than hits and come home most of the time with an empty bag.

Similarly with a single-bill exhibitor. He must develop a "telescopic" insight to pick the good attractions, films that have what it takes to keep the till jingling through several weeks. He cannot depend on a number of twin bills, each played briefly, to average out with sufficient box-office "hit," like a multiple-load shotgun.

Charles Stokes, who manages the Bar Harbour Theatre in the shopping center by that name at Massapequa Park, Long Island, N.Y., which plays "selective quality pictures" on single bill, asked his boss at Associated Independent Theatres, to book "Carry On, Nurse," which had played a 1,200-seat house only eight miles away on the bottom of a double bill.

Stokes apparently felt sure of his film despite its previous showing, and also sure that the people in his area were able to come up with the admission price. To him, these were two really important factors. He asked a booking for two weeks, and the film played for eight weeks!

He had the Associated Independent print shop do 60,000 heralds, then arranged for the 12 Associated houses on Long Island to distribute them, 5,000 at each theatre.

One of the funny sequences in the film involves a daffodil. Stokes had one of his

female workers dress as a nurse, starting a week before playdate, and give away real daffodils at the shopping center with this note attached: "TAKE ME HOME!!! I'm the Star of CARRY ON, NURSE. Now playing at the Bar Harbour Theatre, Massapequa Park." Put up 12 one-sheets in strategic spots in the shopping center. Sent passes to nurses in hospitals, nursing homes, etc., in Nassau and Suffolk counties.

Obtained 10,000 prescription blanks from the Walgreen's drugstore and Alan Chemist, and they paid for rubber stamps which read: "Prescriptions for Mr. and Mrs. to have a good time. If you never see another comedy in your life you must see CARRY ON, NURSE, the comedy which has all America laughing at the daffy daffodil comedy hit. Fun starts Friday (playdate)." In the space where the doctor's name usually appears was simply "The Manager."

These stamped prescription blanks were handed out in the shopping center a week prior and during playdates.

Sent a pass to each doctor in the neighborhood and invited him to see the show and recommended the movie to any patient who needed a laugh time.

Had a girl worker dressed as a nurse hand out the real daffodils with the "I'm the real star" noted.

Stokes thinks this did the promotion job. The film booked for two weeks, was held eight weeks.



Stoffer distributed real daffodils to people at shopping center for "Carry On, Nurse," which was booked on a single bill at the Bar Harbour Theatre in Massapequa Park, L.I., after the film had played nearby on a double bill. It went on to play eight weeks on single bill.

Opera on Tuesday Nights Draws Capacity Crowds

"La Traviata," first of the fourth Tuesday night Opera Festivals at the Broad, an A. M. Ellis circuit theatre in Philadelphia, played to an enthusiastic capacity house.

Manager Luke Hoffman noted that the lack of parking facilities, a drawback in many situations today, didn't seem to matter to this clientele, since most of them came by public transportation. These people are looking for the unusual in motion picture entertainment and are willing to travel any distance to get it. The Broad is ideally located for public transit from all parts of the city, and the established one-show policy fits in perfectly since it gives them plenty of time for dinner before leaving for the theatre. Hoffman is busily engaged developing ideas for future festivals of all kinds, including musical comedy, ballet, operetta, and Shakespeare, to cash in on his established policy and mailing lists. The "Four in a Series" format is a very economical package.

Games, Etc., Keep Kids Coming Without Ads

Danny Cohen of the Cator Theater in the Philadelphia metropolitan area keeps the kids thronging to his Saturday afternoon matinee with no fanfare and no advertising expense. The kids know that there's something doing every week at the Cator shows, with Cohen using a bagful of old and proven kiddie stunts. Two merchants supply plenty of prizes for the winners, mostly small stuff. Among the contests well received by the kids are:

Balloon ping-pong (bouncing a balloon on a ping-pong paddle.)

Balloon blowing and bursting.

Pie-eating and cracker-eating.

Save-your-ticket-stubs: This one is slipped in every second or third week and works like this. Children are told to save their ticket stubs, since a prize will be given to the kid with the greatest number in his possession. They never know when this gag will be sprung so they bring their entire collection every week and, of course, keep adding to it. This is a great stunt to insure continued interest.

Little Gimmicks With Promotion Magic Put Over 'The Last Time I Saw Archie'

Joe Carlock, who manages the Pitt Theatre in Lake Charles, La., for Pittman Theatres of New Orleans, put over "The Last Time I Saw Archie" with gimmicks which didn't cost much or require a lot of effort; nevertheless, they had a touch of promotion magic credited with above-average boxoffice results.

The gimmicks included an assortment of gummed labels, approximately an inch square (on yellow stock), which featured cartoon drawings of ludicrous figures with catch wording such as:

"The Last Time I Saw Archie . . . I cracked up" This was with a drawing of a funny water tumbler, with eyes, cap, etc.

"The Last Time I Saw Archie . . . I couldn't stop roaring!" This one was with a little old lion face.

Another pictured a laughing figure of a leg bone and "—I was fractured!"

The gummed labels were stuck on the theatre's mail well in advance, distributed to merchants and professional people to be used on their mail, and attached to windows, doors, etc.

There was usual coverage by radio, TV and newspapers.

Then the Pitt manager had a pocket-



Stickers approximately one inch square, two of which are reproduced above, were effective in selling "The Last Time I Saw Archie."

size folder, on "How to Goldbrick . . . By Archie the Expert," made up. Copy and illustrations were obtained from the press-book. The booklets were passed out and mailed to influential persons around town, including the television-radio and newspaper folk.

A third gimmick consisted of a cheap plastic police whistle with a tag attached reading: "Police Whistle for Good Looking Girls! Courtesy of Archie, King of the Goldbricks" on one side, and on the other: "The Last Time I Saw Archie . . . Loaded With the Biggest Laughs that Ever Rocked the ARMY . . . Pitt Theatre Starting, etc."

Staffer Is Big Help When Budget Is Low

With a limited budget, plus a small co-operative advertising allowance from Universal, Harry Gaines, manager of the State Theatre in Denison, Tex., for Trans-Texas Theatres, was able to stimulate a high gross of the year, second only to "Swiss Family Robinson."

The pictures were "The Curse of the Werewolf" and "Shadow of the Cat." Gaines followed a campaign outlined by Norm Levinson, general manager for Trans-Texas Theatres.

First he sniped ten one-sheets and two



Two staffers helped stimulate the second highest gross of the year at the State Theatre in Denison, Tex. One is Stan Holden (we don't know which), the doorman. They appeared three days on a TV program popular with the youngsters.

three-sheets around the business district, then lined up the local magazine distributor store for a window tie-in featuring some 11x14s and a credit card with "For the Latest in Horror Comics See Us . . . For the Latest in Horror Movies See, etc."

For ballyhoo, Manager Gaines had Stan Holden, his doorman who enjoys serving as outside stunt man in outlandish getups. Made up as a werewolf, he rode around town in a convertible in advance and current with signs "See Us at the State Theatre in . . . etc."

The werewolf paid off again. The local TV station (on which Gaines had bought ten one-minute spots) invited the State manager to the studio for an interview about the film two days before opening. He brought along "Werewolf" Holden and the young woman who did the makeup, and both got in on the TV program. The kids liked them so much that the two were invited to appear on the same show the next two days. The film bill was credited, of course.

During the run, "Werewolf" Holden would roam the aisles during the "crucial" moments of the pictures. He didn't try to sit with the youngsters for fear of scaring any of them too much.

Summing up, Gaines comments, "Thanks to our small staff for their help in selling the pictures."

'Navarone' Contest in Papers

The Balaban & Katz circuit of Chicago, in cooperation with Garfieldian Publications, offered 100 free tickets to "The Guns of Navarone" at the State Lake Theatre for the first 500 correct answers to the "Navarone" Star Performance contest sponsored by the Garfieldian newspapers.

Grocery-Tobacco Marketing Methods Help Make Theatre Successful Part of Its Neighborhood

Making a de luxe 1,000-seat suburban Theatre some five miles from downtown Hartford, Conn., an integral part of the West Hartford business and recreation community is the goal of merchandising-trained Irving J. Rosenberg, manager of the Central Theatre.

Gratifyingly aware of the West Hartford Chamber of Commerce's constant efforts to increase parking facilities in the shopping area, Rosenberg doesn't let a week slip by without contacting at least one like-promotion-minded merchant or businessman for exploitation gimmicks, gags and what have you, all intended to remind suburban audiences that the Central Theatre is indeed very much in business and intends to continue so.

INSISTS ON OPENING PUSH

Rosenberg feels that a stunt should be pulled off within opening hours to realize its maximum impact at subsequent-run theatre such as the 1,000-seat Central.

On the job about a year now, Rosenberg received his training at the Cine Webb, the Lockwood & Gordon art theatre which is supervised by William F. Murphy, the art house director for the circuit which operates nine theatres in the Hartford metropolitan area. He started at the bottom, as a doorman greeting the patrons.

Before joining L&G, Rosenberg had worked for a tobacco marketing concern and a food marketing chain, both in administration and merchandising.

Murphy taught him the value of regular week-to-week newspaper contact, calling on the amusement editors, either by phone or in person, just to say hello and exchange a few comments on sundry matters connected with upcoming attractions. Also important, the L&G management demonstrates, is frequent contact with merchants.

NOW 40 THEATRES

Douglas Amos is general manager of L&G, which now has some 40 theatres and drive-ins in the northeastern area. Robert Tirrell is district manager and William F. Daugherty heads the Hartford division.

"The main thing," Rosenberg observes, "is to keep telling people that you are very much in business."

He doesn't feel for a moment that suburban exhibition is on the way out. As he wends his way from store to store, merchant to merchant, in the Central Theatre's district in West Hartford he tries to make the friendly, the indifferent, the skeptical sit up and pay respectful attention, even cognizant as he is of the need to "push" attractions, be they major or minor.

"You'd be amazed at the amount of reaction I've gotten with stunts in the last few months alone," he said. "I think exploitation is something that can never be overdone, as long as it's tackled with

taste and some forethought."

The businessmen attribute a definite revitalization of shopping interest in their area to Rosenberg's campaigning. One prominent merchant pointed to a number of "new faces" passing his store to the theatre as evidence.

The L&G showman tries never to meet anyone in the community with "sad stories."

"Nobody wants to bet on a losing cause. Any businessman who sits around and moans about declining trade deserves any hard luck that comes his way," he reasoned. "We've got to have confidence in ourselves, confidence that will be displayed to the public, which after all is pretty fickle-minded and not too hard to impress."

Evidence that the public is well aware of the suburban Central Theatre followed a recent announcement that the theatre intends to display the works of Hartford area artists. Offers began to pour into Rosenberg's office not long after the story broke in the Hartford times. The manager expects to ask art critics of the Hartford newspapers to discuss in print the merits of the displayed works.

Besides working stunts, old and new, pressbook and otherwise, for his attractions, Rosenberg tries to promote the holidays. He got 500 spanking new pennies—in exchange for a five-dollar bill!—from a bank and advertised free pennies to first 500 patrons on Lincoln's day. The coin collectors clamored for more!

When Valentine's Day came along, he struck again: For ten dollars, a drugstore gave him 100 boxes of candy (retail value \$25!) for gifts to the women.

Usher in Scuba Outfit Good for 'Bottom of Sea'

The big attention-getter in the campaign conducted by Manager Geneva Wood for "Voyage to the Bottom of the Sea" at the Fine Arts Theatre in Denton, Tex., was a live skin-diver.

Miss Wood had an usher dress up in his own scuba outfit and walk around town. Attached to the aqualung was a snipe on the picture, playdate and theatre. He was out on four days, including a Saturday after opening when he walked up and down in front of the theatre during a rain.

Window cards were put up in well-patronized groceries, cafes, drugstores, barber and beauty shops and several service stations. The sidewalk in front of the theatre was plastered with three-sheets a week in advance, which stayed on during the run.

In the lobby an aquarium of tropical fish with an imitation skin-diver was on display from nine days in advance, with the sign, "For More Interesting Sea Life see 'Voyage to the Bottom of the Sea,' etc."

For Special Gimmick Use Willing Staff

If you have the cooperation of a young, intelligent staff, it's easy to come up with a special gimmick, such as the pistol (cut from yellow card paper) herald passed out for "One-Eyed Jacks" at the Fine Arts Theatre in Denton, Tex.

Geneva Wood, the manager of this college town showhouse, had her staffers to cut out more than 100 pistols from one-ply card paper, then bought some black and white water paint and selected one or two to touch up the cutout in the likeness of a gun, and letter in red on the same side the title, playdate and theatre. This job didn't take the youngsters too long, what with their energy and enthusiasm.

Carrying out the film theme, a western lobby display was created with minimum expense. It consisted of a gambling table



with cards and poker chips, plus a shotgun, on top. A borrowed manikin was dressed in cowboy clothes. These were set up near a hitching post, consisting of three weather-beaten wooden railings tied together in the proper shape.

A standee of Marlon Brando, cutout from a six-sheet, was placed near the hitching post with date and title.

Naturally, all the staffers were in cowboy clothes through the run. The picture theme music was played in advance during intermissions and during the run out front. In advance the staffers wore cowboy hats with bands giving picture copy.

Huge Red Searchlight Probes Sky for 'Edge'

A huge red mobile searchlight, pointed skyward, was used for "The Naked Edge" at the Viking Theatre, Philadelphia, managed by Charles Middlesworth. After clearing with local aviation authorities, a surplus searchlight was obtained and covered with a red gelatin mask, beaming the red light message into the sky for miles around. During the last 13 minutes of each show, the operator switched the searchlight on and off, so the red light was seen flashing in the sky. Max Miller, UA, helped arrange the stunt.

The Fred Astaire Dance Studios, Inc., has teamed up with Universal in a promotion for "Come September" based on the mambo sequence in the motion picture. All Astaire dance halls across the country have been alerted.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

A RECENT COLUMN about the undesirability compared to the desirability of youngsters as patrons, provoked the all-time record in mail. The week it was published we were in Boston. In the Statler office building two men caught a glimpse of us, recognized all 250 pounds and let out a war cry. It was a humid, hot day and there was no air conditioning. But we listened! They were two New England exhibitors who had just read their *Boxoffice*. They both were "for kids." Their arguments were endless and the conversation almost never ended. It was topped by one highlight.

IN BOSTON THERE is a Charterhouse motel. There is a sizeable chain of Charterhouse motels, hotels and lodges throughout New England. These people are said to be making a fortune and, if operating at capacity is the recipe, they have it made. Their locations are no better than others; their rooms are no more desirable than others; their rates take your breath, but we had to check into the Charterhouse just to see what it was all about. Whereas most hotels and some motels will not allow pets, the Charterhouse people not only welcome pets—but they scream about it.

THEIR GIANT ROADSIDE billboards are 75 per cent "Welcome Pets" copy. Their pamphlets play up the grand and glorious time your pet is going to have while you're stopping at a Charterhouse. Listen to this excerpt:

"Hi Blackie . . . Charlie . . . Snooky . . . and Pets Everywhere! Did you know that there's a WELCOME sign for you at every Charterhouse Motor Hotel, Motel and Lodge? Sure it's hard to believe. But, it's true! Yes sir, the Charterhouse is a dog's best friend! To prove it you'll receive a big welcome and GIFT PACKAGE just as soon as your mama and papa check-in. Your package will be full of wonderful surprises . . . including a watering and a feeding dish, just for you, plus your first Charterhouse meal!

"But that's not all, little friend! You are a first-class traveler or your proud parents wouldn't have you along. Therefore the Charterhouse has set aside private 'walking grounds' just for you, a grassy area where you will feel at home. Our walking lane is charmingly decorated with little white picket fences and beautiful, bright red fire hydrants. So remember—just relax and take care of your 'business' in the proper manner. You are always welcome here, so bring mama and papa to the Charterhouse . . . Live it up the Charterhouse-way!"

JUST BECAUSE THEY welcome pets one Charterhouse has grown in five years from an original 72-room establishment to over 400 units. They even provide a babysitter service for patrons' dogs! They walk 'em, play with 'em, exercise 'em, clip them or bathe 'em—if you wish. We asked the manager, "What is the real lowdown, the

inside story on welcoming pets?"

He pulled his shoulders back, took a deep breath and began: "Mr. Babb, in all the years I have been here I am yet to have the first dog steal a towel, burn up a bed, break a lamp or spill a drink on the carpet. If people would just send us their dogs and they would stay home, this would be the happiest, most profitable motel operation in the world."

By all indications it isn't far from that with the mamas and papas tossed in.

THE PETS TAKE THEIR owners to the Charterhouses, just as youngsters take their parents to the movies they want most to see. Never underestimate the power of a child. When thousands of theatres began barring children they didn't solve the child audience control problem but merely evaded it. This evasion has cost our industry untold millions or billions, who knows. One recent evening we were guests in a Wisconsin friend's home. A neighboring couple had joined us for dinner. There were three children in the 8-10 year range in this household. After dinner, we suggested, "Let's all go to the show. They're playing 'Tammy Tell Me True.' And the kids will love it, too." The mother spoke up, "Are you kidding? They won't allow children in that theatre!"

WE ARGUED THAT THEY would be welcome with their parents, we were sure. The mother said no. We phoned the theatre. Mother was right. Everyone settled down to watch TV as usual. About 9 p.m. we made a hurried trip downtown pretending to need cigarettes. We tried to buy a ticket and slip quietly into this theatre to have a look. The cashier was busy. Too busy to see us waiting with money in hand. She was busy polishing her silver candlesticks. She never did look up and see us. We never did buy a ticket. We just walked in. No one stopped us, or said "Good evening." The doorman was in the men's room combing his ducktail hairdo. The theatre had patrons—yes sir, 31 of them. This left about 2,000 seats to choose from, but we didn't stay.

Low-Cost 'Suzie' Stunt

Bobby Lipe had a provocative stunt for his showing of "The World of Suzie Wong" at the Van Wert Theatre, Van Wert, Ohio. He had a Japanese lady print up small cards, with Japanese writing, for him and his staff to wear. When anyone asked what the cards meant, they were told that they said: "See 'The World of Suzie Wong' Here Sunday." Lipe also had a tieup with a local store.

It's Anthony Gasvoda Jr.

Anthony J. Gasvoda (not Casvoda) jr. owns and operates the Hiawatha Drive-In at Chassell, Mich., in the Upper Peninsula of Michigan. A *Boxoffice* Showman-diser article recently related how Gasvoda personally conducts a 30-minute weekly Movie Log radio show.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V Vistavision; S Superscope; N Naturomax; R Regalscope; T Techniromo. Symbol & denotes BOXOFFICE Blue Ribbon Award; C color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; == Very Poor.

In the summary ++ is rated 2 pluses, == as 2 minuses.

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	BV			2-27-61	++	++	++	++	++	++	++	13+
2550	Ada (108) © Drama	MGM			8- 7-61	+	+	+	+	+	+	+	7+
2552	After Mein Kampf (74) Semidoc'y	Brenner			8-14-61	±	±	-	+				3+3-
2546	Alakazam the Great (85) Cartoon Feature	AIP			7-17-61	+	++	+	+	++			9+
2516	All Hands on Deck (98) © Farce-Comedy	20th-Fox			4-17-61	±	±	±	+	±	+		6+4-
2514	All in a Night's Work (94) Comedy	Para			3-27-61	++	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	Atlantis			3-13-61	±							1+1-
2524	Angel Baby (98) Drama	AA			5-15-61	++		±	++	+	±	+	8+2-
2489	Angry Silence, The (95) Dr.	Valiant			12-26-60	++	++	++	++	++	++	++	14+
2548	Anna's Sin (86) Drama English-dubbed	Atlantis			7-24-61	±					±		2+2-
2496	Another Sky (83) Melodr.	Harrison			1-23-61	+					+	±	3+1-
2549	Armored Command (99) War Dr.	AA			8- 7-61	+			+				2+
2518	Atlantis, The Lost Continent (91) Science-Fiction	MGM			4-24-61	++	+	±	+	++	+	+	9+1-
2541	Atlas (84) Spec. VistaScope	Filmgroup			7- 3-61	+							1+
—B—													
2545	Battle at Bloody Beach, The (80) © War Drama	20th-Fox			7-17-61	+	±	±	+	±	±	±	7+4-
2517	Behind the Mask (85) Dr.	Showcorp			4-24-61	+							1+
2382	Ben-Hur (212) Camera 65 Biblical Drama	MGM			11-30-59	++	++	++	++	++	++	++	14+
2517	Bernadette of Lourdes (91) Religious Drama	Janus			4-24-61	±			+				2+1-
2526	Beyond All Limits (100) Dr.	Omat			5-15-61	++							2+
2531	Beware of Children (80) Com.	AIP			6- 5-61	+		+			±		4+1-
2556	Big Gamble, The (100) © Ad.	20th-Fox			8-28-61	+	±	+			+		4+1-
2528	Big Show, The (113) © Dr.	20th-Fox			5-22-61	++	±	+	++	+	±	±	10+1-
2520	Bimbo the Great (87) Circus Dr.	WB			5- 1-61	+	±	±	+	-	±	-	5+5-
2504	Black Sunday (84) Horror Dr.	AIP			2-20-61	+	+	+	++	++	+	+	9+
2516	Blast of Silence (77) Drama	U-I			4-17-61	+	±	±	++	±	±	±	7+3-
2496	Blueprint for Robbery (88) Cr.	Para			1-23-61	+	++	+	+	+	±	±	8+1-
2543	Brainwashed (102) Dr.	AA			7-10-61	±		++	++	+	+		7+1-
2554	Bridge to the Sun (113) Drama	MGM			8-21-61	++	+	+	++	+	+		7+
2534	By Love Possessed (115) Drama	UA			6-12-61	+	±	±	++	+	+	+	8+2-
—C—													
2512	Canadians, The (85) © Dr.	20th-Fox			3-20-61	±	±	-	+	+	±	±	6+4-
2494	Carry On, Constable (86) Com.	Gov'n'r			1-16-61	+		+		+			3+
2495	Carthage in Flames (111) Spectacle Drama	Col			1-23-61	±	±	±	+	±	±	±	7+6-
2551	Cat Burglar, The (65) Ac Dr.	UA			8-14-61	±					+		2+1-
2488	Cimarron (140) © Dr.	MGM			12-19-60	++	++	++	++	++	++	++	13+
2497	Circle of Deception (100) Dr.	20th-Fox			1-30-61	+	++	±	++	+	+	+	7+1-
2491	Code of Silence (75) Melodrama	Sterling World-SR			1- 9-61	+							1+
2550	Cold Wind in August (80) Dr.	Aidart			8- 7-61	+	±	+	+	±			6+2-
2544	Come September (112) © Com.	U-I			7-10-61	++	+	++	++	++	++	++	11+
2549	Creature From the Haunted Sea (60) Horror Spoof	Filmgroup			8- 7-61	+							1+
2494	Cry for Happy (110) © Com.	Col			1-16-61	+	+	+	++	++	±	+	9+1-
2521	Cry Freedom (90) Dr.	Parallel			5- 8-61	±	+	+	+				4+1-
2521	Curse of the Werewolf, The (91) Horror Drama	U-I			5- 8-61	++		++	++	+	+	+	8+
—D—													
2528	David and Goliath (93) © Biblical Spectacle	AA			4-22-61	+	±	+	++	+	±		7+2-
2512	Days of Thrills and Laughter (93) Comedy Compilation	20th-Fox			3-20-61	++	+	+	++	±	++	+	10+1-
2535	Deadly Companions, The (90) Panav'n, Western	Pathe-America			6-12-61	++		+	++	+			6+
2514	Dead One, The (70) Horror	SR			4- 3-61	±							1+1-
2547	Dentist in the Chair (84) Com.	Ajay			7-24-61	++		+		++	±		6+1-
2503	Devil's Commandment (71) © Ho.	RCIP			2-20-61	±							1+1-
2508	Don Quixote (110) Classic Dr.	MGM			3- 6-61	++		++	-	++	++	++	10+1-
2499	Dondi (100) Comedy	AA			2- 6-61	±	±	±	±	±	±	±	5+4-
2527	Dr. Blood's Coffin (92) Ho.	UA			5-22-61	-	±	-	+	±	±	±	4+5-
—E—													
2490	Exodus (212) Super-Panavision 70 Drama	UA			12-26-60	++	++	++	++	++	++	++	14+
—F—													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.	WB			5- 1-61	++	+	+	+	+	++	++	10+
2542	Fanny (133) Com. Dr.	20th-Fox			7- 3-61	++	++	++	++	++	++	++	14+
2526	Ferry to Hong Kong (103) © Adventure Drama	20th-Fox			5-15-61	+	-	+	-	+			3+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2496	Fever in the Blood, A (117) Dr.	WB			1-23-61	++	+	+	++	+	+	+	9+
2516	Fiercest Heart, The (91) © Outdoor Drama	20th-Fox			4- 3-61	+	±	±	+	±	+	+	7+3-
2531	Five Golden Hours (90) Comedy	Col			6- 5-61	+	-	±	+	±	±		5+4-
2507	Five Guns to Tombstone (71) W'n	UA			3- 6-61	±	±	±	±	±	±	±	6+5-
2538	Follow a Star (102) Comedy	Zenith			6-19-61	±	-				+	±	3+3-
2498	Foxhole in Cairo (68) Dr.	Para			1-30-61	+	++	-	+	±	±	±	7+4-
2548	Francis of Assisi (105) © Religious Drama	20th-Fox			7-24-61	++	±	+	++	+	+	++	10+1-
2495	French Mistress, A (91) Com.	F-A-W			1-23-61	±	+	+	+		+		5+1-
2507	Frontier Uprising (68) W'n	UA			3- 6-61	+	+	±	±	±	±	±	6+3-
—G—													
2523	Gambler Wore a Gun, The (67) W'n	UA			5-15-61	±	±		±	±	±	±	4+4-
2531	Get Outta Town (65) My...	Sterling W'd			6- 5-61	±							1+1-
2533	Gidget Goes Hawaiian (102) C/M	Col			6-12-61	+	-	+	+	++	++	+	8+1-
2495	Go Naked in the World (103) © Drama	MGM			1-23-61	+	++	+	++	±	+	±	9+2-
2491	Goddess of Love, The (68) © Spectacle	20th-Fox			1- 9-61	+	-			±			2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	WB			2- 6-61	±	++	+	+	++	+	+	9+1-
2544	Goodbye Again (120) Dr.	UA			7-10-61	+	+	++	++	++	±	±	10+1-
2498	Gorgo (78) © Adv. Dr.	MGM			1-30-61	++	±	+	+	++	++	±	9+2-
2481	Great Impostor, The (112) Dr.	U-I			11-28-60	++	++	++	++	++	++	++	12+
2540	Green Helmet The (88) Ac	MGM			6-26-61	+	-	±	±	±	±	±	6+4-
2556	Greyfriars Bobby (91) Drama	BV			8-28-61	++		++					4+
2542	Girl in Room 13, The (79) ...	Astor			7- 3-61	+							1+
2529	Gun Fight (68) Western	UA			5-29-61	±	±		+	+	-		4+3-
2533	Guns of Navarone, The (157) © War Adventure	Col			6-12-61	++	++	++	++	++	++	++	14+
—H—													
2515	Hand, The (61) Melodrama	AIP			4-17-61	+							1+
2488	Hand in Hand (75) Dr.	Col			12-19-60	+	++	++	++	++	++	++	13+
2487	Herod the Great (93) © Costume Spectacle	AA			12-19-60	+		±	+	±	+	±	6+3-
2513	Hippodrome (96) Action, (English-dubbed)	Cont'l			3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78) Documentary	Vitalite			6-12-61	±		++					3+1-
2499	Home Is the Hero (83) Dr.	Showcorp			2- 6-61	++	+				+	+	5+
2539	Homicidal (87) Mys.	Col			6-26-61	+	++	+	+	++	+	+	9+
2546	Honeymoon Machine (88) © Comedy	MGM			7-17-61	++	+	+	++	++	++	++	11+
2506	Hoodlum Priest, The (101) Dr.	UA			2-27-61	++	++	+	++	++	+	+	10+
2530	House of Fright (80) C Ho.	AIP			5-29-61	+	±	±	+		±		5+3-
—I—													
2503	It Takes a Thief (94) Melo.	Valiant			2-20-61	+							1+
2556	Invasion Quartet (87) Com-Dr.	MGM			8-28-61	±						+	2+1-
—J—													
2481	Jazz Boat (96) © Dr/Music	Col			11-28-60	+	±	±		+			4+2-
2479	Journey to the Lost City (90) © Adv. Drama	AIP			11-21-60	+	±	-	+	±	±	±	6+5-
—K—													
2540	King of the Roaring 20's (106) Cr. Drama	AA			6-26-61	+		±	++	+	+		6+1-
2536	King in Shadow (78) Historical Dr.	Exclusive			6-12-61	+							1+
2507	Konga (90) Horror Drama	AIP			3- 6-61	++	+	±	+	++			7+1-
—L—													
2533	Ladles Man, The (106) Com.	Para			6-12-61	++	±	+	+	++	+	±	9+2-
2532	Last Sunset, The (112) W'n	U-I			6- 5-61	++	±	±	++	+	+	+	9+2-
2529	Last Time I Saw Archie, The (98) Comedy	UA			5-29-61	+	+	±	++	+	+		7+1-
2505	League of Gentlemen, The (113) Comedy-Drama	Kingsley			2-27-61	++	++	++		++	++	+	11+
2493	Little Angel (90) Com-Dr.	Murray			1-16-61	±	±		+				4+3-
2537	Little Shepherd of Kingdom Come, The (108) © Dr.	20th-Fox			6-19-61	±					±		2+2-
2465	Little Shop of Horrors, The (70) Horror Comedy	Filmgroup			10- 3-60	+		+					2+</

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Report	Variety	Film Daily	Hollywood	Reporter	Parents'	Magazine	New York	Daily News	Summary
2501	Mania (85) Ho. Dr.	.....	Valiant	2-13-61	+				+								2+
2512	Mailbag Robbery (70) Ac.	.....	Tudor	3-20-61	+												1+
2554	Marines. Let's Go (104) ©																
	Service comedy	.....	20th-Fox	8-21-61	±	±	±	±	+								5+4-
2503	Mark of the Devil (73) Melo.	.....	RCIP	2-20-61	±												1+1-
2546	Mary Had a Little (83) Comedy	.....	UA	7-17-61	±				±	-	+	-					3+4-
2525	Master of the World (104)																
	Science-Fiction Drama	.....	AIP	5-15-61	±	±	±	±	±	±	±	±	±	±	±	±	9+1-
2532	Matter of Morals, A (90)																
	Drama	.....	UA	6-5-61	+	+	+	+	+	+	+	+	±	±	±	±	7+1-
2518	Mein Kampf (121) Documentary	.....	Col	4-24-61	+	±				+	+	±	±	±	±	±	9+
2504	Mighty Crusaders, The (87) ©																
	Spectacle	.....	Falcon-SR	2-20-61	±												1+1-
2502	Millionaire, The (90) ©																
	G. B. Shaw Comedy	.....	20th-Fox	2-13-61	+	±	±	±	±	±	±	±	±	±	±	±	9+1-
2523	Minotaur, The (92) © Adv.	.....	UA	5-15-61	+	±	±	±	±	±	±	±	±	±	±	±	4+3-
2500	Misfits, The (124) Drama	.....	UA	2-6-61	+	±	±	±	±	±	±	±	±	±	±	±	13+
2537	Misty (92) © Youth Classic	.....	20th-Fox	6-19-61	±	±	±	±	±	±	±	±	±	±	±	±	10+
2535	Morgan the Pirate (97) © Adv.	.....	MGM	6-12-61	+	±	±	±	±	±	±	±	±	±	±	±	7+3-
2499	More Deadly Than the Male (60)																
	Crime Melodrama	.....	Schoenfeld	2-6-61	±												2+
2538	Most Dangerous Man Alive (82) 5F.	.....	Col	6-19-61	+	-	-	-	-	±	-	-	-	-	-	-	2+5-
—N—																	
2543	Naked Edge, The (102) Susp. Dr.	.....	UA	7-10-61	±	±	±	±	±	±	±	±	±	±	±	±	11+1-
2545	Naked Road, The (74) Melo.	.....	Zison Ent	7-17-61	-												1-
2519	Nature Girl and the Slaver																
	(70) Adv.	.....	UPRO	5-1-61	±												1+1-
2470	Never on Sunday (97) Com-Dr.	.....	Lopert-UA	10-17-60	±	±	±	±	±	±	±	±	±	±	±	±	10+
2553	Never Take Candy From a Stranger																
	(82) Psychological Dr.	.....	Omat	8-21-61	+												1+
2536	Nikki, Wild Dog of the North																
	(73) Outdoor Drama	.....	BV	6-12-61	+	±	±	±	±	±	±	±	±	±	±	±	9+
—O—																	
2514	One-Eyed Jacks (141) V Dr.	.....	Para	3-27-61	±	±	±	±	±	±	±	±	±	±	±	±	13+
2497	One Hundred and One Dalmatians																
	(80) Animated Feature	.....	BV	1-30-61	+	±	±	±	±	±	±	±	±	±	±	±	12+
2555	One Plus One (114) Dr.	.....	5R	8-28-61	±												3+3-
2527	On the Double (92)																
	Panavision Comedy	.....	Para	5-22-61	±	±	±	±	±	±	±	±	±	±	±	±	12+1-
2510	Operation Bottleneck (78) Ac.	.....	UA	3-13-61	±	±	±	±	±	±	±	±	±	±	±	±	4+3-
2554	Operation Camel (70) Serv. Comedy	.....	AIP	8-21-61	±												1+1-
2509	Operation Eichmann (92) Drama	.....	AA	3-13-61	±	±	-	±	±	±	±	±	±	±	±	±	8+2-
—P—																	
2523	Parent Trap, The (124) Comedy	.....	BV	5-15-61	±	±	±	±	±	±	±	±	±	±	±	±	13+
2510	Parrish (137) Drama	.....	WB	3-13-61	±	±	±	±	±	±	±	±	±	±	±	±	11+1-
2509	Passport to China (75) Ac.	.....	Col	3-13-61	±	±	±	±	±	±	±	±	±	±	±	±	5+3-
2492	Pepe (157) © Comedy/Music	.....	Col	1-9-61	±	±	±	±	±	±	±	±	±	±	±	±	12+1-
2520	Pharaoh's Woman, The (88)																
	© Costume Drama	.....	U-I	5-1-61	±	±	±	±	±	±	±	±	±	±	±	±	4+4-
2552	Pit and the Pendulum, The (85)																
	© Horror Drama	.....	AIP	8-14-61	+	±	±	±	±	±	±	±	±	±	±	±	7+1-
2519	Pleasure of His Company, The																
	(114) Comedy	.....	Para	5-1-61	±	±	±	±	±	±	±	±	±	±	±	±	11+
2501	Police Dog Story (61)	.....	UA	2-13-61	±	±	±	±	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)																
	Crime Drama	.....	WB	4-3-61	±	±	±	±	±	±	±	±	±	±	±	±	10+1-
2522	Portrait of a Sinner (96) Dr.	.....	AIP	5-8-61	±												3+
2511	Posse From Hell (89) W'n	.....	U-I	3-20-61	±	±	±	±	±	±	±	±	±	±	±	±	7+2-
2530	Primitive Paradise (66)																
	Documentary	.....	Excelsior	5-29-61	±	±				±							7+
2508	Prisoners of the Congo (90)																
	Adventure Drama	.....	Atlantis	3-6-61	±												1+1-
—Q—																	
2516	Question 7 (110) Dr.	.....	DeRochemont	4-3-61	±					±							5+1-
—R—																	
2516	Raisin in the Sun, A (125) Dr.	.....	Col	4-3-61	±	±	±	±	±	±	±	±	±	±	±	±	12+
2551	Rebellion in Cuba (80) Doc	.....	IFD	8-14-61	±												2+1-
2522	Return to Peyton Place																
	(122) Drama	.....	20th-Fox	5-8-61	±	±	±	±	±	±	±	±	±	±	±	±	9+1-
2529	Revolt of the Slaves (99)																
	© Action Spectacle	.....	UA	5-29-61	±	±				±							4+1-
2526	Right Approach, The (92)																
	© Drama/Music	.....	20th-Fox	5-15-61	+	-	±	±	-	±	±	±	±	±	±	±	5+5-
2519	Ring of Fire (119) ©																
	Outdoor Action	.....	MGM	5-1-61	+	±	±	±	±	±	±	±	±	±	±	±	9+2-
2511	Rocket Attack, U.S.A. (66)																
	Melodrama	.....	Exploit-Brenner	3-20-61	±												1+1-
2524	Romanoff and Juliet (112) Com.	.....	U-I	5-15-61	±	±	±	±	±	±	±	±	±	±	±	±	11+
—S—																	
2506	Sanctuary (90) © Drama	.....	20th-Fox	2-27-61	+	±	±	±	±	±	±	±	±	±	±	±	8+
2515	Saturday Night and Sunday																
	Morning (90) Drama	.....	Cont'l	4-17-61	+	±				±	±	±	±	±	±	±	9+
2464	Savage Innocents, The (89)																
	© Adv. Dr.	.....	Para	9-26-60	±	±	±	±	±	±	±	±	±	±	±	±	11+1-
2551	Scream of Fear (81) Susp. Dr.	.....	Col	8-14-61	+	±	±	±	±	±	±	±	±	±	±	±	8+
2550	Secret of Monte Cristo, The																
	(80) © Adv. Dr.	.....	MGM	8-7-61	+	±	±	±	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91) My.	.....	MGM	3-20-61	+	±	±	±	±	±	±	±	±	±	±	±	8+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	+	+	+	+	+	+	+	6+1-
2522	⑤Serengeti (84) Jungle Documentary Adventure	.....	AA	5- 8-61	±	±				±		6+
2516	Shadows (87) Drama	.....	Lion Int'l	4-17-61	+	+	±	±	±	±	±	9+
2521	Shadow of the Cat, The (79) Horror Drama	.....	U-I	5- 8-61	+		±	±		±	±	5+2-
2539	Silent Call, The (63) C Dr.	.....	20th-Fox	6-26-61	±			+	+	±		4+1-
2547	⑤Sins of Mona Kent, The (75) Drama	.....	Astor	7-24-61	+							1+
2505	⑤Sins of Rachel Cade, The (123) Drama	.....	WB	2-27-61	±	+	+	±	±	±	+	10 1-
2504	Sins of Youth (82) Dr.	.....	Janus	2-20-61	±						-	1+2-
2528	Snake Woman, The (68) Horror	.....	UA	5-22-61	±	±	-	±	±	-	±	5+7-
2502	Sniper's Ridge (61) © Dr.	.....	20th-Fox	2-13-61	-	+	+	±	±	±		5+4-
2530	⑤Snow White and the Three Stooges (93) © Fant'y	.....	20th-Fox	5-29-61	±	±	-	±	+	+	+	8+2-
2525	⑤Steel Claw, The (96) Ac.	.....	WB	5-15-61	±	+	-	+	±	±		5+4-
2536	Stop Me Before I Kill! (93) Suspense Dr.	.....	Col	6-12-61	+	+	+		±	+	+	6+1-
2476	⑤Sundowners, The (133) Dr.	.....	WB	11- 7-60	±	±	±	±	±	±	±	14+
2477	⑤Swiss Family Robinson (128) Adv. Classic, Panavision	.....	BV	11-14-60	±	+	±	±	±	±	±	12+1-
2494	⑤Sword of Sherwood Forest (80) © Adventure Drama	.....	Col	1-16-61	+	±	+	+	±	±	±	8+3-
—T—												
2539	⑤Tammy Tell Me True (97) Com. Dr	U-I	6-26-61	+	±	+	±	±	±	±	±	9+2-
2515	Teacher and the Miracle, The (88) Religious Drama	.....	President	4-17-61	+			±		±	+	4+2-
2555	Teenage Millionaire (84) Musical (some color is used)	....	UA	8-28-61	+		±					2+1-
2514	Terror of the Tonges, The (80) Ac.	....	Col	3-27-61	+	±		+		±		5+2-
2543	③Thief of Baghdad (90) © Ad. Fantasy	.....	MGM	7-10-61	+	+	±	+	±	+	+	7+2-
2534	Three Blondes in His Life (73) Mystery	.....	Cinema Assoc	6-12-61	±		-		±			2+3-
2485	③3 Worlds of Gulliver, The (100) Superdynamation, Fantasy	.....	Col	12-12-60	+	+	±	±	±	+	±	11+
2542	Time Bomb (92) Suspense Dr.	....	AA	7- 3-61	+					±		2+1-
2498	⑤Tomboy and the Champ (92) Comedy-Drama	.....	U-I	1-30-61	+	±		+		+		4+1-
2481	Tormented (75) Horror Drama	....	AA	11-28-60	+				+	+		3+
2510	⑤Trapp Family, The (106) Comedy-Drama	.....	20th-Fox	3-13-61	+	+	±	+	±	+	±	7+3-
2541	Trouble in the Sky (76) Action-Dr.	....	U-I	7- 3-61	±					+		2+1-
2548	Truth, The (Le Verite) (127) Dr., Eng.-dubbed	.....	Kingsley	7-24-61	±	+		±				5+
2493	⑤Tunes of Glory (106) Dr.	....	Lopert	1-16-61	±	±	±	±	±	±	±	13+
2544	20,000 Eyes (61) © Dr.	.....	20th-Fox	7-10-61	+		±	+	+	±		5+2-
2525	⑤Two Loves (100) © Drama	.....	MGM	5-15-61	±	±	±	±	±	±	±	11+
2538	⑤Two Rode Together (109) Dr.	....	Col	6-19-61	±	+	±	±	±	±	±	10+2-
2501	Two-Way Stretch (87) Com.	.....	Showcorp	2-13-61	+	±	±		±	+	+	9+
—U—												
2505	Underworld, U. S. A. (98) Cr.	....	Col	2-27-61	+	±	+	+	+	±	±	7+3-
2492	Unfaithfuls, The (89) Melodrama	....	AA	1- 9-61	+					-	±	2+2-
2545	⑤Upstairs and Downstairs (100) Comedy	.....	20th-Fox	7-17-61	±	±	+			+	+	7+
2553	Unstoppable Man, The (68) Suspense Drama	.....	5utton	8-21-61	+							1+
—V—												
2540	⑤Voyage to the Bottom of the Sea (105) © Ad.	.....	20th-Fox	6-26-61	+	+	+	±	±	±	+	8+1-
—W—												
2483	⑤Wackiest Ship in the Army, The (99) © Comedy	.....	Col	12- 5-60	+	±	±	±	±	±	±	11+1-
2527	⑤Warrior Empress, The (89) © Action-Adventure	.....	Col	5-22-61	±	±	±	±	+	±	±	7+5-
2515	Watch Your Stern (88) Com.	....	Magna	4- 3-61	+	±	±	±				6+1-
2484	⑤Where the Boys Are (99) © Com.	MGM	12- 5-60	±	±	±	±	±	±	±	±	13+
2532	When the Clock Strikes (72) Mystery	.....	UA	6- 5-61	±	-	±	+	±	-		4+5-
2500	⑤White Warrior (86) © Adv. Dr. (Eng. dubbed)	.....	WB	2- 6-61	+	±	-	+	±	±	±	7+4-
2537	⑤Wild in the Country (114) © Drama/Songs	.....	20th-Fox	6-19-61	+	±	±	+	±	±	+	7+4-
2508	⑤Wings of Chance (76) © Outdoor Drama	.....	U-I	3- 6-61	±	-			+	+		3+2-
2487	⑤Wizard of Baghdad (92) © Costume Comedy	.....	20th-Fox	12-19-60	+	±	±	+	+	+	+	7+2-
2553	⑤World by Night (90) A survey of world night spots	....	WB	8-21-61	+					±		2+2-
—XYZ—												
2547	You Have to Run Fast (73) Suspense Drama	.....	UA	7-24-61	±	±			±	-		3+4-
2555	Young Doctors, The (102) Dr.	....	UA	8-28-61	±		±			±	±	7+1-
2518	Young Love (80) Drama	.....	Exclusive	4-24-61	+							1+
2497	Young One, The (96) Dr.	.....	Valiant	1-30-61	+	+	±	±	±	±	±	9+3-
2517	Young Savages, The (103) Dr.	.....	UA	4-24-61	±	±	±	±	±	±	+	11+

FEATURE CHART

BOXOFFICE BookinGuide :: Sept. 4, 1961

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78).....6106 Ron Foster, Milko Taka	The Grass Is Greener (105) ① .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan	A Fever in the Blood (117) .....D..008 Efrem Zimbalist Jr., Angle Dickinson	ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan El Cid ① .....D.. Charlton Heston, Sophia Loren AMERICAN-INT'L Reptilicus .....SF.. Bodil Miller Journey to the 7th Planet ..SF.. John Agar, Greta Thyssen Black Mutiny ©Ad.. Don Megowan, Silvana Pampanini Lost Battalion .....Ac.. Leopold Salcedo, Diane Jergens
FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Alamo (162) Todd-A0 .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68) ..W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76) ..OD..6111 James Brown, Frances Rafferty Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	COLUMBIA Mysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Barabbas ① .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements	The Minotaur (92) ©..Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90) ..D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	The Sins of Rachel Cade (123) .....D..003 Angle Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	The Steel Claw (96) ..Ac..012 George Montgomery, Charito Luna	MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux King of Kings ① .....Bib D.. Jeffrey Hunter, Siobhan McKenna Colossus of Rhodes S..Ad..204 Rory Calhoun, Lea Massari Bachelor in Paradise ©..C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	The Young Savages (103) ..D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders Gun Fight (62) .....W..6113 James Brown, Joan Staley	Posse From Hell (89) ..W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore Old Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke	PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke (118) ① .....D..6107 Laurence Harvey, Geraldine Page Hatari! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
MAY	Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad..123 Eather Williams, Cliff Robertson, David Nelson	Snake Woman (68) .....Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries	Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens	20th-FOX Madison Avenue ©.....D.. Dana Andrews, Eleanor Parker 20,000 Eyes (61) ©.....D.. Gene Nelson, Merry Anders It Happened in Athens © ..Ad.. Jayne Mansfield, Nico Minardos Tender Is the Night ©.....D.. Jennifer Jones, Jason Robards Jr., Joan Fontaine, Jill St. John The Innocents ©.....D..138 Deborah Kerr, Michael Redgrave
JUNE	Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weid Snow White and the Three Stooges (107) ©C..130 Carol Heiss, Stooges	By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist Jr., The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders	Trouble in the Sky (76) ..Ac..6118 Michael Craig, Elizabeth Seal Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin Blast of Silence (77) ..D..6120 Allen Baron, Molly McCarthy	Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving Paris Blues .....D.. Paul Newman, Joanne Woodward
JULY	Misty (92) ©OD..131 Ladd Ladd, Arthur O'Connell Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon The Silent Call (63).....D..119 Roger Mobley, David McLean, Gail Russell	The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr Goodbye Again (120) .....D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65) ..Ac..6121 Gegg Palmer, June Kenney Teenage Millionaire (84) (partly in color).....C/M..6126 Jimmy Clanton, Zasu Pitts, Rocky Graziano	Come September (112) ©C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin	World by Night (90) .....Doc..151 A tour of world-famed night spots Claudelle Inglish (99) .....D..155 Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford	WARNER BROS. Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin The Music Man ①.....M.. Robert Preston, Shirley Jones A Majority of One.....C.. Rosalind Russell, Alec Guinness
AUGUST	Marines, Let's Go (104) © C..137 David Hedison, Tom Tryon, Linda Hutchins	You Have to Run Fast (73) .....Ac..6122 Craig Hill, Elaine Edwards Three on a Spree (83) ..C..6123 Jack Watling, Carol Lesley The Young Doctors (102) ..D..6128 Fredric March, Ben Gazzara, Ina Balin, Dick Clark	Splendor in the Grass (124) .....D..154 Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie	UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Gavin Cape Fear .....D.. Gregory Peck, Polly Bergen The Outsider .....D.. Tony Curtis, Jas. Francis	
SEPTEMBER	The Big Gamble (100) © D..134 Stephen Boyd, Juliette Greco, David Wayne Franc's of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman	The Hustler (..)D..136 Paul Newman, Piper Laurie, Jackie Gleason, Geo. C. Scott Seven Women From Hell (..) ©Ac..140 Patricia Owens, Denise Darcel, Cesar Romero, John Kerr Pirates of Tortuga (97) ©Ad..135 Ken Scott, Leticia Roman, Rafer Johnson			
OCTOBER					

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Swiss Family Robinson (128) Panavision (Ad.) Dec 60
Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
One Hundred and One Dalmatians (80) An. Mar 61
The Absent-Minded Professor (97) C. May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123) C. Jul 61
Manneen O'Hara, Brian Keith, Hayley Mills
Nikki, Wild Dog of the North (73) Ad. Jul 61
Jean Contu, Nikki (dog star)
Greyfriars Bobby (91) CD. Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

The Entertainer (97) D. Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces (98) D. Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C. Dec 60
Terry-Thomas, Athene Seyler
Hippodrome (96) A. Mar 61
(Eng-dubbed) Gerhard Reidmann, Margit Nank
Saturday Night and Sunday Morning (90) D. Apr 61
Albert Finney, Shirley Ann Field
The Pure Hell of St. Trinian's (..) C. Sep 61
Joyce Grenfell, Cecil Parker, George Cole

EDWARD HARRISON

Another Sky (83) D. Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) C. Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63) D. Jun 60
Jack Nicholson, Georgianna Carter
Last Woman on Earth (71) D. Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shoo of Horrors (70) HoC. Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D. Nov 60
John Ashley, Gary Vinson
Date Bait (71) D. Nov 60
Gary Clark, Mario Ryan
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris

GOVERNOR

Carry On, Nurse (89) C. ...
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C. Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD. Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Santa Claus (94) F. Nov 60
Narrated by Ken Smith
Little Angel (90) CD. Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) C. Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106) D. Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions (90) Panavision. W. Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) Ho. Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D. Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D. Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C. Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) C. Oct 60
Pat Goldin, Tommy Blackman
The Last Rebel (83) A. Dec 60
Carlos Thompson, Ariadna Welter
Code of Silence (75) C. Feb 61
Terry Becker, Elisa Lott

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) Ho. Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) Ad. Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slave (70) Ad. May 61
Marian Michael, Adrian Hoven

VALIANT-VITALITE

Sword and the Dragon (83) Ad. Nov 60
(Russian cast (Eng-dubbed))
The Angry Silence (95) D. Jan 61
R. Attenborough, Pier Angeli
The Young One (103) D. Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) Ho. Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94) D. Feb 61
Byrne Mansfield, Anthony Quayle
Hitler's Executioners (78) Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) 9-19-60
(Kingsley) Elsa Daniel

FRANCE

Breathless (89) 3-6-61
(F-A-W) Jean Seberg, Jean-Paul Belmondo
Frantic (90) 8-28-61
(Times) Jeanne Moreau, M. Ronet
Love Game, The (85) 2-13-61
(F-A-W) Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) 3-6-61
(Cont'l) Gerard Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
Ostrich Has Two Eggs, The (89) 11-21-60
(Janus) Pierre Fresnay, Simone Renant
Port of Desire (85) 12-5-60
(Kingsley-Union) H. Neff
Rules of the Game (104) 4-17-61
(Janus) Jean Renolr, Pauline Loubost
Rue de Paris (90) 12-12-60
(Lopert) Jean Gabin

GERMANY

Confess, Dr. Cordal (102) 12-5-60
(President) Hardy Kruger, E. Muehle
Glass Tower, The (104) 10-3-60
(Ellis) Lilli Palmer
Rest Is Silence, The (106) 10-3-60
(F-A-W) Hardy Kruger, P. Van Eyck
Three-Penny Opera, The (113) 11-21-60
(Brandon) Lotte Lenya, Rudolph Forster

GREECE

Counterfeit Coin (120) 10-3-60
(Atlantis) K. Logothetides
Moussitsa (75) 6-5-61

(Greek Pictures) A. Vouyouklaki
288 Stournara St. (90) 2-27-61
(Atlantic) Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St. (91) 1-30-61
(UMPO) V. Gassman, Toto
Holiday Island (105) 11-14-60
(Brandon) Vittorio de Sica
La Dolce Vita (175) 4-24-61
(Astor) Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Avventura (145) 6-5-61
(Janus) Monica Vitti, Gabriele Ferzetti, Lea Massari
Two Women (105) 6-19-61
(Embassy) Sophia Loren, Jean-Paul Belmondo
Wild Love (86) 5-1-61
(Ellis) Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5-8-61
(Cory) Toshiro Mifune
Rebel to Eternity (181) 2-27-61
(Beverly) Tatsuya Nakadai

SWEDEIN

Dreams (86) 8-8-60
(Janus) E. Dahlbeck, H. Andersson
Unmarried Mothers (79) 3-13-61
(President) E. Ethberg, B. Logart
Virgin Spring, The (88) 12-12-60
(Janus) Max von Sydow, Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) 1-31-61
(Kingsley) Vladimir Ivashov, Shanna Prokhorenko (also Eng.-dubbed)
Fate of a Man (100) 8-28-61
(UA) Sergei Bondarchuk

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

Prod. No. Rel. Date

COLUMBIA

ASSORTED & COMEDY FAVORITES

(Reissues)
5424 French Fried Frolic (16 1/2) Feb 61
5434 Hectic Honeymoon (17) Jan 61
5425 Should Husbands Marry? (17) Apr 61
5435 Aim. Fire, Scoot (16) Mar 61
5426 He Flew the Shrew (16 1/2) May 61
5436 Man or Mouse (18) Jun 61

CANDID MICROPHONE

(Reissues)
5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61
5555 No. 5, Ser. 2 (11) Mar 61
5556 No. 6, Ser. 2 (10 1/2) Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10) May 61

COLOR FAVORITES

(Technicolor Reissues)
5604 Way of All Pests (7 1/2) Nov 60

5605 Four Wheels, No Brakes (6 1/2) Nov 60
5606 Skeleton Frolic (7 1/2) Dec 60
5667 Babie Boogie (6) Jan 61
5608 Pickled Puss (6 1/2) Jan 61
5609 Christopher Crumpet's Playmate (6 1/2) Feb 61
5610 Swiss Tease (6) Mar 61
5611 The Rise of Dutton Lang (6 1/2) Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2) May 61
5614 Topsy Turkey (6 1/2) Jun 61
5615 Punchy de Leon (6 1/2) Jul 61

FILM NOVELTIES

(Reissues)
5852 Push Back the Edge (10) Dec 60

5853 Community Sings No. 1, Ser. 13 (10) Mar 61
5854 Yukon Canada (10) Apr 61

LOOPY de LOOP

(Color Cartoons)
5702 Here Kiddie Kiddie (6 1/2) Dec 61

5703 Countdown Clown (6 1/2) Jan 61
5704 Humpy Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky Day (6 1/2) May 61
5707 Fee Fee Foes (6 1/2) Jun 61
5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES

(Technicolor)
5754 Magoo Makes News (6) (Both © and standard) Dec 60
5755 Hotsy Footsy (7) Feb 61
5756 Magoo's Canine Mutiny (Both © and standard) Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6) Jul 61

SPECIAL COLOR FEATURETTES

5441 Wonderful Hong Kong (19 1/2) Jan 61
5442 Splendors of Paris (19) May 61
5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)
4160 King of the Congo Jun 60
5120 Son of Geronimo Nov 60
5140 The Great Adventures of Captain Kidd Mar 61
5160 Cody of the Pony Express Aug 61

STOOGEE COMEDIES

(Reissues)
5402 Pardon My Backfire (16) Oct 60
5403 Musty Musketeers (16) Nov 60
5404 Pals and Gals (16) Jan 61
5405 Knutsy Knights (17 1/2) Feb 61
5406 Shot in the Frontier (16) Apr 61
5407 Scotched in Scotland (15 1/2) May 61
5408 Fling in the Ring (16) Jul 61

THRILLS OF MUSIC

(Reissues)
5951 Ray Anthony & His Orchestra (10 1/2) Oct 60
5952 Shorty Sherlock & His Orchestra (8 1/2) Dec 60
5953 Skitch Henderson & His Orchestra (10) Feb 61
5954 Boyd Raeburn & His Orchestra (11) May 61

WORLD OF SPORTS

5801 Rastlin' Champs (10) Dec 60
5802 Hip Shooters (9 1/2) Feb 61
5803 Water-Sports Champs (10) Apr 61
5804 Dogs Afield (10 1/2) Jun 61

Prod. No. Rel. Date

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerry
W261 Pet Peeve (7) Sep 60
W262 Mice Follies (7) Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7) Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7) Sep 60
W272 Mouse for Sale (7) Sep 60
W273 Cat Fishin' (8) Sep 60
W274 Part Time Pal (8) Sep 60
W275 Cat Concerto (7) Sep 60
W276 Dr. Jekyll and Mr. Mouse (7) Sep 60
Tex Avery's
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
S20-1 Rail Rodents (7) Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for Two (7) Sep 60
S20-4 Mouse Trapeze (7) Sep 60
Noveltoons
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or Butts (6) Sep 60
S20-7 Candy Cabaret (7) Sep 60
S20-8 The Oily Bird (7) Sep 60

COLOR SPECIALS

(2 Reels)
B20-1 Carnival in Quebec (16) Sep 60

B20-2 Boats a-Poppin' (18) (Anamorphic) Sep 60

B20-3 Lifeline to Hong Kong (17) Anamorphic. Apr 61

MODERN MADCAPS

(Technicolor)
M20-1 Galaxia (7) Oct 60

M20-2 Bouncing Benny (6) Nov 60

M20-3 Terry the Terror (6) Dec 60

M20-4 Phantom Moustacher (6) Jan 61

M20-5 The Kid From Mars (6) Mar 61

M20-6 The Mighty Termite (6) Jun 61

NOVELTOON

(Technicolor)
P20-1 Northern Mites (6) Nov 60

P20-2 Miceniks (6) Dec 60

P20-3 The Lion's Busy (6) Mar 61

P20-4 Goodie the Gremlin (6) Apr 61

P20-5 Alvin's Solo Flight (7) Apr 61

P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)
D20-1 Kings of the Keys (9) Sep 60

D20-2 Big "A" (9) Sep 60

D20-3 A Sport Is Born (10) Nov 60

D20-4 Ten Pin Tour (9) Apr 61

D20-5 Speedway (10) May 61

THE CAT

(Color Cartoons)
C20-1 Top Cat (8) Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel (12 1/2) Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)
T20-1 Porpoise Posse (10) Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPIES

(Color)
7101 Australian Water Sports (9) Jan 61

7102 Assonment Mexico (10) Feb 61

7105 Algonquin Holiday (9) Mar 61

7103 Adventure in Rhythm (9) Apr 61

7104 Assignment Egypt (9) May 61

7106 Assignment Singapore & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10) C'Scope. De Luxe color. Jul 60

7055 Call of the Holy Land (19) 2D (B&W) Nov 60

TERRYTOON 2-D's

All Ratios-Color
5121 The Mysterious Package (6) Jan 61

5122 Cat Alarm (6) Feb 61

5123 Drum Roll (7) Mar 61

5124 Ra'lroaded to Fame (7) May 61

5125 The First Fast Mail (6) May 61

Prod. No. Rel. Date

TERRYTOONS

(Color-CinemaScope)
5101 Night Life in Tokyo (6) Feb 61

5102 So-Sorry, Pussycat (6) Mar 61

5103 Son of Hashimoto (7) Apr 61

5104 Strange Companion (6) Apr 61

5105 Honorable Cat Story (6) Jun 61

5106 Crossing the Delaware (6) Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong (9) Nov 60

4172 The Lion City (9) Dec 60

4173 Treasure of Istanbul (9) Jan 61

4174 Down Jamaica Way (9) Feb 61

4175 Sidetracked (9) Mar 61

4176 Puerto Rican Playland (8) Apr 61

WALTER LANTZ CARTUNES

(Technicolor...Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
4111 Southern Fried Hospitality (Woody Woodpecker) Nov 60

4112 Fowled Up Falcon (Woody Woodpecker) Dec 60

4113 Poopy Deck Pirate (Woody Woodpecker) Jan 61

4114 Rough and Tumble-Weed Jan 61

4115 Engnapper (Woody Woodpecker) Feb 61

4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61

4117 Gabby's Diner (Woody Woodpecker) Mar 61

4118 Papoose on the Loose. Apr 61

4119 Clash and Carry. April 61

WALTER LANTZ REISSUES

(Color Cartunes...Can be projected in the Anamorphic process, 2.35-1)
4131 Heller Shelter (6) Nov 60

4132 Witch Crafty (6) Dec 60

4133 Private Eye Pooch (6) Jan 61

4134 Bedtime Bedlam (6) Feb 61

4135 Squareshootin' Square (6) Mar 61

4136 Bronco Busters (6) Apr 61

SPECIAL

4104 Football Highlights of 1960 (10) Dec 60

2-REEL COLOR SPECIALS

4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues-7 min.)
8301 Room and Bird. Sep 60

8302 Crooked Quack. Oct 60

8303 His Hare-raising Tale Oct 60

8304 Gift Wrapped. Nov 60

8305 Little Beau Pepe. Dec 60

8306 Tweet Tweet Twenty. Dec 60

8307 Bunny Hugged. Jan 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

Scared the Kids Away But They Came Back

AIP's "Black Sunday" is the type of picture the parents tell us not to show—and every kid in town shows up. Rather oddball and certainly weird. The kids all ran for the doors, but they came back the next day for another look. This has been our most requested film and it did swell. Black and white, but in this type of film it seemed the right thing.

AL ZARZANA, RAY BORISKI

Galena Theatre,
Galena Park, Tex.

ALLIED ARTISTS

Hell to Eternity (AA)—Jeffrey Hunter, David Janssen, Miiko Taka, Patricia Owens. A very good war story. But a little too brutal for the ladies. Barely made expenses due to very high rental and played over Memorial holiday. The title should have been changed as many had it confused with "From Here to Eternity."—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

BUENA VISTA

Porant Trap, The (BV)—Hayley Mills, Maureen O'Hara, Erian Keith. Have just run this Walt Disney picture to the best business ever! Make more like it, please, leave off the sex and we will get plenty of business.—R. N. Justin, Palace Theatre (subrun), Gastonia, N. C. Pop. 23,000.

Pollyanna (BV)—Jane Wyman, Richard Egan, Hayley Mills. A wonderful picture in beautiful color with a fine cast. Young Hayley Mills was especially good as Pollyanna. They'll really love this and you'll be proud you played it. We did good business on this. Played Sun., Mon., Tues. Weather: Good.—B. L. Brown Jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

COLUMBIA

Gidget Goes Hawaiian (Col) — James Darren, Michael Callan, Deborah Walley. A refreshing film for the hot summer months. The kids and teens went for this. Color and songs very good. Here is a good film to bollyhoo on your own. Co-op ads seem to do little for us, but on Gidget we found it easy to promote the film with a few bucks in leis, a grass skirt or two and Hawaiian music in front. We had the patrons join in the fun and some 200 or so came dressed Hawaiian style.—Ray Boriski, Albert Zarzano, Galena Theatre, Galena Park, Tex. Pop. 10,000.

Let No Man Write My Epitaph (Col) — James Darren, Shelley Winters, Burl Ives. Here is a picture that held its audience, but too many stayed away. The picture was well produced and the cast was excellent. Business about average for a midweek date.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

METRO-GOLDWYN-MAYER

All the Fine Young Cannibals (MGM)—Natalie Wood, Robert Wagner, George Hamilton, Susan Kohner. All that saw this picture liked it. Business just fair. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Go Naked in the World (MGM)—Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa. Another sex, sex, sex deal. Only this is outrageous. Can't blame all this censorship talk after seeing pictures like this. Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. Here is a motion picture that age hasn't touched. Played Fri., Sat., Sun. and did good business all three days at the box-office and the concessions. The intermission half way through helps. Gable hasn't been forgotten here—he had most of the ladies crying. The people loved every moment of it.—C. H. Schuckert, Cass Theatre, Cass City, Mich. Pop. 1,965.

PARAMOUNT

All in a Night's Work (Para)—Shirley MacLaine, Dean Martin, Cliff Robertson. Very good little item that did well. Print and color very dark. Shirley MacLaine is a boxoffice draw here. Kids a little restless during the talk bits, but all in all it held up pretty well.—Albert Zarzano, Ray Boriski, Galena Theatre, Galena Park, Tex. Pop. 10,000.

Savage Innocents, The (Para)—Anthony Quinn, Yoko Tani, Anna May Wong. Here is something different in Technirama and Technicolor which seemed to please them all. Played Wed., Thurs. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

World of Suzie Wong, The (Para)—William Holden,

Nancy Kwan, Sylvia Syms. Good. Photography terrific. Better than average boxoffice. Played Sun., Mon.—C. W. Rowell, Idle Hour Theatre, Hardwick, Vt. Pop. 1,600.

20th CENTURY-FOX

Marriage-Go-Round, The (20th-Fox)—Susan Hayward, James Mason, Julie Newmar. Real good run and a pleasure to screen. It ought to do well in nearly every situation, except in Boston. Dialog fresh and sharp, acting very good, top stars, well produced. What more can you ask. Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Millionairess, The (20th-Fox)—Sophia Loren, Peter Sellers, Dennis Price. Too high class for our patrons. Entertaining comedy, but for metropolitan areas who appreciate Sellers' brand of wit. Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. Once in a while a picture comes along that is a natural boxoffice attraction and a patron pleaser. This is it. Plenty of comedy and action plus beautiful scenery, filmed in color and 'Scope. Don't fail to play it. Played Thurs., Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Wake Me When It's Over (20th-Fox)—Dick Shawn, Margo Moore, Ernie Kovacs. Very good entertainment, that did near our average for this time of year. Could have been a hit if we could have played it when people were in the know on the pic through national advertising. Played Sun., Mon., Tues. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

UNITED ARTISTS

Hoodlum Priest, The (UA)—Don Murray, Keir Dullea, Cindi Wood. We ran this in the worst rain and thunderstorm of the year, but people came with raincoats and umbrellas to the tune of well above average business. The local Catholic Church gave us a good plug by highly recommending this picture. This goes to prove that if the public would support the good ones, there would not be any incentive to make questionable pictures. Played Sat., Sun., Mon. Weather: Rain, wind and lightning.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

UNIVERSAL-INTERNATIONAL

Great Impostor, The (U-I)—Tony Curtis, Joan Blackman, Edmond O'Brien. It surely didn't do anything "great" at the boxoffice. It's in black and white, but it does have Tony Curtis. A different type of comedy picture and a type that some people will like and some won't like at all. Don't let 'em get you for a high film rental on it. Midweek rental will suit it fine. Played Sat., Sun. Weather: Nice.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

WARNER BROS.

Ice Palace (WB)—Richard Burton, Robert Ryan, Martha Hyer, Carolyn Jones. This one just did not have any drawing power. Fair picture, which they told me compared to "North to Alaska." They were so wrong. Played Wed., Thurs. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Mister Roberts (WB), reissue—Henry Fonda, Jack Lemmon, James Cagney. Still a wonderful film and a good grosser. Built up Jack Lemmon and Ward Bond, as well as Henry Fonda and James Cagney. Very good deal from Warners. We doubled this with "All in a Night's Work" from Paramount for good turnouts. — Ray Boriski, Albert Zarzano, Galena Theatre, Galena Park, Tex. Pop. 10,000.

No Time for Sergeants (WB), reissue—Andy Griffith, Nick Adams, Myron McCormick. Columbia pulled "Pepe" on us after we had our calendars printed and mailed, so there was little or no time to advertise the change. Quite a few walked off upon learning of the substitution. Business was fair.—Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Archie: No Eyestrain

Congratulations to UA for the bright, sharp black and white photography on "The Last Time I Saw Archie." It is a pleasure to present a film that the patrons of a drive-in may see clearly, with no eyestrain, from any ramp in the theatre. Every company in the industry is guilty of making dark prints, including too many night scenes and making it tough on drive-in audiences to see what is going on. So hats off to "Archie." Incidentally, it is a dandy small town picture and our business was above average.

C. T. BROWN JR.

Phillipsburg Drive-In,
Phillipsburg, Kas.

FOREIGN LANGUAGE FEATURE REVIEWS

Ashes and Diamonds A Ratio: War Drama
1.85-1

Janus Films 105 Minutes Rel. June '61

A widely acclaimed Polish-language feature which won the International Film Critics award at the 1959 Venice Festival and the grand prize at the 1960 Vancouver Festival, this is interesting and off-beat fare for the better art houses. Being a grim story of World War II with unfamiliar (to U.S. patrons) cast names, it will have scant appeal generally. The last of a trilogy directed by Andrzej Wajda (only the second, "Kanal," had a few U.S. showings), the film is an artistic triumph, superbly acted and photographed against the depressing backdrop of a small Polish town, where two young patriots are ordered to kill a newly arrived Communist leader at the end of the war. The hero, after mistakenly killing two innocent workers, becomes disenchanted with his cause and meets and falls in love with a young barmaid. But he must obey his orders and, after assassinating the aged Communist, the young patriot is shot down in a garbage dump—an agonizing death scene. Wajda, who also collaborated on the screenplay from the novel by Jerzy Andrzejewski, gets fine performances from his players, particularly the handsome young Zbigniew Cybulski and the attractive Eva Krzyzewska, as the ill-fated lovers. Produced by Film Polski.

Zbigniew Cybulski, Eva Krzyzewska, Adam Pawlikowski, Wacław Zastrzeżynski.

The Girl of the Moors F Ratio: Drama
1.66-1

Casino Films 87 Minutes Rel. July '61

An old-fashioned melodrama of the "Way Down East" genre, this German-language film produced by Gyula Trebitsch for Real Film is based on the novel, "The Girl From the Marshcroft" by the Nobel Prize-winning Swedish novelist, Selma Lagerloef, whose name will be the chief selling angle for U.S. moviegoers. Claus Holm, recently starred in the English-dubbed "Bimbo the Great," and Maria Emo, currently playing Eva Braun in Allied Artists' forthcoming "Hitler," make an attractive pair of 19th Century lovers but their names are more familiar to German-speaking patrons, who will best appreciate this film. As directed by Gustav Ucicky, the picture has a certain charm and pretty color backgrounds but little else for American fans. Miss Emo plays a maid, pregnant after being seduced by her landowner master, who tries to commit suicide, but is saved by two woodcutters. Later, when she has found a new life and love, her past catches up with her, the landowner is murdered but, despite this, all ends happily.

Claus Holm, Maria Emo, Horst Frank, Wolfgang Lukschy, Eva-Ingeborg Scholz.

Filming in Congo

ROME—The first motion picture company to film in the former Belgian Congo since the young republic gained its independence, Dino de Laurentiis' "Congo Viva" troupe, starring Jean Seberg, left by chartered jet for Leopoldville August 28. Gabriele Ferzetti is costarred in the picture, which will be distributed by Columbia Pictures.

Symbol © denotes color; © CinemaScope; V Vistavision; S Superscope; N Naturama; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

The Sand Castle

F Ratio: True-Life Fantasy
1.85-1

Louis de Rochemont Associates 70 Minutes Rel. Sept. '61

Jerome Hill, an artist who scored with his documentaries, "Albert Schweitzer" and the shorter "Grandma Moses," has turned his talents to this completely charming feature dealing with a small boy's day on a California beach, which includes a color dream sequence. Although better suited to art theatres because of its lack of marquee value, the brief feature will win critical acclaim and favorable word-of-mouth and can later become a supporting picture in family situations. The cast, headed by Barry Cardwell and his little sister, Laurie, are mostly non-professionals who have been told to act natural—and this they do to perfection. Especially engaging are Maybelle Nash, as an old lady with a beach umbrella and shade paraphernalia, and, for contrast, Erica Speyer, as a sun-worshipper in a brief bikini. Alec Wilder, who composed the music score, is seen as a fisherman who loses his catch when his line gets fouled up with some passerby—a most amusing bit. Hill, who produced, directed, wrote the screenplay and painted the art work for the enchanting dream sequence, devotes the first two-thirds to the beach action and, when the boy goes to sleep in his magnificent sand castle, shows paper cutouts of the beach figures dancing in 19th Century costumes.

Barry Cardwell, Laurie Cardwell, Alec Wilder, Maybelle Nash, Charles Rydell, Erica Speyer, George Dunham.

Claudelle Inglish

A Ratio: Drama
1.85-1

Warner Bros. (155) 99 Minutes Rel. Sept. '61

Erskine Caldwell's recent novel dealing with "poor white trash" Georgia sharecroppers serves as a showcase and acting course for some of Warner Bros. personable film and TV contract players. As the story of a bad girl who gets her just desserts (shooting) in the finale, this Leonard Freeman production will appeal to women patrons and the older teenagers (it's not for the kiddies) but, for general audiences, Arthur Kennedy is the only semblance of a marquee name. The beautiful Diane McBain, one of the three girls in "Parrish," is unable to give depth or credibility to the mixed-up, loose-moraled heroine and Will Hutchins, who plays the title role in the "Sugarfoot" TV series, is just adequate as the village boy who loves her. Kennedy, as always, is excellent as the girl's hard-working father, and Frank Overton, who scored in both the stage and screen versions of "The Dark at the Top of the Stairs," and Constance Ford contribute fine acting in the chief mature roles. As directed by Gordon Douglas, from the screenplay by Freeman, the film resembles a minor-league "Parrish" without that picture's unusual location backgrounds. Exhibitors must stress the Caldwell name as author of "Tobacco Road" and "God's Little Acre."

Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford, Claude Akins, Frank Overton, Chad Everett.

Sun Lovers Holiday

A Ratio: Novelty
2.55-1

Astor 65 Minutes Rel. —

Just when enticing footage hoves into view, the Brazilians responsible for this English-language import abruptly conclude their idyllic study of modern-day nature camps in that south-of-the-border mushrooming land, and the audiences seemingly lured for views of the female form in varied and sundry poses will probably vent their displeasure. A meager running time—only 65 minutes—puts this Sinofilms Production in the near-novelty class, although it has been given some handsome CinemaScope and Eastman Color treatment. Back in his native land after his father's death, Mario Benvenuti finds that Rio and the rest of Brazil grew rapidly indeed. He meets and is discernibly impressed with Siomara, who proceeds to talk of the considerable pleasures to be derived from membership in a health farm, in reality a nature camp. There ensues much footage of our newly returned hero (he's been in the U.S.) looking over his country with much pride, and, in time, a journeying with Miss Siomara to said camp. The discriminating audiences aren't going to appreciate the Konstantin Tratzcenko directorial efforts dawdling that they are, and the sole salvation seems to be aiming market appeal at the action crowds. Fred Maness narrates.

Siomara, Mario Benvenuti, Numen Branca, Irene Delucca, Zilda D'Oliveira, Taricano.

A Thunder of Drums

F Ratio: Outdoor: Drama
2.55-1

MGM (201) 97 Minutes Rel. Sept. '61

A rousing outdoors drama dealing with the U.S. Cavalry-Indian wars in the 1870s, this Robert J. Enders production benefits greatly from the realistic screenplay by James Warner Bellah, who wrote "Fort Apache," "Sergeant Rutledge" and other memorable John Ford pictures. Magnificently filmed in CinemaScope and Metrocolor in Arizona desert locations, this should do strong business wherever action-adventure fare is favored. George Hamilton, becoming increasingly popular with teenagers, gives his best performance to date but it is Richard Boone, the TV star of "Have Gun, Will Travel," who is outstanding as a battle-scarred commanding officer, a portrayal on a par with his memorable Gen. Sam Houston in "The Alamo." Well directed by Joseph Newman, who opens with a startling scene of an Indian massacre which results in shock for the lone survivor, a small girl, the picture concentrates on battle action with some little time off for a romantic sub-plot, involving Hamilton and Luana Patten, a former girl friend now engaged to marry a young lieutenant, played by handsome James Douglas. Although the latter is massacred, Luana returns to the East leaving Hamilton to remain an Indian-fighter. Duane Eddy, popular recording star, strums his guitar briefly in a small role.

Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronson, Duane Eddy, Carole Wells.

Rommel's Treasure

F Ratio: Action Drama
2.35-1

Medallion Pictures 85 Minutes Rel. —

Man's age-old quest for legendary treasure, a most alluring, provocative subject matter for dramatic contents, be the backdrop a theatre stage or a motion picture screen, is imaginatively pursued anew in the Medallion Pictures release teaming three principals undoubtedly known by bulk of the North American movie-going populace—Paul Christian, Dawn Addams and Bruce Cabot. They're supported by lesser-knowns, but their still-weighty marquee draw, coupled with handsome CinemaScope and Technicolor setting, should be inducement indeed for the adventure-minded. Moreover, it manages to present many famed North African desert battle centers of World War II—El Alemein, Marsa Matruh, Sidi Barrani and other sites on which not so many years ago the dreaded Rommel and the spirited Montgomery joined in the titanic struggles which were to determine the destiny of the world—are seen as they exist today, and should revive memories for those many American soldiers who trudged wearily along in the desert vastness. This was filmed, incidentally, entirely on location in Egypt and North Africa, and is themed by a search for a gigantic fortune which legend persists was hidden by Rommel.

Dawn Addams, Paul Christian, Bruce Cabot, Isa Miranda, Luigi Visconti, Andrea Checchi, Wolfgang Lugschy.

The Fast Set

A Ratio: Comedy
1.85-1

Audubon Films 84 Minutes Rel. —

Brigitte Bardot has demonstrated the amazing boxoffice appeal of a voluptuous Parisienne cavorting through comedy interspersed with not a little glimpse of the female form in various stages of undress, and it's to this latest import—dubbed in English—that audiences conditioned to the Bardot School, if such be the phrase, should conceivably flock in ever-increasing numbers once the inevitable word-of-mouth starts. Agnes Laurent, and a most lithesome lovely she is, too, plays, tongue-in-cheekishly, the innocent young gal from strait-laced atmosphere who yearns to join her man, medical student Philippe Nicaud, in Paris. Once in the big town, ostensibly living with an aunt and studiously following an art course, Miss Laurent finds a new life all right—Nicaud takes her to rock-and-roll "joints" and strip-tease locales, and matters seem to be resolved between them. At the fadeout, there's a wedding, and the rock-and-roll conclaves rejoice anew. This is strictly adult entertainment and might run into a frown or two from the official community. It would be well to label all advertising, "Not for Anyone Under 16." Rene Thevenet and Pierre Foucaud produced and directed, respectively, never overlooking the obvious in physical attraction.

Agnes Laurent, Philippe Nicaud, Dora Doll, Vera Valmont, Simone Paris, Jack Ary.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of backing and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY:

"A Thunder of Drums" (MGM)

Following the massacre by Indians of an outlying settler's family in Arizona in the 1870s, the sole survivor, little Tammy Marihugh, is brought to the cavalry post commanded by Richard Boone. There George Hamilton, an inexperienced West Pointer, is told by Boone to revenge the attack. Hamilton also meets Luana Patten, his former girl friend back East, who is at the fort to marry James Douglas, another young lieutenant. Hamilton makes several mistakes in seeking out the raiding Indians and, later, he comes upon Douglas and his troop massacred by the savages. Boone sets a trap, using Hamilton as bait. In the ensuing battle, Hamilton proves his valor and, when he returns to the fort, Luana leaves for the East, but he decides to stay and learn soldiering from Boone.

EXPLOITTIPS:

For TV fans, play up Richard Boone, rugged star of "Have Gun Will Travel," and, before that, "Medic," both popular series. Boone also scored in "The Alamo." George Hamilton was in "Where the Boys Are" and "By Love Possessed" while Duane Eddy is a popular guitarist and recording star. Dress up the lobby with Indian paraphernalia.

CATCHLINES:

A Regiment of Forgotten Men and a Woman No Man Could Forget . . . A Film With All the Excitement and Color of the Frontier's Most Dangerous Days . . . Furious, Frightening, Gripping as Any Tale of the America's Great Outdoors.

THE STORY:

"Rommel's Treasure" (Medallion)

The Cairo underworld is alerted to moves of various people in the search for a gigantic fortune which legend says was hidden by German Field Marshal Rommel. Some are intent on the values, while various agents seek only the accompanying documents. The searchers, each working for individual reasons, include Paul Christian, an ex-Rommel officer, who fought honestly and now seeks the treasure to aid families of the fallen; Bruce Cabot, famous American news photographer out for a "scoop;" Isa Miranda, owner of a luxury riverboat nightclub, who wants the documents for foreign powers. But first, these people must find the sole survivor of the party which actually submerged the treasure chests. Christian visits Isa's nightclub and meets the star, Dawn Addams, who has a spectacular act in which she dances under water. The couple falls in love and Dawn unwittingly endangers her life when Isa discovers she is helping Christian's quest. The seekers, almost at the same time, learn of the cache's exact whereabouts. Now begins a chase, fraught with danger, but at the fadeout the booty evades its seekers. Christian and Dawn survive the adventure.

EXPLOITTIPS:

Much of the underwater action leads to probable tie-ups with skin diver clubs and sporting goods stores.

CATCHLINES:

Mysterious! Exciting! Unusual! . . . A Treasure at Their Fingertips . . . Death at Their Heels!!!

THE STORY:

"The Fast Set" (Audubon)

Agnes Laurent, in love with Paris medical student Philippe Nicaud, finally gets permission from reluctant parents to live in Paris with an aunt and study art. Nicaud promptly introduces her to the fast set with which he runs around, in night clubs that feature rock-and-roll and strip-tease. Jealous when she finds her boy friend with an old flame, Dora Doll, Agnes joins the strip-teasers. Some compromising photos are snapped by a would-be blackmailer. Nicaud and his crowd rescue Agnes from the embarrassing situation, and he marries her, to the beat of rock-and-roll music.

EXPLOITTIPS:

Play up Agnes Laurent as "The New French Love Kitten." She's a girl of considerable attractiveness, and it might be advantageous to stage a "Look-a-Like" competition, awarding merchant-promoted prizes.

CATCHLINES:

The New "Look" in Gay Paree! . . . Paris and Romance in the Springtime of Youth! . . . Agnes Laurent, the New French Siren!

THE STORY:

"The Sand Castle" (de Rochemont)

Barry Cardwell's mother leaves him in charge of his little sister on a California beach. Chased by other boys playing war games, Barry picks up a beautiful sea shell which seems to whisper to him to build his own sand castle. As the castle takes on towers and turrets, the usual holiday crowd gathers to watch him and offer comments. A sudden rainstorm drives the others from the beach, but Barry puts up an umbrella over his castle and lies down to await his mother. In his dream, Barry meets the people on the beach in 19th Century costumes and he explores the interior of the castle. When his mother comes for him, Barry is awakened and sees his castle being washed back into the sea.

EXPLOITTIPS:

For art house patrons, stress the fact that Jerome Hill made the Academy Award-winning documentary "Albert Schweitzer" and the short, "Grandma Moses." Mention that the picture was shown at the Cannes and Spoleto Film Festivals. A miniature shadow-box with cutout figures in the lobby will attract attention.

CATCHLINES:

Sparkling With Wit, Satire and Charm . . . The Story of an Afternoon in a Small Boy's Life . . . Produced by Jerome Hill, Who Made the Prize-Winning "Albert Schweitzer." . . . Fresh From Triumphs at the Cannes and Spoleto Film Festivals.

THE STORY:

"Claudelle Inglish" (WB)

Claudelle Inglish (Diane McBain), teenage daughter of a Georgia share-cropper, falls sincerely in love with a farm boy, but her drab mother, Constance Ford, wants the girl to marry Claude Akins, a middle-aged farm owner. While her lover is doing Army service, Diane waits for him until a letter arrives telling her he will marry another. The heartbroken Diane starts playing around with Will Hutchins, son of the local store owner, and other town boys and accepts presents from them, but refuses to accept Akins' favors. She even lets Hutchins' father make love to her and her reputation is ruined. Later, Constance lets Akins take her for a drive and when Diane's father, Arthur Kennedy, learns of this, he realizes that his daughter has become a tramp and he makes her return her many gifts. Constance leaves Kennedy and the repentant Diane attempts to leave town for a new life but after Hutchins is killed by a town boy, his father shoots and kills Diane.

EXPLOITTIPS:

Play up Erskine Caldwell as the author of the sensational southern films, "Tobacco Road" and "God's Little Acre," both of which dealt with misbehaving farm girls. Bookstores will cooperate with window displays of all three Caldwell novels.

CATCHLINES:

At Seventeen, Claudelle Was an Innocent Schoolgirl, at Eighteen, She Had Become a Promiscuous Woman . . . Erskine Caldwell's Sensational Novel of the Georgia Hill Country—Now on the Screen.

THE STORY:

"Sun Lovers Holiday" (Astor)

Home in Brazil after some years in the U.S., Mario Benvenuti looks about for a business enterprise. Meeting Siomara, she urges him to join a health farm which is in reality a nature camp. Benvenuti marvels at the modernistic changes in his country and meets Miss Siomara again at a rock 'n' roll club and on the Rio de Janeiro beaches. She finally convinces him to join, and, after seeing the sights of Rio proper, they go to the camp. He is convinced. He will become part of this way of life.

EXPLOITTIPS:

This has been capably photographed, showing the tremendous changes in progressive-minded Brazil, and while many patrons will obviously be lured by promises of undraped females, it might be a good idea to stress travelogue approach, since the most discriminating audiences might enjoy the proceedings. A sexual treatment shouldn't be recommended; the footage on nudes is minimal.

CATCHLINES:

A Retreat to Nature in a Secluded Paradise! . . . Modern Brazil and a Modern Boy and Girl! . . . He Met Her Again and Again—on the Beaches, on the Streets!

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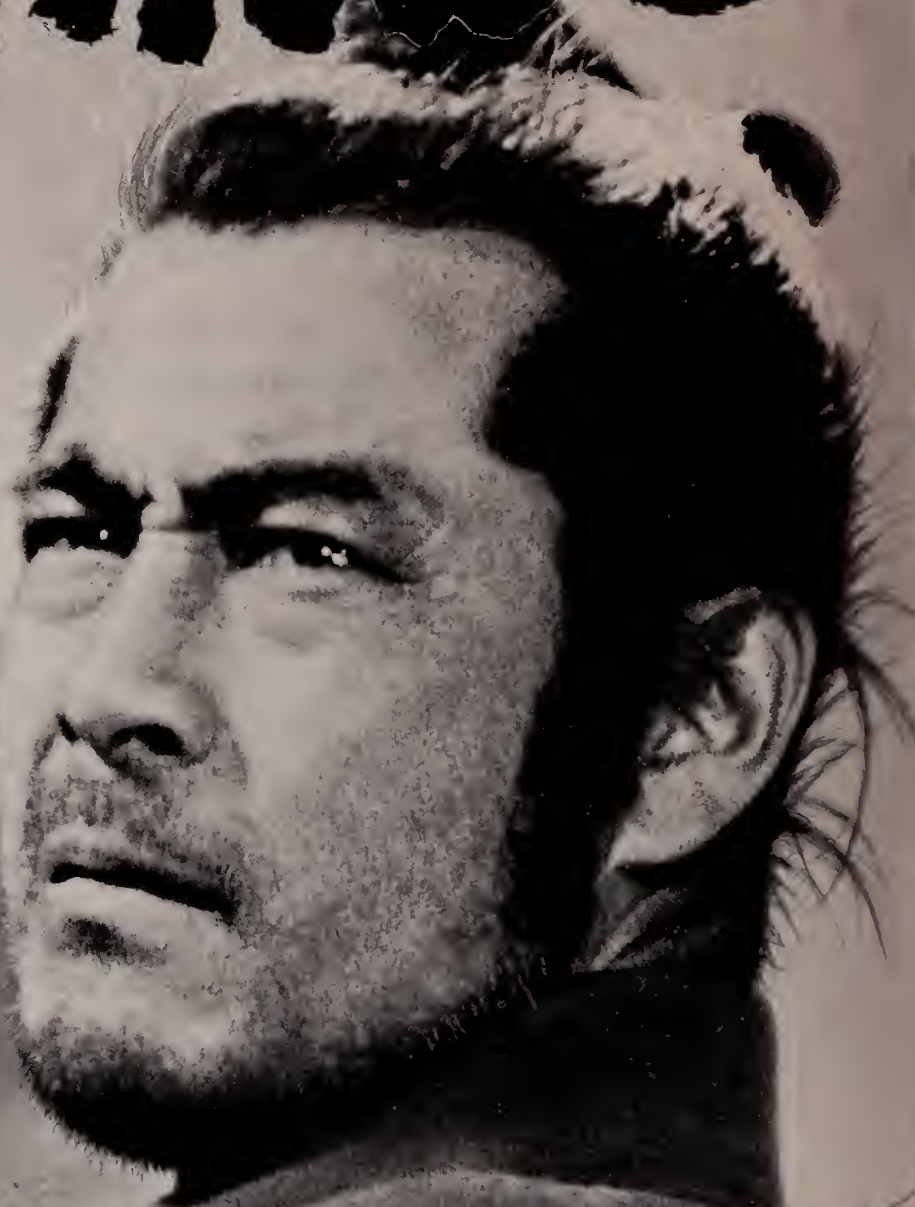


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SEPTEMBER 11, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry



John Gavin and Sandra Dee are shown in a scene from Universal-International's "Tammy Tell Me True," which has been selected as the August BOXOFFICE Blue Ribbon Award winner by the National Screen Council. The Award is made on the basis of general entertainment merit and suitability for the whole family . . . page 14

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**THE
MODERN
THEATRE
SECTION**

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NEW BUILDING WAVE

THE uptrend in theatre construction thus far in 1961 is not only a mark of recovery and progress but a strong evidence of continuing confidence in the future of the motion picture industry. We have said this from time to time, as have others, but the tangible evidence revealed in a survey published elsewhere in this issue is highly significant and, to say the least, most heartening. Viz:

In the first six months of this year, U.S. exhibitors announced or placed under construction 40 indoor and 25 drive-in theatres, involving an expenditure of approximately \$24 million. The 40 indoor theatres equal the total number of hardtops reported in all of 1960. And this is the first time in a decade that new indoor houses have outnumbered new drive-ins.

In addition, exhibitors have invested upwards of \$7.5 million in remodeling and updating indoor theatres. (This represents only projects which were reported by exhibitors.) The total runs higher, as many theatremen who recarpet, reseat, buy new projection or undertake other single-unit improvements do not classify their purchases as remodeling-renovation projects and, therefore, do not make public the announcements about these jobs.

Incidentally, they would be exerting good showmanship practice, if they *would* publicize this activity and bring to the attention of their patrons and the general public in their communities what they are doing to improve their theatres for their patrons' comfort and greater enjoyment. Moreover, this would also serve to restore the public confidence which has been shaken by the Prophets of Doom. And it would be well to keep reminding of these improvements which, in themselves, have potent sales value.

As our current survey report shows, the 40 new indoor houses represent an investment of \$15,362,000. They average 900 seats each and add a total of 36,530 to the seating capacity of U. S. theatres. The drive-ins average 1,000 cars each, at a total cost of \$8,287,170. This indicates that the newer drive-ins are larger and more luxurious than those of former years.

Adding to this encouraging picture is the fact that construction continues bright for the second half of his year. For example:

National Theatres & Television, Inc., has budgeted \$13 million for 29 new theatres, 20 of which will be drive-ins, over a three-year period; Stanley Warner opened the luxury Cheltenham Theatre in Philadelphia two weeks ago, has others on the drawing boards, and has set up a multi-million-dollar allocation for updating theatres throughout the circuit; the fast-growing Fred Stein circuit of California has announced plans for three big theatres, and a modernization program for 11 theatres acquired from the ElectroVision circuit; Associated Independent Theatres of New York will build

five theatres costing \$2.5 million—one in Manhattan and four in Long Island; Walter Reade, Inc., RKO Theatres, Loew's, Inc., Rugoff & Becker all have new projects underway in Metropolitan New York; and Cinerama, Inc., has announced ten new theatres to be built exclusively for showing films in that process to be erected in Charlotte, Minneapolis, San Francisco, Los Angeles, to name a few of these points.

The new construction in New York is particularly noteworthy. So much so that it is eliciting paeans of enthusiasm, an example of which is the following, culled from the Sunday New York Times column of Bosley Crowther, its astute motion picture editor:

"Exciting news for moviegoers and for all who have been concerned (as has the custodian of this column) about the creeping obsolescence of theatres is the word that several new houses are to be built in this area in the next year and that the noise of new theatre construction is faintly rising throughout the land.

"This is the more exciting because it portends the first substantial wave of new theatre building that we have had in the metropolitan area in some three decades. And, since building calls for investment and investment calls for belief in the profitableness of the venture, it represents a surge of confidence."

It does indeed!

And, if such an erudite critic and observer as Mr. Crowther can evince such enthusiasm over new theatre building in the world's biggest city, it stands to reason that similar reactions should resound from everywhere else in the country where "the noise of new theatre construction" is rising.

★ ★

'UDULT' Pictures

In an advertisement in The Daily Cinema, British trade paper, the Walt Disney organization asks: "What are 'UDULT' pictures?" The answer: "Walt Disney 'UDULT' productions are 'U' pictures with 'A'DULT' appeal." And that is termed "Walt Disney's new formula for big boxoffice!"

The "U" is derived from the category, under the British censorship system, denoting a "universal" picture that could be seen by anyone; the "A," of course, denotes "adult."

That's a clever coining of a new word by Disney. And he's right in his application of it—for pictures whose showings are unrestricted and, yet, have adult appeal provide an unbeatable formula for coining boxoffice dollars. (Note to all producers: The formula isn't patented.)

Ben Shlyen

'UNREALISTIC' TERMS, LIMITED RUNS HARMFUL INDUSTRY TREND

Practices Are Costly to Both Exhibition and Distribution, Marshall Fine Declares

DETROIT — "Unrealistic percentage terms," which subsequently require expensive readjustment procedures, and the practice of extended, exclusive runs which



Marshall Fine

"deprive a great majority of theatres of playing time" and distributors of "a great deal of potential revenue" were characterized as becoming increasingly harmful to the industry as a whole and needlessly depriving exhibition, distribution and production of desperately needed revenue, in an Allied States Ass'n communique to sales managers of film companies this week.

ASK FOR CONFERENCES

The exhibitor association asked for the opportunity to meet with the sales chiefs of nine companies to discuss these problems and "explore possible solutions or programs which would be of financial benefit."

Marshall H. Fine, Allied president, said these matters were discussed at the recent meeting of the association's board of directors. The directors, he said, discussed many of the "vexing problems which are plaguing our business." The purpose was not to find fault or to lay blame, but to examine matters of industrywide concern in a sincere, determined effort to aid the entire motion picture industry, he added.

The two most serious problems, he listed as:

1. "Unrealistic contract terms of 50-60 per cent on percentage engagements. The extended negotiation and excessive clerical work required for subsequent adjustment results in a tremendous waste of time, money and manpower to distributors and exhibitors alike. We would all benefit financially if this effort and expenditure were put to more productive use. Certainly it is within the ability of the industry's sales executives to devise methods of arriving at fair percentage terms which would be realistic enough so that subsequent adjustment would not always become a matter of absolute necessity for the survival of the exhibitor.

PROTEST ON EXTENDED RUNS

2. "Extended, exclusive prior runs which result in engagements so limited and so restricted that the great majority of the public is deprived of the production, the great majority of theatres is deprived of the playing time, and the distributor is deprived of a great deal of potential

'Substantial' Revenue Being Lost Through 16mm Dates, Allied Warns

Detroit—Producers and distributors are losing significant revenue on many percentage engagements because of unfair competition from 16mm prints of their own pictures, Marshall Fine, president of Allied States Ass'n, declared in the association's letter to sales managers of nine film companies.

"New motion pictures are being cheapened and degraded by the blatant advertising of fairly current top

attractions with impressive name stars which are being made available to the public via 16mm prints at little or no admission charge," he declared.

He said that Allied members report many instances where theatres playing percentage pictures were deserted because parks or auditoriums were packed for well-publicized free movies of top quality. Allied is collecting material to back its allegations.

revenue. This is a destructive practice which brings harm to the entire industry.

"It destroys the vital pattern of orderly release, it destroys the ability of many theatres to exist profitably, and it destroys the public image of motion pictures as mass entertainment.

"As a corollary to this, some exhibitors reported achieving higher grosses on special engagements when the admission price was raised only moderately. It would appear that a substantial increase in admission price above the norm actually results in less total revenue for both the exhibitor and the distributor. We must never forget that the motion picture industry is basically and unalterably a medium of entertainment for the masses."

Turning to the trailer-accessories situation on Columbia Pictures, Fine also wrote, at the instructions of the board, to Burton

E. Robbins, president of National Screen Service Corp. and to A. Montague, executive vice-president of Columbia, pointing out the harm resulting to all parties concerned in the current dispute, with no apparent benefits.

Fine urged both top executives to again make a determined effort to work out some equitable arrangement, so that trailers and accessories on Columbia product could be rented by the exhibitor from a single source without duplicate charge, as in the past. Allied offered to act as an intermediary to work out a solution acceptable to both parties.

Fine addressed his letter to: Maurice R. Goldstein, Allied Artists; Rube Jackter, Columbia; Irving Ludwig, Buena Vista; Robert Mochrie, MGM; Jerome Pickman, Paramount; Glenn Norris, 20th Century-Fox; James R. Velde, UA; Henry H. Martin, Universal; and Charles Boasberg, Warner.



RKO HONORS JOHNSON — The Golden RKO Pendant, which Jerry Baker, manager of Keith's Theatre in Washington, D. C., is giving Vice-President Johnson means that anywhere in his travels at any time for the rest of his life, the President of the Senate may stroll at will into any RKO Theatre. President Kennedy was the recipient of a pendant several months ago.

'Balloon' Theatre Makes Its Debut in France

PARIS—Itinerama, the portable Cinerama theatre, had its premiere in Montea-Jolie, 40 miles from here Monday night (4). The "balloon" theatre was "blown up" in eight minutes via compressed air. It has a seating capacity of 3,000 and is put up and deflated by a crew of 86 men and is transported in a caravan of 40 trailer trucks.

The Itinerama caravans will travel all over Europe shortly; three in France and others in Germany, England, Belgium, the Netherlands, Spain and the Scandinavian countries. It has been estimated that the three French companies can gross \$7,500,000 annually.

Early next year, an Itinerama caravan will be introduced in California and, eventually, approximately 50 of such units will play across the United States, according to Nicolas Reisini, head of Cinerama.

Plans are under way to extend Itinerama to other parts of the world—India, Japan and the Middle East.

STRONG LAST QUARTER IN 1961 FOR PRODUCT SEEN BY HYMAN

Orderly Releases Leader Predicts Impetus Will Continue Into 1962

NEW YORK—Prospects for strong box-office product during the last quarter of this year and well into 1962 are extremely bright, in the opinion of Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, who has prepared his latest "orderly distribution release schedule."

Following a detailed analysis of the quality pictures which will be available in the final three months of 1961, Hyman said he would go on record now in predicting that October will be a "sensational" month, that November will be a trifle better than November of 1960 and that the yearend attractions will be "as fine an array as we have seen in years." He added that, judging on the product coming in January, February and March, "the impetus which will start in October will definitely continue through the yearend and far into 1962."

SOME FILMS UNDERESTIMATED

In explaining the reasons for his enthusiasm, Hyman commented first on the fact that many of the peaks and valleys of the industry encountered during the course of the year were not necessarily due to a lack of orderly distribution, a program for which Hyman had been campaigning for the last five years.

"Actually," Hyman said, "these peaks and valleys are often due to the fact that pictures which, on paper, look as if they have the ingredients for boxoffice success, prove to be disappointing in this unpredictable market. For example, no one can say that producers and distributors withhold their pictures in the month of August. Yet, this past August our business was hurt when certain pictures, which looked extremely good on paper, did not have the staying power predicted for them."

In issuing his new orderly release schedule, Hyman laid special emphasis on the theme for this issue: "A drive on every local level of this country and Canada to increase motion picture theatre attendance."

ALL-OUT SELLING URGED

Hyman said he felt that the mere listing of the product available was not sufficient unless it was accompanied by an all-out effort in selling. The promotional themes in the past, he said, were directed at specific pictures, specific groups of pictures and, generally, extra activities designed to bring money into the theatre. In selecting a drive on every local level to improve attendance as his current theme, Hyman said he hoped to set at rest all the arguments being offered that the large recent grosses had been possible only because of increased admission prices, but that attendance continued downward. Statistical sur-

TOA Sees 1961 Releases Falling Short Of 275 Goal; Predicts About 240

NEW YORK—Although production so far this year has been about 25 per cent above that of last year, the number of releases will fall short of the hoped-for volume in 1961, according to a survey by Theatre Owners of America. Early this year, TOA estimated that there would be 275 releases by American companies in 1961, a healthy jump over the 226 released in 1960.

As it stands now, TOA contends, the total number of releases by U.S. companies, of pictures made by them in both this country and abroad, will be about 240, including nine from Pathe-America and Sutton Pictures, the latter a subsidiary of the former.

veys, he said, showed that attendance in motion picture theatres had been on the upbeat over the last year and he hoped that, with these "explosions of activity" going on all over the country and Canada, "interest in movies can be spurred to a very high level and maintained so that those who scoff can be silenced forever."

In initiating the theme, Hyman submitted the idea to representative exhibitors from all areas of the country who had endorsed orderly distribution and had indicated their willingness to participate and help in every project that would further the cause. He said that practically every exhibitor contacted had subscribed to the theme idea and promised full cooperation.

Hyman said that production was doing its part to provide quality product and that distribution had promised orderly release well into 1962. Therefore, he said, "it is up to us in exhibition to go all-out in this drive to increase attendance and demonstrate very clearly to producers and distributors that exhibitors will at all times carry their share of the burden in keeping our industry up at the top of the amusement field."

In preparing the new release schedule, Hyman held luncheon meetings with the sales heads and advertising chiefs of all companies and discussed upcoming product and everyday problems. This resulted in a closer coordination and understanding among exhibition, distribution and production, he said.

As for the release schedule, itself, by companies, the lineups are as follows:

Paramount has five pictures for the last three months of the year, including one re-release. They are "Breakfast at Tiffany's" and "White Christmas" in October; "Blue Hawaii" in November and "Summer and Smoke" and "The Errand Boy" in December.

Twentieth Century-Fox will have six pictures. "Bachelor Flat" and "Second Time Around" will be released in October;

A bright spot on the horizon could be that a large number of pictures placed before the cameras this year will be released next year, and if production should continue to increase, then 1962 could result in a much larger supply of available product. In other words, this year's production backlog would be spread into the early months of next year.

In recent months, approximately 20 individuals and new companies have announced production plans for next year with contemplated programs ranging from two up to ten. If all these projects materialize, the product outlook could be much brighter for 1962.

"The Comancheros" in November and "Two Little Bears," "Satan Never Sleeps" and "Tender Is the Night" in December.

Five attractions will be coming from Warner Bros. in the last quarter. "Splendor in the Grass" is the October release; "The Mask" and "Susan Slade" in November, and "Lad: a Dog" and "A Majority of One" in December.

From Columbia will be "The Devil at 4 O'Clock," "A Weekend With Lulu," "Loss of Innocence" and "Queen of the Pirates" in October; "Mr. Sardonicus," "Valley of the Dragons," "The Hellions" and "Everything's Ducky" in November and "Mysterious Island," "Sail a Crooked Ship" and "Belle Sommers" in December.

Metro-Goldwyn-Mayer's October release will be "Bridge to the Sun," followed by "Colossus of Rhodes" and "Bachelor in Paradise" in November and "The Wonders of Aladdin" in December.

Nine pictures are listed by United Artists for the final three months of the year. They are "Town Without Pity," "Paris Blues" and "West Side Story" in October; "X-15" in November and "The Magic Sword," "One, Two, Three," "Pocketful of Miracles," "Advise and Consent" and "Judgment at Nuremberg" (special engagements) in December.

Buena Vista will have two pictures for the balance of the year; namely, "Greyfriars Bobby" in October and "Babes in Toyland" for Christmas.

Universal will have four pictures. The general release of "Spartacus" in October; "Back Street" in November and "Flower Drum Song" and "Lover Come Back" in December.

"Too Hot to Handle" and "The George Raft Story" will be Allied Artists' contributions for October and December, respectively.

From American International will be "Journey to the Seventh Planet" in October, an untitled cartoon feature in November and "X" in December.

"TWO WOMEN"

SETS TWO-YEAR RECORD
AT THE SUTTON, NEW YORK!

"TWO WOMEN" stars

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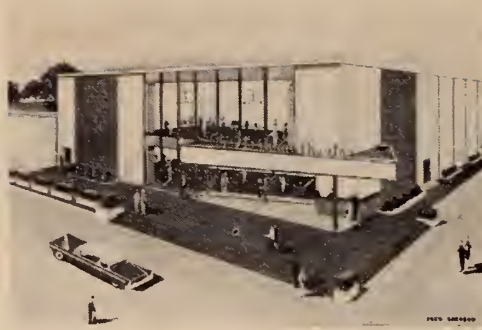
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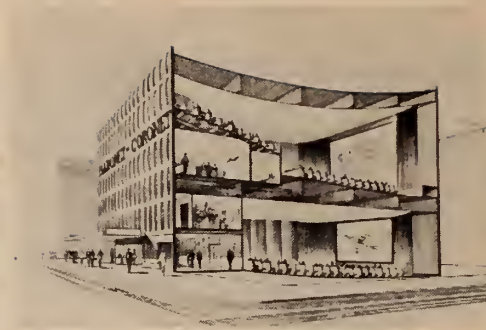
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Hillside Theatre, Chicago • Under Construction



Cheltenham Theatre, Philadelphia • Opened



Baronet-Coronet Theatres, New York • Announced

\$24,149,000 IN NEW THEATRES IN FIRST HALF OF '61

40 Indoor Houses Equal Total Construction for 1960; 25 Drive-Ins Added

KANSAS CITY—U.S. exhibitors, in the first six months of 1961, announced or placed under construction 40 indoor theatres and 25 drive-ins involving an estimated expenditure of \$24,149,000. The 40 indoor houses equal the total number of hardtop theatres reported for all of 1960 and, for the first time in a decade, more new indoor theatres than drive-ins were reported.

In addition to the new construction, exhibitors maintained their accelerated pace in remodeling and renovating properties, with upwards of \$7,475,000 spent on updating projects, according to the continuing construction and remodeling survey which Boxoffice conducts. This figure represents only projects which were reported by theatremen. Indications are that the total runs much higher, as many exhibitors who recarpet, reseal, buy new projection machines or undertake other single-unit improvements do not classify their acquisitions as remodeling-renovation projects and, hence, do not make public announcements about the jobs.

The 40 indoor theatres represent an investment of \$15,862,000. They average 900 seats each and add a total of 36,530,000 chairs to the seating capacity of U.S. theatres. The 25 drive-ins, averaging approximately 1,000 cars each, will add an estimated \$8,287,170 to the drive-in investment in U. S. outdoor theatre operations. The 1961 drive-in pace is a shade below that of 1960, when 58 new open air theatres, with a total capacity of 59,806 cars, were reported for the year. On the other hand, more drive-in improvement jobs are being undertaken, and a number of complete re-do projects were reported this year.

An encouraging factor is that the construction picture continues bright in the second half of the year. National Theatres & Television, Inc. has announced a budget of \$18,000,000 for 20 drive-ins and nine indoor theatres over a three-year period. Stanley Warner Theatres two weeks ago opened the luxurious Cheltenham Theatre in Philadelphia, has others on the drawing boards and has lined up a multimillion-dollar remodeling project for key theatres in the circuit. The fast-growing Fred Stein Enterprises in California this week announced plans for three new theatres and recently outlined extensive remodeling and improvements to 11 theatres acquired from ElectroVision,

Inc. earlier in the year. In addition Associated Independent Theatres of New York has announced five new theatres for Long Island and Manhattan representing an expenditure of \$2,500,000, and Cinerama is to gain theatres built exclusively for this process in Charlotte, Minneapolis, Los Angeles, San Francisco and San Diego.

INDOOR THEATRES

The following drive-ins were reported in Boxoffice as new construction projects for the first time during the first six months of this year. An asterisk denotes that the drive-in has been opened:

ARKANSAS

Texarkana—Joy, 520 seats, Joy N. Houck.*

CALIFORNIA

Canoga Park—Holiday, 920 seats, Jack Grossman & Associates; will try for a December opening.

El Monte—De luxe theatre to be built by Fred Stein Enterprises and its subsidiary, Statewide Theatres; 1,200 seats, \$350,000.

La Mirada—Stanley Warner has applied for approval to build an 1,150-seat theatre.

Los Angeles—Cinerama negotiating for construction of a Cinerama theatre in time to show "How the West Was Won," now in production.

Oakland—Porkway Cinema, Marty Foster, new art house.*

Palo Verde—Fox West Coast Theatres has purchased property at Silverspur road and Roscoe drive to construct a de luxe theatre.

San Diego—Cinerama negotiating with local financial interests for construction of a Cinerama theatre.

San Francisco—Cinerama plans to build a theatre for exhibiting "How the West Was Won" and other new Cinerama product.

Tustin—Tustin Theatre, 950 seats, will be built in shopping center by Saul Mahler.

West Covina—Shopping center theatre, Fred Stein Enterprises.

West Covina—Eastland, 1,100-seat theatre for A. L. Sonborn & Sons; \$400,000, started June 18 in Eastland Shopping Center.

COLORADO

Boulder—Fox, Fox International Theatres, 500 seats.*

CONNECTICUT

New Haven—1,200-seat shopping center theatre projected by Stanley Warner.

FLORIDA

Orlando—Porkwood Cinema, General Drive-In Corp., 1,200 seats; \$750,000; built in Parkwood Plaza Shopping Center.*

Pinellas Park—Theatre to be built at 4191 Park Blvd. by Mrs. Hannah M. Nichols.

ILLINOIS

Chicago—Hillside, 1,500 seats, Oscar A. Brotman and Leonard H. Sherman; construction started in mid-July; \$600,000.

Chicago—1,500-seat theatre in conjunction with Stanford Kohlberg's Starlite Drive-In.

MASSACHUSETTS

North Adams—360-seat theatre, using continental seating plan, to be built in new North Adams shopping center, Peter Desmond.

NEW JERSEY

Delaware Township—Cherry Hill, General Drive-In Corp., in new Cherry Hill Mall and shopping center.

NEW YORK

Brentwood—500-600 seats, Associated Independent Theatres, to open in September.

Brentwood—Brentwood, Prudential Theatres, two sites under consideration, one being in a proposed Brentwood shopping center area.

Glen Cove—Opened early in year by Town & Country Theatres, equipped for 70mm, Todd-AO, transistor sound system.

Glen Oaks—800 seats, Century Theatres, to be in Glen Oaks shopping center.

Hauppauge—500-600 seats, Associated Independent Theatres, has September opening target date.

New York City—Carnegie Hall Cinema, \$100,000 theatre constructed on site of a former off-Broadway theatre; Robert Ferman, Meyer Ackerman, Eve Schlosser.*

New York City—Kipps Boy, 500 seats, \$1,500,000; being built at 2nd Avenue and 31st street; Associated Independent Theatres.

New York City—600-seat, \$250,000 theatre for George and Irving Hatten in Seward Park Housing development.

New York City—Split-level theatre, with 750 seats in street-level theatre and 250 seats on second floor, Rugoff & Becker.

New York City—600-seat luxury theatre, Loew's Theatres; to be incorporated in 40-story Tower East, now under construction.

Patchogue—Patchogue, 2,200 seats, Associated Independent Theatres.

Spring Valley—Rockland Drive-In Corp. to construct 800-seat indoor theatre on Route 59 as part of a shopping center.

NORTH CAROLINA

Charlotte—1,200-seat Cineroma theatre for Charlotte-town Mall shopping center; Community Research and Development Corp. and General Drive-In Corp., \$500,000.

OHIO

Dayton—1,000-seat theatre to be included in the addition to Marion Meadows shopping center in Huber Heights development.

OKLAHOMA

Comanche—New theatre for Bill Hance, in cooperation with the Chamber of Commerce.*

PENNSYLVANIA

Philadelphia—Capital, 880 seats, Poul Klieman.*

TEXAS

Austin—A new theatre to be built in Austin's newly opened shopping center.

Joaquin—Jay, Herman Powell jr.*

San Antonio—New indoor theatre to be included in \$20,000,000 McCreless shopping center.

WASHINGTON

Bellevue—Sterling Theatre constructing 1,500-seat theatre.

DRIVE-IN THEATRES

The following new theatres were first reported in Boxoffice in the first six months of this year. Theatres marked with an asterisk have been opened.

CALIFORNIA

La Habra—Fred Greenberg has acquired a special permit to build a drive-in at Imperial and Idaho.

Newbury Park—Pacific Drive-In Theatres granted

zoning variance for building a drive-in.
Union City—City council grants East Bay Theatres permission to build 800-car drive-in.

DELAWARE

Wilmington—1,200-car drive-in to be included in \$2,000,000 discount shopping and fun center on Centerville road at Price's Corner.

FLORIDA

Jacksonville—Midway, 808 cars, H. B. Meiselman's Fenton Theatres.*

GEORGIA

Atlanta—Storey Theatres to build 1,500-car drive-in on Northwest expressway, \$500,000.

Atlanta—Storey Theatres to build 1,500-car drive-in on Fulton Industrial boulevard, \$500,000.

ILLINOIS

Dundee—Dundale, 1,000 cars, Robert Jelnick.*

Wheaton—Cascade, 1,200 cars, Basil Charuhas, William Galligan, Milton Levy, Spiro Charuhas; \$400,000.*

INDIANA

Aurora—Charles R. Whisman, 300 cars.*

South Bend—Western Auto; George T. Brenner, manager.*

IOWA

Davenport—Oasis, 800 cars, project of theatre interest formerly headed by the late John G. Koletis.*

KENTUCKY

Lexington—Southland 68, 1,200 cars, J. M. Mahaffey and A. J. Hughes, owners; Bob Perkins, manager.*

MICHIGAN

Dowagiac—Five Mile, 452 cars, Silver Lake Enterprises.*

MINNESOTA

Souk Rapids—Permit granted by village council to Leo Ross to build a drive-in in front of the grandstand on the fairgrounds.

MISSOURI

St. Louis—\$350,000-\$400,000 drive-in for National Theatres & Television, 1,000 cars.

NEBRASKA

Millard—Twin Screen, 1,600 cars, Russel Breim, Sen. Roman Hruska, H. S. Gould.*

NEW JERSEY

Wayne Twp.—Eastern Management Corp. petitions for permits to build a new drive-in.

NEW YORK

Limestone—Limestone, 1,000 cars, Clifford Brown.*

Rocky Point—1,000 cars, Prudential Theatre, on Route 25A.

OHIO

Akron—Starlight, Edward Rabb, owner.*

Goshen—Highway 28, 600 cars, Highway Theatres Corp.*

Reynoldsville—Torch, 830 cars, Frank Weifel, owner.*

Warren—Robins Enterprises Co. has bought a 22-acre site to build a drive-in for a 1962 spring opening.

TEXAS

Spring Branch—Spring Branch, 750 cars, Post Oak Drive-In Theatre Corp.

Not included in the listings are five indoor theatres and six drive-ins which were opened in the first six months of the year but which were originally reported as 1960 projects when they were first announced. These included:

Anaheim, Calif.—Brookhurst, 962 seats, Vinstrand Theatres, \$300,000, in Brookhurst shopping center; equipped for 70mm projection.

Doytona Beach, Fla.—Cinema, 1,200 seats, General Drive-In Corp., \$1,500,000; in Belair Plaza shopping center.

Denver, Colo.—Cooper, 814 seats, Cooper Foundation Theatres, \$1,000,000; first theatre-in-the-round built exclusively for Cinerama products.

Fort Lauderdale, Fla.—\$500,000 theatre, 1,500 seats, General Drive-In Corp.; built in Sunrise shopping center.

Levittown, N. J.—Fox, 1,500 seats, Melvin Fox's Fox Theatres, \$500,000.

Chomplain, N. Y.—Northway, 870 cars, Northway Drive-In Co., \$200,000.

Custer, Wash.—Holiday, 500 cars; Mr. and Mrs. Phillip Cook, Mr. and Mrs. Wallace Dent, owners, \$50,000.

Denver, Colo.—North Star, 1,600 cars, Wolfberg Theatres, \$400,000.

Garrison, Md.—Valley, 800 cars, Schwaber Theatres.

Kansas City, Mo.—Fairlyland Drive-In, 1,500 cars, Fairlyland Drive-In Co., \$1,000,000.

Springfield, Mo.—High-M, 620 cars, Commonwealth Theatres.

Y. Frank Freeman Heads Commission To Stop Purveyors of Nude Films

HOLLYWOOD—Y. Frank Freeman was named to chair a 16-member fact-finding commission appointed by the Los Angeles County board of supervisors to make recommendations and assist the board in treating problems created by the excess of nude and other objectionable films being made by operators in this area.

Following last week's blast during which supervisor Kenneth Hahn threatened the future of the Hollywood Motion Picture & Television Museum should the movie industry fail to take steps to clear the lewd films situation, the supervisors passed a resolution introduced by Hahn to set up such a commission.

Other industry leaders named to the fact-finding organization are Steve Broidy, E. L. DePatie, Gordon Stulberg and Charles S. Boren, AMPP; George Chandler and John L. Dales, Screen Actors Guild; George Sidney and Joseph Youngerman, Directors Guild; Walter Mirisch, Screen Producers Guild; Charles Schnee and Michael Franklin, Writers Guild of America West; George Flaherty and H. O'Neil Shanks, Hollywood AFL Film Council; Harry C. Arthur jr. and

Ida Schreiber, Southern California Theatre Owners Ass'n. Others will be named later as representatives of the Parent-Teacher Ass'n, American Legion and the Catholic Legion of Decency.

At the first session called, Ernest E. Debs, chairman of the board of supervisors, assured the Hollywood representatives that "no one in county government has ever associated the legitimate film industry with the indecent films in question," and added that the museum had nothing to do with the pictures in question.

Speaking for the industry, Dales repeated that the industry itself deplores the production of such lewd films as much as the public and board of supervisors.

Freeman declared, "These problems have been with us for a long time and we don't expect to solve them overnight. But we will do the best job we know how to do in finding out all we can about these fly-by-night movie-makers."

It was charged by an American Legion spokesman that the increase of indecent films was "a Communist plot to demoralize our youth."

Fox Halts 'Greatest'; Stevens Takes Over

HOLLYWOOD — Ownership of "The Greatest Story Ever Told" has been acquired by George Stevens from 20th Century-Fox with announcement by Stevens that the picture will go into production early next year as scheduled.

Following his return from New York meetings with 20th-Fox board members, where he learned that the company would "indefinitely postpone" the production due to financial problems, Stevens told a press conference that he decided not to accept the postponement of the project and disclosed his intentions to make the film elsewhere. Charles K. Feldman, representing Stevens, is currently conducting negotiations for the distribution of the photoplay with three major companies, Magna Theatre Corp. and two European film outfits.

The dissolution of the contract between Stevens and 20th-Fox required the production company to pay him the contractual salary of \$1,000,000, assume all obligations for the existing commitments in addition to any legal claims, all of which represents an outlay of \$2,300,000. The commitments and assets include a completed screenplay, set and costume plans and contracts with various artists, including Carl Sandburg and actor Max von Sydow, who has been signed to portray the role of Jesus. The Stevens company acquired all these assets as part of the settlement. In return, 20th-Fox will recoup the sum of \$2,300,000 after the picture makes a \$5,000,000 profit.

Stevens attacked Wall Streeters for the decision by the 20th-Fox board to shelve "Greatest Story," naming specifically the representatives of Treves & Co. and Loeb, Carl M. Rhoades & Co., who he declared are not familiar with the making of

motion pictures and the artistic side of films. Although the Fox directorate cited the company's financial plight as reason for throwing out the Biblical film, Stevens asserted that, in addition, "the Fox management now in power has expressed a lack of confidence in the subject matter..." He said he had no quarrel with president Spyros Skouras, nor production head Peter Levathes, declaring that apparently "they are without power to make decisions."

"I have never seen such incredible indecision as I have seen at Fox," Stevens stated. "I have no idea who runs the company."

He added that "I am extremely sorry that I must end my association with Spyros Skouras, since he continues to express the same great faith in the potential of this motion picture. I know he was shocked at the board's decision. He told me more than two years ago that 'The Greatest Story Ever Told' has a potential boxoffice gross of \$100,000,000, and the deeper I become involved in this project the more I respect his opinion."

Stevens says he plans to make the picture in the U.S. with American talent. He expects to complete financial arrangements within the next few weeks, but will remain on the Westwood lot for two months.

America Corp. Dividends

NEW YORK—America Corp. board of directors has declared regular quarterly dividends of \$1.50 on its \$6.00 per share preferred stock and \$1.00 dividend on each \$4.00 preferred share, it was announced by Gordon K. Greenfield, president. Dividends are payable October 1 to preferred stockholders of record September 8.

America Corp. is a broadly diversified company whose motion picture interests include Pathe Laboratories, Pathe-America and is the largest single stockholder in Republic Corp.

600 Theatres to Join in Midwest Area Saturation Drive for 'Young Doctors'



Circuit and distribution executives who attended the Great Plains Business Builders Ass'n conference are shown above. Left to right: Gene Jacobs, resident United Artists manager, Des Moines; Gordon McKinnon, division manager, Pioneer Theatres, Spencer, Iowa; Harry Weiss, division manager, RKO Theatres, Des Moines; Al Fisher, exploitation head, United Artists, New York; Myron Blank, president, Central States Theatres, Des Moines; Richard Orear, president, Commonwealth Theatres, Kansas City; M. B. Smith, vice-president and advertising-publicity director, Commonwealth Theatres; Larry Day, director of advertising, Central States Theatres; Wally Heim, divisional exploitation manager, United Artists, Chicago; Bernie Evens, United Artists exploitation department, Kansas City. Also attending the meeting was Harry Greene, general manager, Welworth Theatres, Minneapolis.

DES MOINES—Circuit theatres and individual situations in five exchange areas, numbering more than 600, will join in the fall season's first saturation booking by the Great Plains Business Builders Ass'n. Now in its third season, the association of top theatre executives plans coordinated campaigns over the broad Mississippi and Missouri rivers territory to take advantage of cross-plugging, coordinated advertising, and saturation use of radio and television selling.

Association leaders, representing theatres in the Minneapolis, Omaha, Des Moines, Kansas City and St. Louis areas, met here last week to prepare the campaign for "The Young Doctors," United

Artists release, to be staged late this month and early October.

Special advertising materials are now being prepared, as are radio and television spots. In addition, exploitation ideas to be undertaken will include special screenings for doctors and nurses (the picture has been recommended by the American Medical Ass'n); ushers and cashiers dressed in nurses' and doctors' uniforms for a two-week period preceding playdates; special distribution of a four-page herald with playdates in doctors' offices, and special discount coupons to hospital staff members and others in the medical and nursing profession. Individual theatres also are planning special promotions.

No Industry Exhibitor Seen At Seattle World's Fair

NEW YORK—Due to the shortage of time for the preparation of an exhibit, member companies of the Motion Picture Ass'n of America will pass up participation in the Seattle "Century 21" World's Fair which opens in April. That decision will apply to exhibition, as well.

At a meeting of MPAA representatives with those of American Congress of Exhibitors and Theatre Equipment and Supply Manufacturers Ass'n last week, it was indicated that, despite the fact that the Seattle exposition is an "official" one insofar as the United States is concerned, there would not be enough time to prepare for an adequate exhibit.

The three groups, however, decided to explore all possibilities for a "Theatre of Tomorrow" exhibit at the New York World's Fair in 1964. The TESMA group will ask for suggestions for participation on Thursday when its board of directors will meet in New York.

The New York World's Fair is not an "official" one insofar as the international organization of world's fairs is concerned.

It has not been officially approved by that group. That means that nations will not have official buildings or exhibits, but their industries are expected to display their wares.

NAC to Hold Spotlight Final Day of TOA Meet

NEW YORK—The National Association of Concessionaires, which will be holding its annual convention concurrent with the 14th annual convention of Theatre Owners of America at the Roosevelt Hotel, New Orleans, October 8-12, is cosponsoring with TOA a concessions forum on the final morning, according to Albert M. Pickus, TOA president.

Conventioners will meet for an 8 a.m. breakfast and will then spend the rest of the morning discussing new theatre concession ideas, methods and profit sources. Don Stafford of New Orleans, a cochairman of the TOA convention, will be chairman of the session and Edwin Gage of Walter Reade, Inc., an officer of both TOA and NAC, will be moderator. Key members of NAC from the theatre concessions field will be speakers, Gage said.

Big Attendance Is Seen For WOMPI Conclave

CHARLOTTE—Women of the Motion Picture Industry—the WOMPIs—will hold the organization's eighth annual convention here September 22-24 and approximately 200 delegates and visitors from the 12 chapters in the U.S. and Canada are expected to attend.

The international convention will present five achievement awards, including a new one, the Canada Award, for the greatest increase in membership in a local club. This award was donated by Winston Barron, director of public relations for Paramount Film Distributing Co., Toronto.

Other awards to be presented are the Verlin Osborne Publicity Trophy for publicity of WOMPI through any medium—trade papers, newspapers, radio and TV; the Lorraine Cass Award for community service; the R. J. O'Donnell Award for public relations work, and the Mable Guinan Award for best convention attendance based on the number of members attending multiplied by the distance from their town to Charlotte.

Preconvention meetings will be held on Wednesday and Thursday and the convention will open officially Friday with a welcome by Mayor Stanford R. Brookshire. Mrs. Margaret G. Twyman, director of community relations, Motion Picture Ass'n of America, will speak at the Saturday afternoon business session on "The Public Relations Wisdom of WOMPI." Social activities will include a brunch and fashion show, a calypso party, a Saturday morning breakfast hosted by the Dallas club, a luncheon and the Saturday night Cavalcade banquet at which the speaker will be Alan Newcomb of WBTV on "A Priceless Ingredient of Life."

Saul Cooper Joins Fox In New Publicity Post

NEW YORK—Saul Cooper has resigned his post as assistant publicity manager at Paramount Pictures to join 20th Century-Fox in the newly created post of coordinator of national media publicity on the company's important forthcoming attractions, according to Edward E. Sullivan, publicity director. Cooper will work under Nat Weiss, 20th-Fox publicity manager.



Saul Cooper

Cooper's first assignments are "The Longest Day," Darryl F. Zanuck's production currently filming in Europe, and "Cleopatra," the long-delayed Elizabeth Taylor starring film, which will start filming late in September. He will represent 20th-Fox among national magazines and book publishers and serve as photographic consultant.

Prior to Paramount, Cooper was publicity director of Dudley Pictures Corp. during the production of "South Seas Adventure" in Cinerama and was account executive for Stanley Warner Corp., Rodgers & Hammerstein and Cinerama Productions Corp.



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William Castle 'Proves' Europeans Go for U. S. Exploitation Methods



At the left William Castle, producer-director, is shown talking to teenagers in Germany about his film, "Homicidal." The truck covered with posters, seen at the right, toured streets in Germany.

NEW YORK—The theory that Europeans will not go for American exploitation methods is entirely erroneous, William Castle, producer-director of "Homicidal," said here upon his return from Germany where he participated in promotion campaigns for the openings of the Columbia release.

"People are people the world over," Castle told Boxoffice, "and they will react the same to good pictures and good exploitation no matter where they live."

Castle has made a habit of going out and exploiting his own pictures. He has served as doorman, sold popcorn, addressed audiences from the stage and helped people out of their cars in front of theatres. That was fine in this country, he was told, but it never would work in Europe. Castle disagreed with the advice and, to prove it, went to Germany for the openings of "Homicidal," which, in Germany, was presented under the title of "Morderisch."

The producer-director followed the same procedures in Germany that he did in this country. He talked on the radio, autographed books for teenagers, spoke from the stage, held press conferences—in fact, he did everything that he had done on his American tour of premieres.

Castle said that never before had a picture been exploited in Germany as it had

been in the United States. For the first time, posters plastered the cities, decorated trucks roamed the streets and other types of street ballyhoo were used. He said he proved, too, that the "fright break," which had been used successfully in the American engagements, was greeted the same in Germany. Approximately the same number of persons and the same type of persons took advantage of the money return gimmick.

Castle is given credit for pioneering European exploitation along American lines. In the past, he said, the belief has been that only big, spectacular pictures with star names had any chance of success in European countries. The grosses in Germany, as a result of American exploitation methods, have proved that there is a big market for any type of American film as long as it is good and entertaining. The business there is good if producers will go after it.

In much of the advertising in Germany, the Alfred Hitchcock "image" was used; that is, Castle was pictured seated in a director's chair in posters, signs and lobby displays.

The same type of exploitation will be used in coming weeks when "Homicidal" is scheduled to open in France, Italy, Holland and England.

Lawyers Ask \$300,000 Fees In Goldwyn Film Case

SAN FRANCISCO—Attorneys for Samuel Goldwyn have asked the court to approve a \$300,000 bill for legal fees and costs in a suit against 20th-Fox film interests, awarded June 1 by Judge George B. Harris. Goldwyn had charged that because of "monopolistic conspiracy" he was deprived of a fair profit from the exhibition of seven motion pictures.

Joseph L. Alioto, speaking on behalf of himself and two other attorneys, asked the court to grant \$150,000 for attorney fees and an additional \$154,000 for expenses connected with the suit. Alioto said he and his colleagues had put in an estimated 13,000 hours of work preparing the 44-day trial of the case.

Arthur P. Dunn, representing 20th-Fox films, opposed granting of the legal fees. Judge Harris has taken the entire matter under advisement.

Stock Dividends by Fox; 26-Week Net at \$12,326

NEW YORK—Profit from operations of 20th Century-Fox for the 26 weeks ended July 1 amounted to \$12,326, although there was a profit on the sale of the studio property in the amount of \$25,735,917. Earnings for the first 26 weeks of last year totaled \$2,628,576 and came entirely from operations.

In reporting the earnings, the company announced that it would declare a semi-annual stock dividend of 2 per cent, starting on October 3 to stockholders of record on September 11.

It was stated that the company anticipated it would adhere to a policy of 2 per cent semiannual dividends in March and September and continue until its production activities again were profitable.

New Trans-Lux Distributor

LOS ANGELES—Emerson Film Enterprises has been named distribution representative for Trans-Lux Distributing Corp. in the Los Angeles, Denver and Salt Lake City territories. Joe Emerson heads the regional distributing company. He formerly was division manager for RKO Radio Pictures and Distributors Corp. of America.

Bronston to Make Three Major Films in 1962-63

NEW YORK—Samuel Bronston's 1962-63 program will consist of three pictures to be shot in 70mm. The producer announced upon his arrival in New York from Spain that the first of the three films would be a story based on the Boxer uprising, tentatively titled "55 Days at Peking," for which Philip Yordan had completed the screenplay.

The other two will be "The Fall of the Roman Empire" and "The French Revolution," all to be made on the scale of his "King of Kings" and "El Cid."

"55 Days at Peking" will be filmed mostly in England. The others will be shot at his enlarged studios in Madrid.

Bronston came to New York to prepare for his tour of world capitals in connection with premieres of "King of Kings."

Supreme Court Dockets Pa. Censorship Appeal

WASHINGTON—The Pennsylvania appeal from a ruling by the Keystone State's highest court holding invalid a 1959 movie censorship law was docketed by U. S. Supreme Court aides. The new appeal contended that the state court decision conflicted with a U. S. Supreme Court ruling last January 23 in a Chicago censorship case. The Pennsylvania Supreme Court said the law violated constitutional guarantees of free speech and press, and due process of law. Approval of films by a political state board of censors was called for in the statute. The U. S. Supreme Court in upholding Chicago's censorship law said the constitution does not give "complete and absolute freedom to exhibit, at least once, any and every kind of motion picture."

Award for Rosalind Russell

HOLLYWOOD — Rosalind Russell has been named among ten women throughout the world upon whom Ogden Reid, former ambassador to Israel, will confer the "Bond Between Us" award, for her "distinguished role in developing and strengthening the friendship between the U. S. and Israel." The awards will be presented October 6.

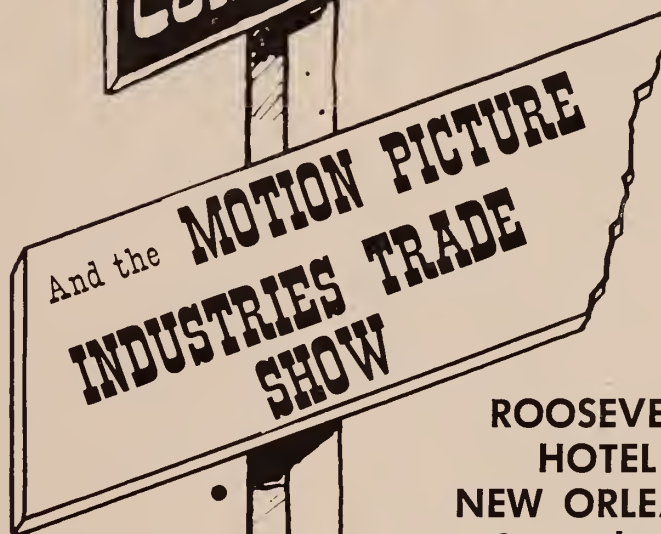
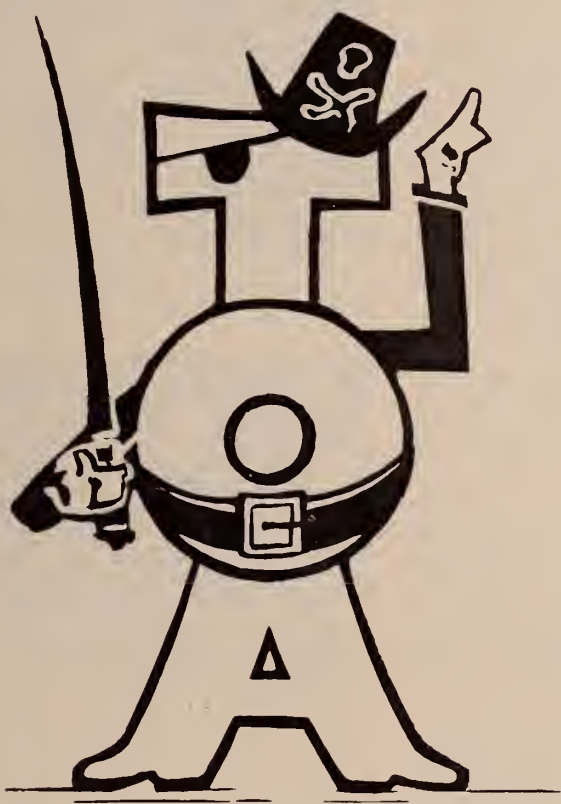
Yul Brynner to Capital

HOLLYWOOD—Yul Brynner has been called to Washington for huddles with President Kennedy's American Food for Peace Council, of which the actor is a member. Brynner also will meet with UN officials regarding his role as special consultant to the U.S. State Department on refugee affairs.

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'Tammy Tell Me True' (U-I) Wins August Blue Ribbon Award

By VELMA WEST SYKES

IT IS UNUSUAL for a series picture to win more than one Blue Ribbon Award but

Universal's "Tammy Tell Me True" has been voted the winner for August by members of the National Screen Council. The first of this series, "Tammy and the Bachelor," won for July of 1957, with Debbie Reynolds in the title role. Now Sandra Dee wins in "Tammy Tell Me True," a homespun story of a riverboat girl whose natural beauty and charm overcome her lack of social graces and sophistication. This variation of the Cinderella theme, which has always had appeal, is a folksy drama that pulls out all the stops and bears down heavily on the rustic virtues. John Gavin answers very well as the male star of the romantic team and the humor mixed with whimsy makes light entertainment that the whole family can enjoy together.

The review carried in *Boxoffice* for June 26 said in part: "The sequel to Universal's successful 'Tammy and the Bachelor' is a gay and heart-warming picture . . . the story of a shantyboat girl without much formal education who manages to get into college as a special student and eventually wins her professor of public speaking. If the first 'Tammy' was a money-maker, this one should do as well or even better." Actually, it has been grossing 151 per cent of average business in key city first runs and this is one picture that may do even better in drive-ins and small town houses.

NSC Ballot Comments

Ballot comments written by NSC members included these:

"Tammy Tell Me True" is my choice for the family picture of the month and is fortunate to have Sandra Dee and John Gavin in it.—Mrs. Dean Gray Edwards, Federation of Motion Picture Councils, East Orange, N.J. . . . We enjoyed this picture very much. Good cast, well acted.—Mrs. Leslie T. Barco, Greater St. Louis Better Films Council.

We thought "Tammy Tell Me True" was a wonderful picture.—Gertrude E. Nowak, Sacramento Better Films Board . . . A number of good ones for family fare this month but our teenagers voted for "Tammy Tell Me True" 100 per cent.—Mrs. Frederic Steele, General Federated Women's Clubs, Huntington, Pa. A delightful and entertaining film.—Mrs. Audrey Heidingsfelder, Port Arthur News.

"Tammy Tell Me True" is excellent for the entire family. We could use more

films like this. Good, basic values are emphasized.—Mrs. Walter J. Tait, Marin County Motion Picture Council, San Rafael, Calif. . . . My decision for "Tammy Tell Me True" instead of "The Honeymoon Machine" was a difficult choice as patron comments on both pictures were excellent.—C. F. Motley, Video Independent Theatres, Oklahoma City.

This was a toss-up for several listed on the ballot but "Tammy Tell Me True" gets the nod.—John P. Recher, Allied ITO of Maryland, Baltimore . . . I saw both "Tammy Tell Me True" and "Nikki, Wild Dog of the North" the same day. Enjoyed both but feel I must vote for "Tammy."—Dr. James K. Loutzenhiser, U.S. Public Health Service, Kansas City, Mo.

After my own reaction and getting the reactions of others on "Tammy Tell Me True," it is the one I want to vote for this month.—Kay Bates, *Boxoffice* correspondent, Phoenix.

"Tammy Tell Me True" is colorful, pleasant and good family entertainment. It is well played by the cast and has warmth mixed with innocent merriment.—Mrs. Shirley H. Gunnels, G.F.W.C., Fowler, Ind. . . . A sweet and wholesome picture for family fare.—Mrs. Elmore Godfrey jr., Knoxville Better Films Committee.

The "tree of knowledge" sprouting poetry from Shakespeare at Tammy's new college was worth the price of admission! But Tammy's speech class oration on being "different" gave us all something to think about in the future.—Mrs. J. J. Cowan, BFC, Maryville, Tenn.

The Cast

Tammy SANDRA DEE
Tom Freeman JOHN GAVIN
Miss Jenks VIRGINIA GREY
Capt. Joe CECIL KELLAWAY
Mrs. Call BEULAH BONDI
Buford Woodly CHARLES DRAKE

Suzanne Rook JULIA MEADE
Judge Carver EDGAR BUCHANAN
Rita GIGI PERREAU
Capt. Armand HENRY CORDEN
Della JUANITA MOORE

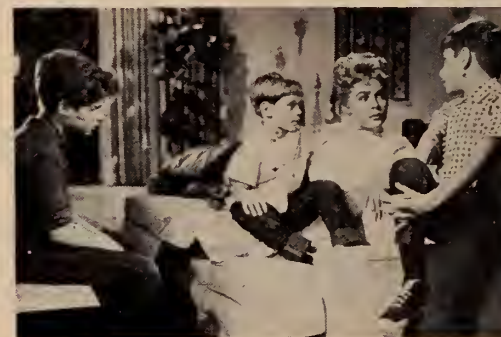
Production Staff

Executive Producer EDWARD MUHL
Produced by ROSS HUNTER
Directed by HARRY KELLER
Screenplay by OSCAR BRODNEY
Based on a Novel by CID RICKETTS SUMNER
Director of Photography CLIFFORD STINE
Art Direction ALEXANDER GOLITZEN,
AL SWEENEY
Film Editor OTTO LUDWIG
Music by PERCY FAITH

Words and Music by DOROTHY SQUIRES
Music Supervised by JOSEPH GERSHENSON
Unit Production Manager LEW LEARY
Set Decorations HOWARD BRISTOL
Sound HENRY WILKINSON
Gowns by ROSEMARY ODELL
Makeup by BUD WESTMORE
Hair Stylist LARRY GERMAIN
Dialog Director LEON CHARLES
Assistant Directors JOSEPH KENNY,
CHARLES SCOTT, JR.



SANDRA DEE AS "TAMMY" FINDS HER PET GOAT HAS HABITS ALARMING FOR A DRESSED-UP COLLEGE GIRL



"LITTLE MONSTERS" WITH WHOM TAMMY BABY-SITS SUCCUMB TO HER CHARM AND COMMON-SENSE TACTICS



TAMMY ON THE HOUSEBOAT ALONG WITH CAPT. JOE (CECIL KELLAWAY) AND MRS. CALL (BEULAH BONDI)



This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

Hollywood Report

By IVAN SPEAR

'Your Rugged Constitution' On Hamilburg's Slate



Mitchell Hamilburg

Basis for a new million dollar motion picture aimed at dramatizing this country's democratic heritage will be "Your Rugged Constitution," written by Bruce and Esther Findlay and acquired for filming by producer-agent Mitchell J. Hamilburg. A best-seller leader on non-fiction lists for nearly two years, the tome will be brought to the screen in widescreen and color and is slated to go into production around November 1. It will be dubbed in all foreign languages and distributed on a worldwide basis.

According to Hamilburg, the photoplay will utilize the talents of a trio of top stars, plus animated cartoon characters, authentic historical photographs, art masterpieces and previously unreleased film footage from the archives of the Congressional Library and the Smithsonian Institute. In the negotiating stage at the present time is a premiere of the projected picture before membership of the United Nations in New York. Jack Kinney Productions will produce all of the animated cartoon segments.

Described by Hamilburg as "a documentary entertainment feature," the vehicle will interpret the Constitution and Bill of Rights in simple, understandable terms.

Sidney Pink, Paul Ross Form Worldwide Enterprises

Producer Sidney Pink has teamed with publicist Paul Ross in the formation of Worldwide Enterprises to enter theatrical film production. The first venture set is a coproduction with Pink's Cinemagic, Inc., of "Invisible City," with Anita Ekberg starred.

Blueprinted to go before the cameras this year in Europe is a suspense love yarn on which Pink is currently completing the screenplay. Worldwide also has acquired "Gold Lovers," a story by Guy Elmes, from British director Ken Annakin.

Richard Burton Forms Unit With Robert Siodmak

Although operations cannot start until individual commitments have been completed at 20th Century-Fox, actor Richard Burton and director Robert Siodmak have formed Ascona Films for independent motion picture production beginning next year, with six projects scheduled for lensing abroad.

Burton first winds his starring role in 20th-Fox's "Cleopatra," and Siodmak will helm "Watcher in the Shadows" for the Westwood company, before joining as-

sociates Jerry Lavan and Harvey Orkin in the new organization.

Initial venture on the Ascona slate will be "The Beach at Falesa," a Robert Louis Stevenson story adapted for the screen by Dylan Thomas. Burton will topline the vehicle, with shooting to be in Tahiti. Other properties set for future production are "The River Line," a play by Charles Morgan, "Woman of Straw," owned by Rank Films but optioned by Ascona, and "Adventure in Budapest," owned by Universal-International under the tag "Escape to Life," which Ascona also has under option.

John Ireland Will Portray Leon Trotsky's Killer

The role of Leon Trotsky's killer will be portrayed by John Ireland in "The Assassin," which the actor will coproduce with John Melson, formerly associated with producer-director John Huston.

Another coproduction on the project will be Gamin Productions, which owns the Western Hemisphere release rights. Continental Distributing will release the film in the U. S. Sumner Williams, who helmed the second units of "King of Kings" and "El Cid," will handle directorial chores on the film which is slated to roll in Spain early next year.

Nat E. Goodwin III to Make Debut As Film Producer

Another newcomer to the ranks of film production is legitimate producer Nat E. Goodwin III, who will make his movie making debut with "Mr. Ballerina," a novel by Ronn Marvin.

According to Goodwin, he plans production in Europe and will slate the projected photoplay, treating with a serious sociological problem, for adult audiences, albeit no sensationalism will be employed in treating the material.

Castings and Assignments At the Various Studios

Around Hollywood: Martha Hyer has been signed by Seven Arts to costar in "Calypso," with John Ireland and Vittorio De Sicca . . . Sam Wanamaker is the latest addition to the stellar cast of "Taras Bulba" . . . John T. Kelly has been inked by MGM to script his first feature assignment, "Only a Paper Moon," a musical to be produced by Joe Pasternak . . . Director Jack Arnold has been signed to a five-year pact by MGM. His latest was "Bachelor in Paradise" . . . Oscar-winning designer Helen Rose signed another contract at MGM and began her 19th consecutive year of creating costumes for the studio's stars . . . Martha Raye returns to the screen for a top role in "Billy Rose's Jumbo" . . . George Hamilton has been selected by MGM for a costarring role in "Two Weeks in Another Town" . . . Andy Devine has been set by John Ford Productions for an important role in "The

Man Who Shot Liberty Valance" . . . Edward Anhalt has been dotted to a three-year picture writing deal by Hal Wallis . . . Bert I. Gordon has bought film rights to Charlotte Armstrong's novel, "Three Day Magic" . . . Robert Crean has been signed by Otto Preminger to write the screenplay of "The Cardinal."

Producer-writer Aaron Spelling and his actress-wife, Carolyn Jones, are writing a novel based on the exploits of Spelling's 86-year-old Russian-born mother who escaped during the Revolution . . . Oscar Homolka was set for a top role in "The Wonderful World of the Brothers Grimm" . . . The Mirisch Co. has signed 12-year-old Karen Balkin for an additional four pictures following completion of her top role of "The Children's Hour" . . . Neville Brand checked into Allied Artists for his guest starring role as Al Capone in "The George Raft Story" . . . Red Buttons has been inked to play a cameo role in Billy Wilder's new comedy, "One, Two, Three" . . . Sidney Poitier is huddling at Paramount anent his starring role in "The Iron Men," forthcoming Galatea-Marianne production . . . Ted Taylor and Brock Perlberg have been tabbed by Perlberg-Seaton Productions to screenplay Alistair MacLean's "Night Without End," suspense yarn to be lensed for Paramount . . . Robert Wagner will play the co-starring role of the copilot in "The War Lover," Arthur Hornblow's forthcoming production for Columbia . . . Tommy Sands, Fabian and Paul Anka, teenage singing idols, have been cast in cameo roles in Darryl F. Zanuck's "The Longest Day" for 20th-Fox . . . Robert Preston has been dotted for a top role in the second episode of MGM-Cinerama's "How the West Was Won" . . . Miyoshi Umeki, Oscar winner for her performance in "Sayonara," was signed for the top comedy role in "The Horizontal Lieutenant" at MGM . . . Walt Disney inked Jesse Royce Landis to portray the Comtesse Du Fresne in his Technicolor feature, "Bon Voyage" . . . After an association of 14 years, producer-director Jack Leewood left the Robert L. Lipfert organization September 1 . . . Robert Pirosh has been set to pen the screenplay for U-I's "A Man's Castle," to be produced by Sy Bartlett . . . Dance director Nick Castle will supervise choreography for Jerry Lewis' new comedy, "The Errand Boy" for Paramount release . . . Angie Dickinson will costar with Troy Donahue and Suzanne Pleshette in Warner Bros.' "Lovers Must Learn" . . . Leigh Harline, composer-conductor, will score Bob Merrill's songs and themes for "The Wonderful World of the Brothers Grimm" . . . Dimitri Tiomkin has been signed to score Pathe-America's "Pity Me Not" . . . James Lee and Jack Smight have formed an independent company to produce "Rabbit Run," novel by John Updike.

Richard Bernstein to Lens 'Master of Ballantrae'

Independent producer Richard Bernstein disclosed that he will bring Robert Louis Stevenson's "The Master of Ballantrae" to the screen as an American-British-German coproduction. Reportedly, Royal Productions will represent the U.S. and UFA will be the German company involved. Bernstein penned the script, and British actor Michael Craig is being tagged for the starring role.

London Report

By ANTHONY GRUNER

THE RANK ASS'N annual account for the year ended June 24, 1961, was published last week and revealed that the group's trading profit had jumped from £6,467,003 to £8,118,805, resulting in a net profit of £1,301,977 compared with £718,949 the previous year. The annual general meeting of the group on October 5 this year will have before them proposals for a final dividend of 15 per cent on capital as increased by a recent rights issue, plus a final dividend of 14 per cent bringing the total for the year to 20 per cent compared with 17½ per cent last year.

Preliminary accounts show that Gaumont British profits increased from £3,124,732 to £3,483,005, making a net profit of £777,588 as against £685,515. Other Rank subsidiaries to make increased net profits were Rank Television and General Trust, £165,843 (£143,434); Odeon Properties, £205,436 (£116,216); Odeon Associated Theatres, £166,320 (£84,362) and Provincial Cinematograph Theatres, £424,235 (£290,282).

The British stage, screen and television actor Alan Bates has been released by the management of the Broadway play, "The Caretaker," in order to play the leading role in Anglo Amalgamated's production, "A Kind of Loving," adapted from the best-selling novel by Stan Barstow. This story of a boy's physical infatuation for a girl whom he does not love will go into production in Lancashire on November 6 under Joseph Janni and will be directed by John Schlesinger, a newcomer to feature filmmaking. Schlesinger is well known

over here for his BBC TV assignments, such as "Monitor" and specialized work in the Churchill series, "The Valiant Years." His 30-minute documentary, "Terminus," was awarded the Grand Prix at the International Film Festival in Venice this year. Actor Bates flies to London on October 29 for his first major international film role.

Nat Cohen and Stewart Levy, the heads of Anglo Amalgamated, stated this week: "We consider Alan Bates to be an acting find of the calibre of Albert Finney. He is without doubt one of the most important properties in British movies today. We would not have gone into such lengthy and hazardous negotiations (including the payment of a considerable price) for the release of Bates from 'The Caretaker' if we had not been absolutely certain that he was right for the lead role in 'A Kind of Loving.'"

The year's most controversial picture made in Great Britain outside the soon-to-be-seen "Lolita" looks like being "The Victim," the new Allied Film Makers' presentation released by the Rank Organization, starring Dirk Bogarde and Sylvia Syms. "Victim" tackles the theme of homosexuality in a dramatic but very high level manner. Bogarde plays a happily married attorney who, at the point of becoming a Q.C., is involved in blackmail. This is because of his previous relationship with a younger man who has since committed suicide. The attorney realizes that his friend had also been blackmailed and decides to track the person down, although he knows his action will nullify any

chances of promotion as well as damage his name in the legal profession.

Produced by Michael Relph and directed by Basil Dearden, "Victim" moves like a thriller, although the underlying theme is a serious one with the movie in fact stating a strong case for consenting males to live their own lives without interference from the law. The film has opened to a completely unanimous press and business reaction and is reaching record-breaking proportions at the Odeon Theatre, Leicester Square. "Victim" has given Bogarde one of the best parts in his film acting career, and he has seized the opportunity of providing moviegoers with a performance that deserves serious consideration when the Oscar awards come round.

As a further guarantee of its fast-moving pace "Victim" was written by Janet Green, the girl responsible for the highly successful "Sapphire," a thriller dealing with the color bar as its background.

Two successful producers of horror films, one American and the other British, met last week and decided they should work more closely together in the future. They were William Castle, the man responsible for such horrific blockbusters as "Homicidal" and Jimmy Carreras, boss of Hammer, progenitor of "Frankenstein" and "Dracula," the uncrowned horror king of Great Britain. Both Castle and Carreras release their films through Columbia and have decided that they can benefit by the other's know-how of their respective domestic markets. As a first step Castle will make a film as a coproduction with Hammer later next year, and if he is satisfied with the results may even make two. Hammer in turn will go out of its way to assist its new American friend in selling his picture over here as well as providing him with a great amount of U.K. know-how.

Back in the U.S. Castle will represent Hammer over a number of other productions and will exploit these British-made films in the same grand manner in which he has sold his own. In practical steps Castle's "Homicidal" and Hammer's "Terror of the Tongs" go out together in a double bill program for ABC circuit release after its west end debut at the London Pavilion.

September 14 is the date set for the world premiere of "A Taste of Honey," a film based on Shelagh Delaney's hit play that moved to New York after a sensational success in London's west end. The film has been produced by Woodfall, the John Osborne-Tony Richardson production company that has just joined the Bryanston group. Woodfall was responsible for the recent Albert Finney picture, "Saturday Night and Sunday Morning." "A Taste of Honey" is directed by Tony Richardson and made entirely on location with Rita Tushingham in the starmaking lead role.

To Team Again

HOLLYWOOD — George Sidney and Cantinflas, who were associated in the making of "Pepe," again will team to do another film next year. The Mexican star will be available for the second venture upon completion of a picture he is now making in Mexico. Meanwhile, Sidney will make "Diamond Bikini" for Columbia, and also has slated "Here Come the Brides" and "Return Fare" for 1962 lensing.



UA GLOBAL MEETING IN NEW YORK—A group of United Artists top foreign executives, in New York for a series of high-level home office conferences, attended the special press preview of "West Side Story." Seen here, in the lobby of the Rivoli Theatre on Broadway are, from the left, Salvador Vidal of C. B. Films, UA's distributor in Spain; Geza Polaty, managing director in Japan; Georges Rouvier, general manager in France; Karl Krueger, general manager in Germany; Sam Siritzky, prominent Parisian exhibitor; Montague C. Morton, managing director in Great Britain; Eric Pleskow, Continental manager; Casimiro Bori, of C. B. Films; Arnold M. Picker, UA executive vice-president; Louis Lober, vice-president in charge of foreign operations; and Lee Kamern, managing director of DEAR Films, UA distributor in Italy.

CALENDAR OF EVENTS

SEPTEMBER							OCTOBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	1	2	3	4	5	6	7
3	4	5	6	7	8	9	8	9	10	11	12	13	14
10	11	12	13	14	15	16	15	16	17	18	19	20	21
17	18	19	20	21	22	23	22	23	24	25	26	27	28
24	25	26	27	28	29	30	29	30	31				

SEPTEMBER

- 18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.
- 22-24, Women of the Motion Picture Industry (WOMPI) 8th international annual convention, Charlotte Hotel, Charlotte.
- 25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.
- 27, 28, Allied Theatre Owners of Wisconsin annual convention, Oakton Resort Hotel, Pewaukee, Wisc.

OCTOBER

- 8-13, Theatre Owners of America 14th annual convention and Motion Picture and Concessions Industry Tradeshow, Roosevelt Hotel, New Orleans.
- 24-25, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee annual convention, Hotel Chisca, Memphis.
- 25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

- 1-14, Fifth annual San Francisco International Film Festival, San Francisco.

DECEMBER

- 4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

Williams and Fones Form New PR-Publicity Firm

NEW YORK—Philip A. Williams III, has joined the newly formed publicity-public relations agency, John Scott Fones, Inc., as vice-president, of which Jack Fones is president.

Williams previously held executive positions with 20th Century-Fox, Ziv Television, ABC-TV Films, United Artists, the March of Time and Fortune Magazine. Fones previously was with the Benjamin Sonnenberg agency. Offices of the new firm are at 44 East 52nd St.

Mrs. Lee Artoe Dies

CHICAGO—Mrs. Jo Ann Artoe, 35, wife of Lee Artoe, president of Electro Carbons, died suddenly August 31. She had been ill for two days, after going into a coma. Mrs. Artoe was well known to many exhibitors through her attendance at theatre association conventions in recent years. Besides her husband, she is survived by her parents, Mr. and Mrs. Dick Willis, and a sister, Mrs. Judy Swanson. Burial was September 5 in Graceland Cemetery.

Bill Danziger Dead

NEW YORK—William E. "Bill" Danziger, veteran industry publicity man, is dead of a heart attack. He was 60 years old. He started his career as a newspaper man on the Cincinnati Inquirer and later was associated with Balaban & Katz in Chicago.

LETTERS

(Letters must be signed. Names withheld on request)

Cites Need for More Reissues

Lament on reissues: Problem 1—Where are they? Problem 2—When available, why in such bad shape?

Talking to local film salesmen, I find that the studios don't wish to clutter up valuable exchange space with old films and that keeping them in shape is much too costly for the return. Is this true?

It's abominable, that's what it is. Everyone knows that a picture is hardly put into release nowadays, it's put into saturation bookings, and then goes into the mighty Hollywood vaults.

Drive-in theatres have often been criticized for booking combination bills of two top current pictures. They must in order to have a well-rounded program in many instances. The lower bill attractions today are on the way out as far as value to a program is concerned.

So why not have a suitable number of reissues to book with the current top films?

Example: "Parrish" (WB) and "Calamity Jane" (WB) or "Honeymoon Machine" (MGM) and "Skirts Ahoy!" (MGM).

The running time of the programs wouldn't be so long either.

As far as the exchanges are concerned, couldn't each exchange carry a certain number of reissues which would be rotated monthly? Thus, no two territories would be carrying the same films. The cost would go down in number of prints "sitting."

And what about this deal with the bad prints? No wonder some reissues are blasted. Some prints are so bad, the running time is up to ten minutes short, believe it or not.

How about it?

JAMES A. MANUEL

Hollywood, Fla.

From Far-Off Turkey

We had subscribed, through Mr. Merih Kazmirci, a member of our firm, to your magazine for a three-year duration, October 17, 1958 to October 1961.

We must state that the Boxoffice has been of great use to us through the past three years; so we would like to renew the subscription for a further three-year duration.

The amount of \$30.00 is sent to you through the Chase Manhattan Bank 1, Chase Manhattan Plaza, New York. Please acknowledge receipt and the renewal of our subscription.

Thanking you in advance, and hoping to hear from you soon,

KAZMIRCI FILM CO.

Izmir, Turkey

Glad You Like Us, Mr. Zeesman

Hey! How come you discontinued the perforated line along side of the Boxoffice BookinGuide reviews page in your magazine? My secretary is complaining that she now has to cut the page out with the shears, and the only scissors we have in the office weighs 3 lbs.! I don't know how I would operate my business without the valuable BookinGuide reviews page. I have

a complete file of them for years and years back.

You have no idea how I look forward to getting each issue of your informative paper—mainly because it seems most of my clients get Boxoffice a day or two sooner than I do—and consequently they are informed a day or two sooner than I am—and consequently it is downright embarrassing—on account of I am supposed to be an authority in this business.

Now tell me—how can I keep kidding my clients into thinking that I'm so smart, if you guys persist in sending them Boxoffice first!

Better send me an additional subscription and mail it to my home. Perhaps this one will get to my home sooner than my Boxoffice gets to my office! Send the statement here to my office.

Seriously, I think you guys are great!

VERNE W. ZEESMAN

Motion Picture Counseling, Inc.
San Francisco, Calif.

Graff Succeeds Berman As Univ. Chicago Mgr.

CHICAGO — Lou Berman, Universal branch manager here since 1948, has been relieved of his duties for reasons of health and will be given special assignments. His post will be filled by Dick Graff, who has been Universal branch manager in Detroit for the last five years.

Herb Martinez, sales manager in the Chicago office, has been promoted to branch manager in Detroit, succeeding Graff.

Graff started with Universal as a booker in Chicago, was promoted to salesman and, in 1952, was appointed sales manager, a post he held until transferred to Detroit as manager in 1956.

Martinez joined Universal as a booker in 1945 and was promoted to salesman in 1952 and sales manager in 1956.

'Navarone' Tops \$8,500,000 In 247 U. S. Engagements

NEW YORK—"The Guns of Navarone" has taken in more than \$8,500,000 in 247 boxoffices across the country, according to Rube Jackter, vice-president and general sales manager of Columbia Pictures. The picture still is playing 96 per cent of its original situations, he said.

Jackter said it was not possible to estimate the eventual total gross of the picture, but said it would return revenue in proportion to two of the company's biggest grossing films; namely, "From Here to Eternity" and "Bridge on the River Kwai."

335 Theatre Parties Set for 'Nuremberg'

NEW YORK—Stanley Kramer's "Judgment at Nuremberg" has been set for 335 theatre parties, which is believed to be a record number for any picture four months in advance of its opening. Theatre parties continue to be arranged at the rate of 15 to 20 weekly. The picture will premiere December 14 at the Kongress Halle in West Berlin and December 19 at the RKO Palace.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)	175					125			150	150	125			100	100	125		125		80	126
Alakazam the Great (AIP)			85										140				200	135	130		138
Battle at Bloody Beach, The (20th-Fox)	150	110		80				80			95							135			108
Cheaters, The (Cont'l)	95	150		165							70					150					126
Come September (U-I)	175	300	200	230	250	350	225		250		370	400	300	200				150	200		257
Desert Attack (20th-Fox)				120			100	85	100	100							100	100			101
Fanny (WB)	220	250	140	255	250	135	125	155	150	325	350	200	200	200	135	225	125	150	200	150	197
Five Golden Hours (Col)	120		75	155			100	120						90					100	100	108
Francis of Assisi (20th-Fox)	150	150	125	250	125		175	140			100		200			180			200		163
Goodbye Again (UA)	170		140	170	90	100	200	120			210			125		195	140	120	150		148
Green Helmet, The (MGM)						90		75	110	100	100		100		90		90				94
Guns of Navarone, The (Col)		300	220	300	350	250	200		250	375	350	300	225	200	200	200	225	175	250	250	257
Hand, The (AIP)								100		100	100				100		100				100
Honeymoon Machine, The (MGM)	250	105	215	95	130	80			135		125			125		120	140	120	120		135
Konga (AIP)	130	130		200	50			185	200	175	95		80	100	100				100		129
Long Rope, The (20th-Fox)				100				95			50				100				100		89
Marines, Let's Go (20th-Fox)	110	115					140	95			95	100				135					113
Master of the World (AIP)	175	85						105			150	75	200	190	80		135		130		133
Next to No Time (Showcorp)	100			155					100					130	90	125		100			114
Nikki, Wild Dog of the North (BV)	130			190			300	125	175	320	110	200	145	250	115			165	130	200	183
Parent Trap, The (BV)	140	160	175	190	200	250	225	140	200	400	450	200	200	150		145	300	145	150	200	212
Parrish (WB)	140	175	135		95	200	130	120		225	90	200	120	300	115	165		125	150	100	152
Passport to China (Col)				100			100	100	100		100		100								100
Pit and the Pendulum, The (AIP)				225						200				400		150	250				245
Pleasure of His Company, The (Para)	120	120	135	160	90	100	125		200	300	210	160	125	120	110	175	135	125	170		149
Portrait of a Mobster (WB)	100	160	115		80	100	100	100		90		70	90		90		75		90	75	95
Posse From Hell (U-I)			85			80									100		80	100			89
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300	220	110	185	140		150		197
Right Approach, The (20th-Fox)					80		100	80	75		80		100								86
Romanoff and Juliet (U-I)	175	125		170	120	125				150	150			200	100	175			300		163
Sat. Night & Sun. Morning (Cont'l)		260		155	200	120		120	110		220		300	225	160	200			300		198
September Storm (20th-Fox)			75	230		80		95		220	100	130		100		125		125			128
Snow White & 3 Stooges (20th-Fox)	175	100					100	95		265	90		150	90		145	100		115		130
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200	150	110	110	170	120	165	100	175	151
Terror of the Tongs, The (Col)				125			100								100			100	100		105
Thief of Baghdad (MGM)	200	95		85	100	100	75	150	130						90			125	140		117
Trapp Family, The (20th-Fox)	110	110	200	90	85						125	100	300	120	95		120				132
Trouble in the Sky (U-I)				100			100				100		90		100						98
Truth, The (Kingsley)	175					300			135					175		175					192
Two Loves (MGM)	125	115	90	150	90	125	80	100	110		50	100	85	190	80	140			100		108
Voyage to Bottom of Sea (20th-Fox)	115	200	130	180	90	125	125	145		285	125	175	160	100		160	100	135	140	125	144
Warrior Empress, The (Col)	125	80					100	100	90						80				100	75	94

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Come September (U-I)

Memphis	400
Los Angeles.....	370
Cleveland	350
Boston	300

2. Pit and the Pendulum, The (AIP)

Minneapolis	400
Chicago	225
Kansas City.....	200

3. Nikki, Wild Dog of the North (BV)

Kansas City.....	320
------------------	-----

4. Guns of Navarone, The (Col)

Memphis	300
---------------	-----

5. Truth, The (Kingsley)

Cleveland	300
-----------------	-----

6. Honeymoon Machine, The (MGM)

Boston	250
--------------	-----

7. Kipling's Women (KBA)

Minneapolis	250
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Scores in Milwaukee Hold Up Strongly

MILWAUKEE—"Seven Wonders of the World" in its 20th week at the Palace still is going great, tied for first place locally with "Come September" which is completing a fourth week at the Riverside.

(Average Is 100)

Dawner— <i>Rosemary</i> (F-A-W)	125
Palace— <i>Seven Wonders of the World</i> (Cinerama), 19th wk.	250
Riverside— <i>Come September</i> (U-I), 3rd wk.	250
Strand— <i>La Dolce Vita</i> (Astar), 6th wk.	225
Times— <i>Saturday Night and Sunday Morning</i> (Cant'I), 2nd wk.	200
Tower— <i>Ada</i> (MGM)	100
Tawne— <i>The Honeyman Machine</i> (MGM)	150
Warner— <i>The Guns of Navarone</i> (Col), 3rd wk.	150
Wisconsin— <i>Alakazam the Great</i> (AIP)	150

All-Holdover Lineup Is Okay in Mill City

MINNEAPOLIS—In a week which consisted solely of holdovers the best business was done by the duo "Kipling's Women" and "The Girl in the Bikini" in their second week at the Avalon Theatre with a rating of 225 per cent. Runnerup was "The Pit and the Pendulum" in its second week at the Uptown with a rating of 200 per cent. Spurred on by State Fair visitors, "Windjammer" in the 12th week of its repeat run at the Century scored 185 per cent.

Academy— <i>La Dolce Vita</i> (Astar), 6th wk.	100
Avalon— <i>Kipling's Women</i> (KBA), <i>The Girl in the Bikini</i> (Atlantis), 2nd wk.	225
Century— <i>Windjammer</i> (Cinemiracle), reissue, 12th wk.	185
Gopher— <i>Nikki, Wild Dog of the North</i> (BV), 4th wk.	150
Lytic— <i>Ada</i> (MGM), 3rd wk.	60
Mann— <i>Goodbye Again</i> (UA), 3rd wk.	90
Orpheum— <i>Come September</i> (U-I), 4th wk.	100
State— <i>The Guns of Navarone</i> (Col), 5th wk.	140
Suburban World— <i>Romanoff and Juliet</i> (U-I), 6th wk.	90
Uptown— <i>The Pit and the Pendulum</i> (AIP), 2nd wk.	200
World— <i>The Truth</i> (Kingsley), 3rd wk.	90

Omaha First Runs Show Normal Seasonal Dip

OMAHA—Extended-run offerings by downtown theatres showed good strength last week. "Spartacus" at the suburban Dundee was nearly double average in its 14th week. Although figures were not as fat as the preceding week, grosses were still commendable for the tag end of summer.

Cooper— <i>South Seas Adventure</i> (Cinerama), 6th wk.	190
Dundee— <i>Spartacus</i> (U-I), 14th wk.	175
Omaha— <i>On the Double</i> (Para)	110
Orpheum— <i>The Guns of Navarone</i> (Col), 4th wk.	110
State— <i>Nikki, Wild Dog of the North</i> (BV)	165

1,400-Car Ainer Approved By La Habra Planners

LOS ANGELES—Erection of a 1,400-car drive-in planned by Robert L. Lippert and the Electro-Vision circuit has been approved by the city planning board of La Habra, a suburb. The city council now will vote approval, after which work would start at the junction of Imperial highway and Fullerton road.

Lippert, board chairman of Electro-Vision, will put up half the money as an individual and the corporation the rest. The former presently owns 11 theatres personally and Electro-Vision operates 21, among them a 650-seat hardtop built four years ago in La Habra.

Bill Wood Is Promoted To Detroit Sales Post

MINNEAPOLIS—Bill Wood, city salesman at Columbia, has been promoted to sales manager in Detroit, effective the 11th. He was honored at a going-away luncheon at the Hastings hotel by film industry friends and associates at which he was presented a four-piece matched set of luggage. Harry Green, general manager of Welworth Theatres, was emcee.

Wood's career in film business started in 1933 when he joined Paramount. After a brief change to exhibition when he ran his own theatre at LeCentre in 1947, he joined Columbia as office manager. In 1951 he was made city salesman.

Other promotions announced by Byron Shapiro, Columbia manager here, include Sid Lax, from salesman in northern Minnesota to city salesman; Bob Branton, from booker to salesman, and Larry Bigelow, from booking clerk to booker.

MILWAUKEE

The future of the theatre and other mighty important subjects will be discussed by Marshall Fine, National Allied president, and Milton London, national executive director, and others at the 1961 Allied of Wisconsin convention to be held September 27 and 28 at Oakton Manor, Pewaukee Lake. Harold Pearson, executive secretary for the state organization, is asking that reservations be placed with him as soon as possible to avoid last minute difficulties.

Excellent reviews of "Francis of Assisi" have appeared in the Catholic Herald Citizen and the Lutheran Companion. Louis Orlove, publicist for 20th-Fox, made an appealing plea before Catholic leaders to up patronage at the theatres for good family pictures. The Herald Citizen then came through with a lengthy review and added a picture showing a congregation of Sisters in front of the Towne Theatre for a premiere of the movie. The Lutheran Companion includes a review in each weekly issue of recommended family films.

Allied Artists Manager Harold "Bud" Rose reports that on and after about September 15 he will be in charge of the Cleveland territory.

The local AAA club purchased a number of "School's Open" safety recordings, and is making them available to radio stations throughout Wisconsin. Motion picture and TV personalities cooperated with AAA in this project; including Bob Hope, Donna Reed, Paul Peterson, Tony Dow and Jerry Mathers.

"King of Kings" will move into the Strand Theatre here for what is touted as a year's run, and with Miss Estelle Steinbach, Strand managing director at the helm, there is no doubt about it. Jeffrey Hunter, who stars in the film, is the son of Mr. and Mrs. Henry H. McKinnies, River Hills, a suburb of Milwaukee.

Wilma Bashor Retires

HOLLYWOOD—After 30 years of service, Wilma Bashor, executive director of the Motion Picture Relief Fund since 1938, announced her retirement.

Ben Berger to Revive North Central ITO

MINNEAPOLIS — A meeting will be called early in October by Ben Berger, president of Berger Amusement Co., with the idea of reactivating North Central Allied, it was made known here. Interested exhibitors will be invited to attend, Berger said.

North Central Allied, which included exhibitors from throughout Minnesota, North Dakota, South Dakota and western Wisconsin, has been inactive since the death of Frank Mantzke, former president.

Berger was president of North Central Allied for many years and one of its most active, militant leaders. Efforts will be made at the October meeting to "put the unit back on the track," Berger said. North Central Allied has not disbanded and has not left National Allied, he pointed out.

If the organization is put back in operation it will remain part of National Allied, Berger stated.

Canadian Admissions Drop Offset by Higher Prices

MONTREAL—Receipts from paid admissions at regular and auditorium motion picture theatres operating in Canada in 1960 decreased compared with the previous year, but were not down as markedly as in previous years. A special Dominion Bureau of Statistics statement compiled from reports received from approximately three-quarters of all cinemas indicated that paid admissions were about \$66,232,378, down 3.1 per cent from 1959 total of \$68,370,049.

The number of tickets sold declined 8.6 per cent to 108,395,117 from 118,633,400.

The estimates indicate an average admission price of 61 cents in 1960 as compared to 58 cents in 1959.

Amusement taxes collected by theatres amounted to \$5,492,749, a drop of 7.8 per cent from the preceding year's total of \$5,959,857.

The number of persons employed in theatres was estimated at 10,596 and their earnings at \$16,300,564, smaller by 8.25 per cent and 1.2 per cent respectively, than the year earlier.

"Turn in the Road" is King Vidor's original story to be produced for Allied Artists release.



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OMAHA

Jack Klingel, city manager for Cooper Foundation Theatres, and George Gaughan, public relations chief from the home office in Lincoln, conferred with the presidents of United Churchwomen of Council Bluffs and Omaha and other

church leaders in connection with the start of "Question 7" at the Dundee Theatre September 29. The session was preliminary to a committee meeting composed of representatives of various faiths and civic organizations to discuss informing the public about the movie which deals with a pastor's family in East Germany. Plans were also made for an invitational screening at the Dundee September 16 for persons associated with these groups.

Walt Bradley, retired exhibitor and civic leader at Neligh, was back from Texas recently to visit his son, Bill, who has the New Moon Theatre and drive-in at Neligh. The Bradleys have been in the theatre business there dating back to the old Opera House days. The New Moon is closed during the summer and Bill is putting in a new screen and making other preparations to open it and close the drive-in. Cool weather which moved into the state following a sizzling dose of August finds many of the smaller situations getting ready to cut drive-in operations to weekend basis. Another factor which trims week-night crowds is the opening of schools the first week of September.

Mrs. W. E. Wuest reported she is getting ready to reopen the downtown Mix Theatre at Lake Andes. Alvin Pesicka, who was with the Wuests before the death of Mr. Wuest, is operating the theatres . . . Vacationers were Tony Goodman, 20th-Fox salesman, getting in a lot of golf, and Opal Woodson, United Artists office manager, who planned to visit her sister, Mrs. Robert Griffin, in Denver . . . Bill Doebel, 20th-Fox booker, visited his family in Minneapolis and Frank Larson, manager, went to Kansas City to see the Yanks and Athletics play.

Carl White and his wife of Quality Theatre Supply went to Rochester for their regular checkups. Accompanying them was their grandson John, who has been back from Hagerstown, Md., visiting them . . . Pat Halloran of the Buena Vista office screened "Greyfriars Bobby," scheduled to start the last of October at the State.

Shirley Pitts, United Artists cashier, and her husband Lin, Paramount city salesman,

are typical of parents on the home scene getting children off to college. But Shirley and Lin had double chores before heading for Stillwater, Okla. Their daughters Sharon and Linda will be enrolled at Oklahoma State University this fall, Sharon a junior, Linda a freshman. "Didn't know girls could have so many dresses and accumulated junk," commented Lin as he loaded the car. Sharon spent the summer at Mackinac Island. Also back to school will be Barbara, daughter of Columbia salesman Ed Cohen, for more study at the University of Nebraska after a trip to New York, the Bahamas and other West Indies points.

Services were held for Mrs. S. R. Nothem, of Remsen. Mrs. Nothem and her husband had operated the Vogue Theatre there for many years . . . Exhibitors on the Row included Scotty Raitt, Genoa; S. J. Backer and Al Haals, Harlan; John Rentfle, Audubon; Frank Good, Red Oak; Sid Metcalf, Nebraska City; Phil Lannon, West Point; Jim Travis, Milford; Byron Hopkins, Glenwood and Villisca, and Howard Brookings, Avoca and Oakland.

MINNEAPOLIS

Sanford Johnson is reopening the Time Theatre at Chisholm September 22 on a three-change-a-week policy. Johnson formerly was the projectionist at the Chisholm in Chisholm . . . In an economy move, Russ McCarthy, salesman in North Dakota for United Artists, was let out, leaving the exchange with two salesmen . . . Helen Manion, manager's secretary at U-I, vacationed in Canada . . . Shirley Bendewald is operating the Ash Theatre at Ashley, N. D. . . . Bob Lahti of Minneapolis Theatre Supply and his family were in the Black Hills, North Dakota and Wyoming.

Patrick McCashin, formerly a trainee at the Lyric Theatre, is the new treasurer at the State. Replacing him at the Lyric is Danny Harth . . . Exhibitors on the Row included George Severn, Baudette; Reno Wilke, St. Cloud; Stan McCulloch, Hibbing; Art Bean, Garrison, N. D.; Al Smith, Rochester and Winona; Howard Underwood, Brainerd, and J. J. Abraham, Bowbells, N. D., who was in for a Minnesota Twins-New York Yankees game. Also in for a Twins game was O. K. Butts, Mott, N. D.

Richard W. Jolliffe, who formerly was general manager for a Los Angeles television station owned by AB-PT, has been named regional sales manager for WTCN-TV, Twin Cities . . . Services for George Kopman, 73, who at one time operated the Western Theatre Equipment Co., here were held August 31. He died August 25 in Orlando, Fla., where he moved 18 months ago. Survivors include one son Herschel, Orlando, and two daughters.

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L I N C O L N

Clarence Frasier, Jovo Theatre owner, his wife and children, Paul and Connie, were due back Tuesday (5) after vacationing two weeks in Durango, Denver, Colorado Springs and other favorite spots in the neighboring state. Filling in for the theatre owner has been his brother-in-law, R. W. Williamson.

The Starview Drive-In had to turn cars away from the opening night of its first-run "Alakazam," according to Bob Kasse-

baum. An extra attraction that night was the harvest moon eclipse around 9 o'clock. "Alakazam" was succeeded for the holiday weekend by a good double bill, "Tammy Tell Me True" and "Dondi." The other Dubinsky drive-in, the West O, had holiday fare of "One Hundred and One Dalmatians" and "CinderFella."

Crowds have been good, but disappointing for a Disney attraction, reported Bert Cheever, State Theatre manager. Attend-

ance for "Nikki" has not come anywhere near the figure drawn by Disney's "The Parent Trap," which played earlier this season at the State. Bert starts the other two weeks of his vacation September 10 and it includes a long weekend trip out to Denver on the 14th.

Ike Hoig, former theatreman here and now Lincoln's manager for Pershing Auditorium, will have his hands full in late July next year. The Lincoln has been awarded the 1962 silver anniversary convention of the Roller Skating Rink Owners Ass'n and the simultaneous American Amateur Championships. The events in the eight-day competition are expected to attract about 2,000 competitors and another 3,000 teachers, rink owners and parents. Competition will take place on a specially-imported floor in the auditorium.

Mrs. Bert Cheever, wife of the State Theatre manager, had a week of the work-day world as she subbed for vacationing Vera Vietnicks, who went to Canada. Mrs. Vietnicks is in charge of the Record Discount Center in the Varsity Theatre Building in which the Nebraska Theatres Corp. has an interest.

Bob Kassebaum, his wife and their children, Mary Kay, 4, and Mark, 1, have moved into their new home at 2016 South 44th. They celebrated Labor Day by getting their possessions into the proper places. Bob, the West O Drive-In manager, still is helping out at the Starview, the other Dubinsky drive-in here, until President Irwin Dubinsky finds a manager for the Sioux City theatres. Ted Grant, Starview manager, is spending weekdays at Sioux City, with Irwin taking over the weekend shifts.

Screen and television favorite Cliff Arquette, better known as Charlie Weaver, is headlining the Nebraska State Fair's evening grandstand program. His nightly antics, including those wild Mount Idy homefolk tales, will highlight the grandstand fair shows through Thursday (7). Another movie screen attraction on the fair bill this year is Johnny Puleo and his Harmonica Gang.

Victory, Tilden, Neb., Burns

TILDEN, NEB.—Fire destroyed the interior of a two-story business building owned by Millard Rethwisch and Roy Barkdoll. The building was occupied by the Victory Theatre, operated by Rethwisch, and the Barkdoll Gas & Electric Company, operated by Barkdoll. The fire started behind the screen in the theatre, fire officials reported, and burned up the stairs to the Masonic Hall, which is located above the Barkdoll establishment. The owners have not announced future plans.

Seventeen-year-old Cindy Luce will make her screen debut in Columbia's "Experiment in Terror."

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ON THE COVER

The Fox Theatre is the newest and most modern in South Jersey, and probably even in the state. Constructed at a cost of over \$500,000 and outfitted at an outlay of over \$150,000, the theatre seats 1,200. It occupies the central and focal point of the vast complex of shops, stores and park area which make up the huge, new, ultramodern Levittown shopping center. The center is expected to serve a population of up to 60,000 in a year or so when the surrounding home building is completed.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Traut, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Braderick, 5809 N. Lincoln, Chicago 45, Ill.; Western Representative: Wettstein, Nawell & Johnson, Inc., 672 Lafayette Place, Los Angeles 5, Calif.



MARQUEE AND lobby displays of current and coming pictures are two of the exhibitor's most potent merchandising tools, a fact which is no news to enterprising theatremen, but one that needs to be pointedly emphasized to those who approach this phase of their business with lukewarm enthusiasm.

In the selection of a marquee style, exhibitors need not rely upon their own ingenuity, and this applies particularly to those who are not employing an architect for general remodeling, because today's expert signcrafters and manufacturers of marquee equipment stand ready with their design services and advice to help in the choice of the most effective marquee for the particular building and location.

While the art houses tend to a two or three-line marquee, with a bow to a more dignified approach, the overwhelming trend in recent-past and current remodeling of marquees is to "bigness," to dominate the theatre location by their very magnificence of size and illumination. A good example of this is the new marquee of the Grand Circus Theatre in Detroit which stands more than 16 feet high, with one side better than 19 feet long and the other 32½ feet long, providing for 11 lines of copy. (Story, page 12.)

In other recent theatre remodeling, the theatre name has been emblazoned across the entire upper part of the building above the attraction panels, making the whole facade a marquee.

A still-different approach was taken by the architects of the new Cooper Cinerama Theatre, Denver, (story on immediate following pages). Here, the unique design of the building itself, set like a jewel on expansive, landscaped grounds, makes it an unsurpassed, landmark-type of display.

For what lobby displays can do for the refreshment operation, there is a world of proof in the four-page pictorial article beginning on page 22.

'A SYMPHONY IN THE ROUND'



The basic design of the new million-dollar Cooper Cinerama Theatre in Denver is emphasized by the round upper portion of the building of prefab, insulated Monopanel, colored bittersweet. Metal fins and other trim are cocooned in an off-white color. Base of the building is black Roman brick.

World's First Theatre to Be Designed Specifically For Cinerama Is a Unique Architectural Concept

FROM ITS gleaming exterior down to the finest details of interior design and appointments, the new, radically different and truly functional Cooper Cinerama Theatre in Denver is an architectural "symphony in the round," a delightful interpretation of the circle motif.

Basically, the circular pattern for this world's first theatre designed specifically for Cinerama, was created to meet what seems to be the preferred seating area in

any theatre. It has been found that, if people are allowed to seat themselves in the customary rectangular theatre, they will invariably create an oval or circular pattern for the most desirable seats.

In the Cooper Cinerama, seating has been confined to a squared-off area in the center of the auditorium circle, with lounge areas on either side, making the auditorium spacious without appearing to be immense and imparting an expansive, pleasant feel-

ing to the seated patrons of the theatre.

The circular design also permits practically the elimination of "hemming-in" sidewall areas, those areas, rather, seeming to "continue into infinity." Another feature of the circular design is that it eliminates screen reflections from illuminating the walls on each side of the screen which detracts from the picture presentation itself.

For the most part, the circular design



The bittersweet color theme is brought inside in the luxurious draperies, 168 feet in width. The acoustic grilles extend back into the auditorium to screen lounge areas on either side of the auditorium and the sidewall speakers. The circular seating pattern is clearly evident in the picture.

seems to do away with limitations as to scope. The screen end of the theatre approximates one-third of the total circumference of the circle and, in fact, the Cooper Cinerama could have a full 180° picture, should the filmmakers ever produce such pictures.

The utilization of otherwise waste space as lounge areas, another factor in the circular design, creates a free-flowing feeling which has become so important in other buildings, but for the most part has not been considered in modern theatre construction. The two lounge areas on either side of the orchestra, separated from the auditorium only by hanging metal screens, the two lounge areas above booths A and C, the spacious lobby and the outside patio provide six areas in which the patron can obtain a pleasant feeling of enjoyment and luxury.

IN PACE WITH OTHER ARCHITECTURE

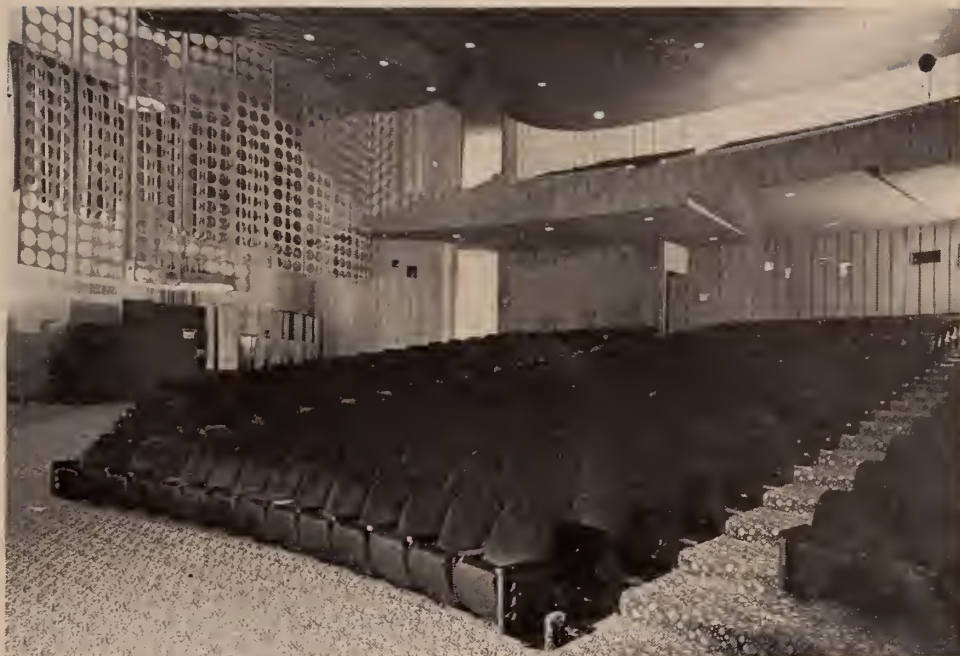
The circular motif in the exterior of the Cooper Cinerama is most pleasing, unusual, and, for the most part, new and in keeping with general architecture in other fields. The base of the circular building and other masonry is of black Roman brick. The upper portion is of prefab, insulated Monopanel, colored "bittersweet," a burnt-orange shade. Metal fins and other trim are cocooned in an offwhite color. Doors are narrow frame aluminum; the balance of the area, steel frames.

There are no display frames or changeable letter panels. Instead, there is a mesh metal panel, approximately 10x50 feet, set out from the building, providing space for easy installation of current playing copy, and of sufficient size for easy readability by fast-moving traffic. This panel is brightly flooded from above and below.

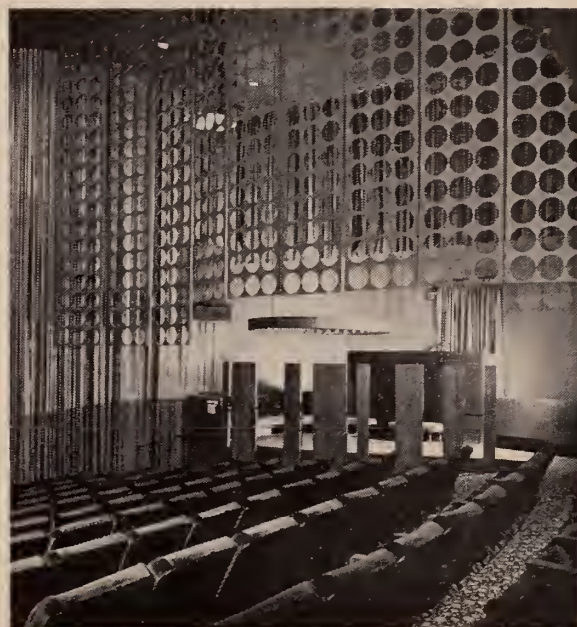
The entire building is brightly lighted from ground and roof, creating a tremendous color display that can be seen for miles around.

The million-dollar theatre is located in a suburban commercial and residential area, on one of the busiest thoroughfares in Denver. It is only a few blocks from an interstate freeway, allowing fast, easy access from any part of the city, as well as from cities and towns throughout Colorado. The

Continued on following page



Special details of the Cooper Cinerama auditorium are evident in the photos above and at right. Of particular note, is the seating arrangement in the circular auditorium, with the first rows far back from the screen. The platform ramp, never used before, is clearly seen in the ascending "steps," each inclined upward slightly toward the screen for greater seating comfort. Chairs are riser-mounted, eliminating floor standards. Viewing angle from the balcony is almost level with the center of the screen. A closer view of one of the intermission refreshment lounges on either side of the auditorium is shown at right, screened from the auditorium by acoustic metal grilles and baffles. The circular theme is repeated in the grille design and the round lighting fixture in the lounge.



One wall of the foyer repeats the black Roman brick of the lower exterior and is tastefully decorated with wall-hung planters. Comfortable seating is flanked by tall floor planters. This view was taken from the outer lobby. A carpeted, floating stairway leads to the mezzanine and, at left, is the ticket counter which continues into a refreshment counter and a coat checkroom. The circle motif is repeated again in the custom-made carpet with a deep blue ground color with top color round spots of turquoise, chartreuse, pale orange and yellow. Flooring in the foreground is cleft slate and continues through the entry to an outside patio with facilities for a lighted fountain and a fireplace. Concrete benches are provided and the patio is ornamented with green plantings.



COOPER CINERAMA • Denver, Colo.

theatre is surrounded by the finest in motel and restaurant facilities, and is within a block of a major recreational center.

The approach by auto is either by a left or right turn from a protected, divided highway into a "magazine-type" driveway, through a sheltered drive for discharging passengers at the main entry door, and on to a well-lighted, blacktopped, marked parking area with a capacity of 400 cars. Special parking areas are provided close to entry for advance ticket purchases.

The building is set back on the property approximately 100 feet to allow easy access, landscaping and lawns, providing a feeling of space and beauty.

PATIO WITH FIREPLACE AND FOUNTAIN

A special outside patio was created for intermission smoking and visiting. Since the glass dividing the foyer and patio is ceiling to floor, this, in effect, doubles the appearing size of the already spacious foyer. The cleft slate in the foyer continues through the glass doors to the entry and patio. The circular black brick pit contains facilities for an outdoor fireplace; water and electricity for a lighted fountain. The color of the slate is blue-gray-green, brickwork is black, and the concrete benches are cocooned offwhite. The patio is flanked with Austrian pine and tamarix planting groups.

The foyer has a sky-blue ceiling of sprayed-on acoustic plaster. The custom-made carpet has a background of deep blue, with circular spots of chartreuse, turquoise, pale orange and yellow. The foyer colors are completed with natural walnut, black brick, bittersweet wall fabric and bench fabric.

Glass in the foyer area makes it completely open to the street. The foyer contains approximately 3,000 square feet of floor area and the entry floor is cleft slate. Walls, grilles and counters are of natural walnut, and the approaches to the rest



Another view of the Cooper Cinerama foyer, this time looking out toward the glass exit doors, and giving a better idea of the size of the 12-foot-long ticket counter. The rack behind it contains tickets for 60 days' advance sales. The foyer ceiling is sky-blue, sprayed-on acoustic plaster.

rooms are covered with a special, woven-plastic wall fabric.

The ticket counter is approximately 12 feet in length, and the rack contains tickets for 60 days' advance sales. A special counter for handling mail orders is behind the main counter. The ticket counter continues into a refreshment counter which is combined with a coat checkroom. The only merchandise for sale is pre-packaged, noncarbonated beverage.

The office area is directly behind the ticket and concessions counter. Either space can be entered from the manager's office.

Complete hi-fi speaker systems to all areas—auditorium, lounges, foyer, restrooms and exterior service areas—is connected to the manager's office for intermission music or for announcements.

Wide passages leading from the foyer to the auditorium ramp were specially created for light and sound control. Open, carpet-upholstered stairs lead to the mezzanine, lighted by specially designed chandeliers. Under the stairs and flanking the ramp are huge planting boxes created of black brick.

The auditorium contains three projection booths: the two side booths as specified by Cinerama three-projector system. The center booth is all-purpose. The sound system is completely transistor-powered, and is far superior to anything yet achieved.

SEATS ARE RISER-MOUNTED

The custom-made seats are high, spring-back, loge chairs. They are riser-mounted, eliminating standards from the floor. The aisle standards were specially designed in walnut wood, with each containing a special aisle light in its leading edge. The platform ramp, never used before, inclines upwards slightly toward the screen which, in effect, forms a footrest, thus avoiding fatigue by relieving body pressure. This allows the back pitch to be increased, for better weight distribution of the body. All platforms are completely carpeted.

The mezzanine seating area is basically the same as the lower floor. However, the mezzanine is probably the preferred view-

ing area since the viewing angle is almost level with the center of the screen.

Total seating in the theatre is 814; lower floor: 662, mezzanine: 152.

The average width per seat is 22 inches, and the back-to-back spacing is 38 inches. Space for three wheelchairs has been provided at the rear lower floor.

The acoustic wall treatment is perforated Masonite, backed up with Fiberglas, overlaid with walnut strips.

The Cinerama screen is the largest ever installed. It is approximately 35 feet high, and on the curve is 105 feet in width. Bottom masking is created by the stage floor,

Continued on page 8



Beneath the floating stairway, with its interesting balustrade design, is this attractive planter formed of black brick. The planter flanks one of the wide ramps leading to the auditorium. The textured wall is bittersweet fabric. Each stair tread is completely carpeted—top, sides and bottom—because of the floating design. A beautiful, specially designed chandelier lights upward steps of patrons.



This is one of the wide passages which lead off from the balcony-bound stairways on either side of the foyer and into the orchestra. Entrance here is behind the curve at right. These passages were especially designed and treated for light and sound control. The metal, acoustic tile panel sets off the intimate seating area charmingly and the tree planter in the corner adds a refreshing note.

An open letter from the President of **CINERAMA** Inc.

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TO: THE HONORABLE STEPHEN MC NICHOLS, GOVERNOR
OF THE STATE OF COLORADO:

Thank you, Governor McNichols, for your sponsorship of the Rocky Mountain Premiere of "This Is Cinerama" and the introduction of the new SUPER-CINERAMA at The Cooper Theatre, Denver, Col., on Thursday evening, March 9, 1961.

We of Cinerama, Inc. were proud, happy and honored that this auspicious and important milestone in our company's progress was under your sponsorship.

TO: THE BOARD OF TRUSTEES OF THE COOPER FOUNDATION and TO
KENNETH E. ANDERSON, GENERAL MANAGER OF THE COOPER
FOUNDATION THEATRES and HIS STAFF:

Our sincere thanks for an outstanding premiere, as well as your courage in following our entirely new ideas for the design and construction of a theatre especially created for a radically different concept of entertainment.

To the Board of Trustees of the Cooper Foundation, our sincere gratitude for your confidence in approving our ideas and your decision to construct similar SUPER-CINERAMA theatres in several other cities throughout the United States.

AND OUR THANKS to the supreme judge of any entertainment, the public, for their acceptance and approval of SUPER-CINERAMA.

The public of the Rocky Mountain area has backed us up with the biggest advance box office sale of any attraction yet to be shown in Denver.

Nicolas Reisini, President

N. Reisini
CINERAMA, INC.

"This Is **CINERAMA**" opened 27 weeks ago . . . and still going strong!

COOPER CINERAMA

and the upper masking by the ceiling. The viewing effect is a picture going into infinity—top, bottom and sides. The realism and participation are considered unparalleled. The bittersweet curtain is 168 feet in width.

The special, screened "intermission" concessions lounges on both sides of the auditorium contain large planting areas, special lighting chandeliers, long benches and beverage counters. The floor is slate. These lounge areas also screen the exit stairways to the parking area.

Above these lounges are huge acoustic grilles, which assist in screening the lounge area and sidewall speakers. Their main purpose, however, is to assist in picture viewing and participation.

EVEN AIR DISTRIBUTION

The ceiling is suspended Airson acoustic, painted blue-black, and is part of the air conditioning and heating system. The individual 12-inch-square acoustic tiles are slotted to allow air to pass through, eliminating anemostats or other air grilles. The main purpose, however, is to provide even air distribution without draft.

The attic spaces above the ceiling are divided into four compartments or four zones in which the temperature can be controlled separately, allowing full flexibility to maintain comfort. Each zone has its separate return air system in the floor. Inside each return air system are temperature-sensing units, which control the incoming air.

Those familiar with theatre heating and cooling problems will recognize the merits of being able to maintain comfort in the balcony separate from the lower floor—the front of the auditorium separately from midway back, and under the balcony; this system solves problems arising from

the build-up of body heat created by filling an empty house in a short period of time; or a partially filled theatre.

The heating and ventilating and air conditioning equipment all are located directly above the center projection booth, as well as in the open, fenced area behind the restrooms. The lobby, foyer, restroom and office heating and air-conditioning systems are completely separate from that of the auditorium.

The patron's convenience and comfort are the keynote throughout, with special attention being given to service, lounge and restroom facilities. Both men's and ladies' restrooms contain 19 service units. The rooms are entered through five-foot passages, without doors, for fast, unretarded two-way "intermission" traffic flow; and the passages are acoustically treated creating both a sound and light lock. The floors are ceramic tile and ceramic base.

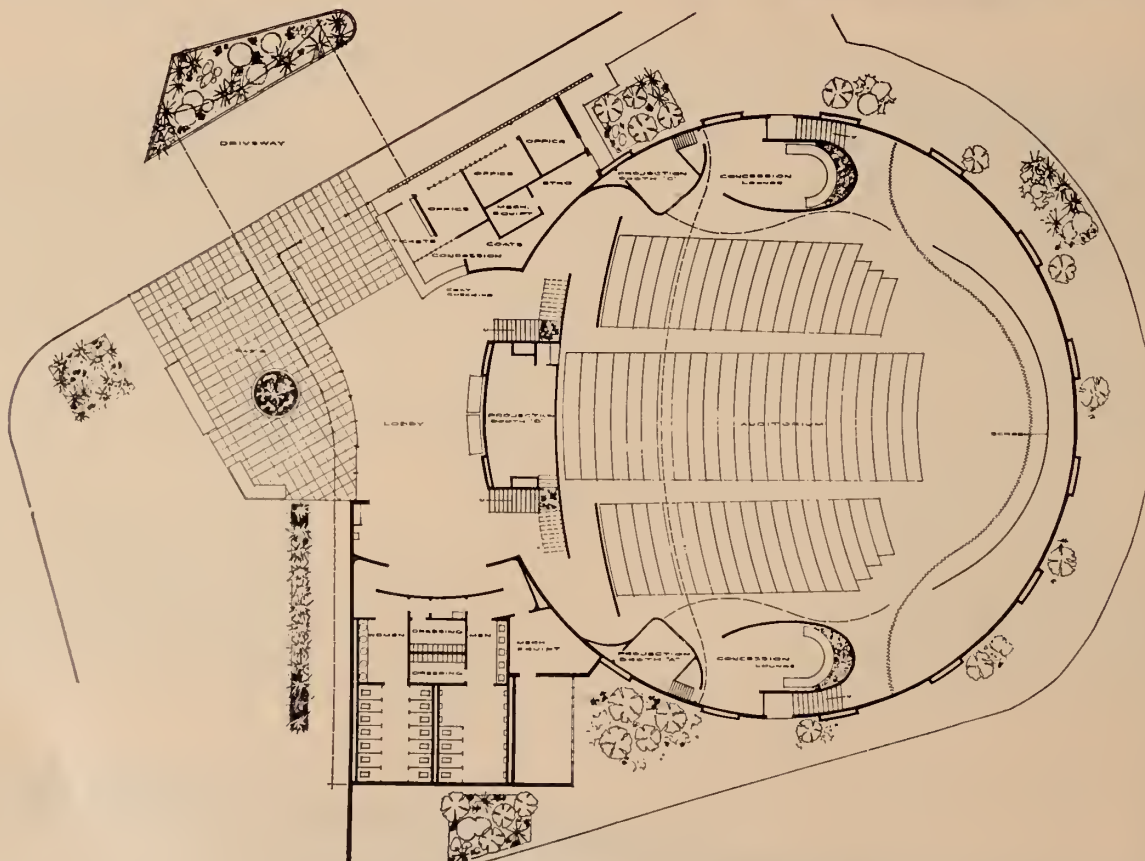
This photograph, taken during construction of the Cooper Cinerama, is particularly interesting because it so clearly shows the circle design of the foundation, framework and ceiling members. Construction of the ever-rising platform romps with their slight incline upwards toward the screen may also be seen in the immediate foreground. The upward incline creates a "foot-rest," which avoids fatigue by relieving body pressure. This arrangement permitted the back pitch of the chairs to be increased for better weight distribution of the body.



The walls are Formica, and upper walls are Curon acoustic. The toilet partitions are metal, with special size partitions installed for wheelchair patrons.

Janitor closets, usher and usherette dressing quarters flank the restrooms.

Every factor and every detail in the building were created especially for this theatre. The end standards on the seats, especially designed of walnut in keeping with the rather wide use of walnut in the lobby areas and in order to follow the circular design idea, have a complete new concept of aisle lights in the bottom edges. While the circular pattern in the carpet is not particularly new with Cooper, it does carry out the circular motif. The circular design metal screens and woodwork design details were all created for this house. Apparently the only stock item that was installed in the theatre was the recessed ceiling lights, but from there on the balance



GROUND FLOOR PLAN • COOPER CINERAMA

of the light fixtures was especially designed and built, along with everything else down to such small details as the ash trays.

The unique design of the Cooper Cinerama is a modified concept of "The Theatre of Tomorrow," created by Melvin C. Glatz, administrator of purchasing, construction and real estate for Fox Intermountain Theatres, after 25 years of practical experience in theatre design, construction and maintenance.

Using the basic elements of this revolutionary design, Kenneth Anderson, general manager of the Cooper Foundation and Cooper Foundation Theatres, retained Richard L. Crowther and Associates, architects of Denver; the Cinerama engineering staff; and Berglund-Cherne, general contractors of Denver, to make the project a reality. The structural engineers were Johnson and Voiland; electrical, Sol Flax; mechanical, Clint Cator, all of Denver.

Recently Anderson said: I "have felt for a long time that the public will patronize

Continued on page 11

Problems of Oval Seating In a Rectangular Building

As stated in the accompanying article, the circular design of the Cooper Cinerama was created to meet what seems to be the preferred seating area in any auditorium, an oval or circular pattern for the most desirable seats. The least desirable seats in a rectangular building are the far rear seats on the sides and, of course, the closest seats to the screen.

An almost identical oval or circular pattern could be created in a square building, if we could eliminate the rear side seats; but, it is my belief that the rectangular building is now obsolete and became so with the advent of stereophonic sound, since stereo effects are limited in their effectiveness at somewhere between 90 and 100 feet, which would seem to indicate that for the best stereo effects, the furthest seats could be no more than approximately three times the height of the screen.

PRACTICALLY NO SIDEWALLS

In addition to this, in favor of a circular building, you have practically no sidewall areas, as in a rectangular building, and it is my feeling that sidewall areas with large screens seem to hem in the picture, so to speak, and lessen the participation that the studios are trying to build into their movies.

The sidewalls in the circular building seem to go off into infinity rather than box the screen in. I may be quite alone in this theory, since many people prefer a rectangular box, with the screen filling up one end of this rectangle. Where I have seen this installed and tried, in my opinion at least, the picture and screen do not appear as large as they would if they had drapery trim on each side, and some degree of participation is lost.

—Melvin C. Glatz



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Continued from page 9

a high class, roadshow theatre, in a metropolitan area such as Denver, which is designed and planned with primary emphasis on the total comfort and convenience of people who desire to see and experience the best in motion picture entertainment. In

CREDITS: Air conditioning: Carrier • Carpet: Alexander Smith, National Theatre Supply • Chairs: American, NTS • Stage curtains: Premier • Lamps: Ashcraft • Lighting fixtures: Pittsburg Fixtures • Plumbing: Crane • Projectors: Century • Rectifiers: Ashcraft • Rewinds: Neumade • Speakers: Altec • Sound: Cinerama transistorized • Stage equipment: Grosh & Sons • Hard tickets: National Ticket • Monopanel: Butler Fixture & Manufacturing • Roof deck and acoustic ceilings: Construction Specialties • Wall painting and covering: Schriber Decorating • Glass and glazing: Gump Glass • Lath, plaster, limpit asbestos: Nielsen Plastering • Electrical: Reliable Electric • Hardware, metal toilet compartments: Builders Service Bureau • Sheet metal: Green Bros:

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my opinion, such a theatre must have luxurious and comfortable seating and other appointments and should, by itself, create a feeling of total pleasantness for the patron.

"With these basic ideas in mind, we explored every aspect of present and future exhibition and service requirements, placing total emphasis upon all factors which might enter into the selling of the picture on the screen to the public. We decided to design the theatre specifically for

the three-booth Cinerama process and to engineer it in accordance with the latest Cinerama technical requirements.

"Through the use of the circular theatre design, we were fortunately able to accomplish all of our objectives. The public's acceptance of the theatre has been most enthusiastic."

No portion of the design may be copied or used without the express consent of the Cooper Foundation, Melvin C. Glatz and Richard L. Crowther.

Now's the Time to Check Your House!

By KEN PRICKETT*

It seems to us this would be an excellent time to check over the physical theatre and see if a number of low-cost improvements might be made.

To assist each theatre manager in making the inspection of his theatre, we are hereinafter outlining a rather simple theatre inspection report. This, used as a guide, should enable the manager to pinpoint various items which need attention to make his theatre more attractive.

INSPECTION REPORT

Time of day checked
Day of the week
Date

FRONT:

Cleanliness and attractiveness
of paper posters
Condition of frames
Condition of backgrounds
Color scheme of front
Condition of marquee
Number of lines and letters
Lighting
Are neon and lamps clean?
Condition of marquee banner
fasteners
Upright sign
General appearance of front

BOXOFFICE:

Cleanliness, upkeep and paint:
Inside
Outside
Draperies
Price Signs
Ticket Machine
Ventilation
Boxoffice door closed & locked
Shelves clean

STAFF:

Personal cleanliness and appearance:
Manager
Doormen
Cashiers
Usher or usherettes
Uniforms

LOBBY:

General appearance and appeal
Ticket box and sand jars
Lighting
Door mats
Exit devices
Lobby shop
Containers and dispensing surfaces
clean and free from litter?

*Executive secretary of The Independent Theatre Owners of Ohio. Reprinted from the association Bulletin.

Popcorn machine
Cleaning rags and materials
properly kept out of sight?
Careful personal cleanliness in
handling concessions items

FOYER:

General appearance
Furniture
Receptacles for cigarets?
Condition and cleanliness of
carpets and floors

RESTROOMS:

Are they clean?
Are proper receptacles provided?
Are they clean?
Condition of carpets, drapes,
walls, mirrors, lighting
Ventilation

AUDITORIUM:

Condition of aisle doors
Draperies, exit doors
Seats loose
Seats cut (many cut seats can be
repaired with a strip of mystic
tape)
Lighting
Floors
Condition of carpet
Is sound good
Is projection good?
Ventilation
Heating
Bad noises in auditorium
Fire extinguishers in proper
locations?

EXITS:

Are exit passages clear and clean?
Are panic bolts oiled and
operating?
Condition of exit lights

STAGE:

Is floor painted and clean?
Is screen clean?
Is screen masking clean and
properly placed?

DRESSING ROOMS:

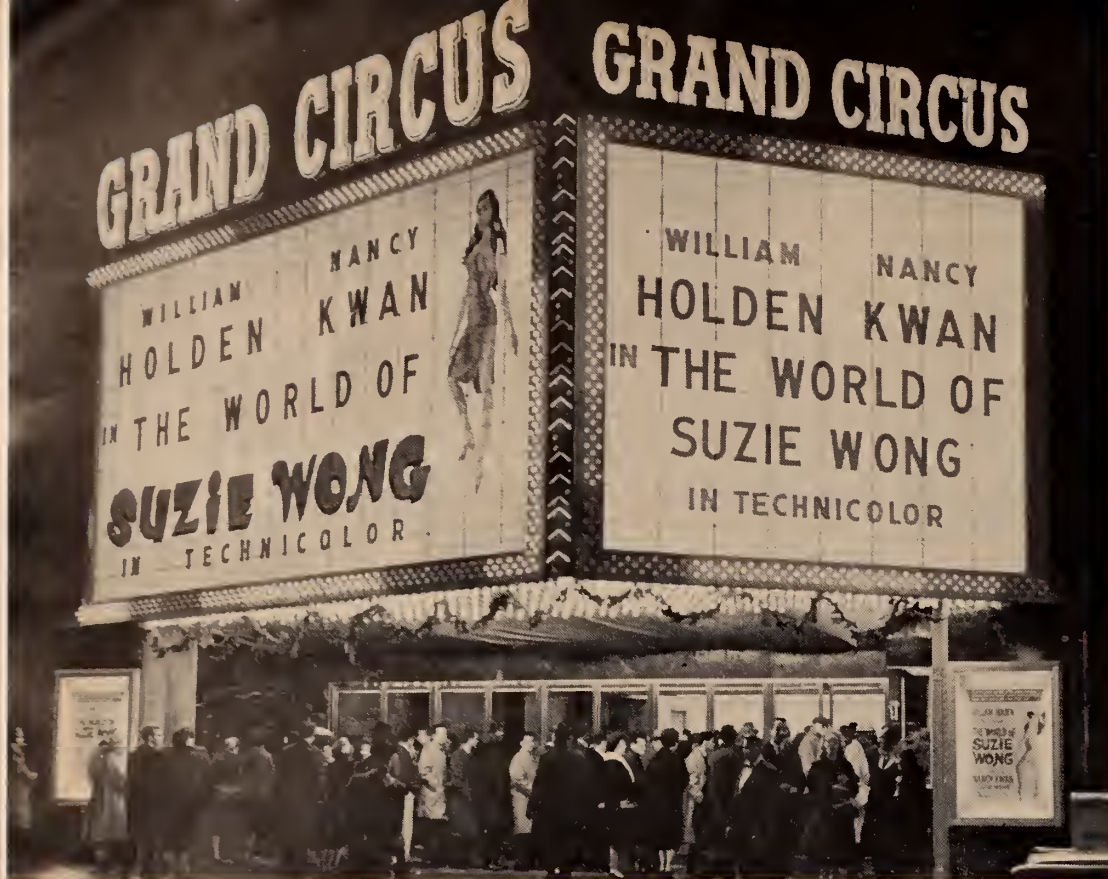
If not used, are they clean
and locked?

FURNACE ROOM:

Are floors and walls cleaned
and painted?
Is the heating plant in good
condition?
Is excessive oil and dirt present?

ATTIC AND ROOF:

Is the attic clean?
Are the fire hazards apparent?
Is the roof clean? (be sure to
clean after heavy snow)



United Detroit Theatres has given its former Broadway Capitol (below) located on Detroit's theatre row a complete facelifting and modernization, and rechristened it the Grand Circus, taking the name from the city's largest downtown park which it faces. The marquee is the most prominent feature of the remodeling because of its huge size, the north side facing the park being 32½ feet long by 16 feet, three inches high, with the other side being the same height, but 19 feet, eight inches long. The theatre name sign over the attraction board uses letters 42 inches and 28 inches high on the north and south side, respectively. The attraction board has room for 11 lines of copy and uses three sizes of letters.



MARQUEE DOMINATES DETROIT'S THEATRE ROW

New Life for Old House After Complete Remodeling and Updating Job

SIGNIFICANT facelifting among Detroit downtown first-runs, the show-cases of the local Rialto, has brought a new atmosphere and an aspect of brightness that seems to have a carryover effect in sustaining boxoffice business. Comparison of reports over the past year or so indicates that attendance at these houses has, generally, held up much better than would be expected from Detroit's generally depressed economy. The physi-

cal appearance of the theatres has been dressed up, and they look more attractive, more inviting to customers. Business is certainly not booming here, but at least the big theatres seem to be getting their share, dependent upon current bookings, of course.

The very atmosphere of a revitalized Rialto is well typified in the new and impressive front of the Grand Circus Theatre—latest to join the parade of houses

being extensively remodeled. This is the second house to be remodeled by United Detroit Theatres within about a year, at a cost of over \$100,000 each. The other is the sister Madison Theatre, just across the street.

The Grand Circus—which was known as the Broadway-Capitol until its recent remodeling—takes its new name from the 4½-acre Grand Circus Park and, in a way, symbolizes the rejuvenation of major



In remodeling the lobby of the theatre, the solid arch wall above the refreshment area has been opened up with glass for a more spacious effect, and a new concessions bar installed. The special carpeting, which was custom-made, features a design based upon the Edison fountain across in the park; green, gold and renaissance-red are the colors used. Another innovation in the lobby is a counter-type boxoffice to handle hard-ticket sales. A fireside lounge is on the mezzanine.



Detroit theatres. All eight of the city's downtown first-run and roadshow theatres are visible from a single point near the Hazen Pingree Monument in the park—probably the only major city where this concentration of motion picture theatre strength can be found in the United States.

The marquee of the Grand Circus Theatre faces the park, which is the largest park in downtown Detroit, and was laid out with several principal streets radiating from it. The combination of modernization facing the park in both the Madison and the Grand Circus Theatres is impressive. (It should be noted that not all the theatre improvements are visible on the surface or at a casual glance. Thus, the Fox Theatre has recently spent about \$75,000 on air conditioning and general internal improvements.)

A V-TYPE MARQUEE

The Grand Circus marquee, the most prominent feature of the remodeling program, because of its position and size, is a V-type, but with the two external sides of different lengths, in order to present the maximum possible display area toward the park side. This is the side most visible to traffic in the area, both vehicular and pedestrian, and so located that it can be seen from at least three streets.

The north side is accordingly 32½ feet long by 16 feet, 3 inches high, while the south side is 19 feet, 8 inches long, and of the same height as the other side. The theatre name sign above the attraction board area has letters 42 inches high on the north side, and 28 inches high on the south side.

The sign is all metal, with a porcelain (baked enamel) finish. Both plastic and metal letters are used. The name letters are scintillating with a neon border for the letters—that is, the field of the letter itself is equipped with a random type flasher to give the scintillating effect.

MARQUEE HAS 11 LINES FOR COPY

The border of the attraction board is a running flasher in yellow. The board has eleven lines for copy, and a combination of three sizes of letters is used—24-inch letters of metal and 17 and 10-inch letters of plastic. Both blue and red letters are used—the title is normally set in 24-inch red letters, with the names of the cast and any catch lines placed in the smaller plastic letters.

The attraction board area is lighted by 1,500 milliamperes slimline high-output fluorescent lamps from the inside, the white glass background being translucent. The sign is entirely serviced from the inside except for the flasher lamping.

An unusual feature of the marquee construction is that the soffit carries right through to the front doors, instead of terminating as usual at the sidewalk line—the doors are inset about eight feet back of this line.

The Grand Circus has been reduced from 3,200 to 1,400 seats, allowing more

CREDITS: Marquee: Wagner, Walter Horstman & Co. • Carpet: Hardwick & Magee • Concessions equipment: Jet Spray drink dispenser, Bally ice cream cabinet, Selmix drink dispenser, Butter-Mat, Carter-Hoffman popcorn warmer • Lamps: Strong • Projectors: Simplex • Screen: Technikote • Seats: International, renewed • Speakers: Altec.

spacious and comfortable seating, and good viewing qualities from all seats. It is representative, UDT says, of the change from "the old days of the mammoth movie palaces to smaller, more intimate houses with a luxury and smartness all their own, and substantial, living room comfort."

Equipment for 70mm and other wide-screen processes was installed, and the house is now equipped with an inside counter-type boxoffice to handle hard-ticket policies. High points of the decor include:

1. Custom-designed, green, gold and renaissance-red carpeting based on the Edison fountain across the park.
2. Katzenbach and Warren commemorative murals on gold background in a contemporary lobby design.

"Cathedral lighting" of the colorful leaded-glass lobby ceiling.

4. Fireside lounge on the mezzanine with marble fireplace and circus-theme murals.

The house remains under the management of Richard Sklucki, who held the post at the Broadway Capitol for seven years. Incidentally, the reopening of the house was marked by the award to Sklucki of a Corvair as first place winner in the circuit's New Faces contest.

The theatre was opened as the Capitol by John H. Kunsky (later John H. King) in 1922, with 4,250 seats. Publix took over and changed it to the Paramount. George W. Trendle, Kunsky associate, took over operation in 1934, when it became the Broadway Capitol.

For a Beautiful, Safe Lobby THE NEW HEEL-PROOF *American Sentinel Entrance Mat*



The precision molded grease-resistant interlocking vinyl links are woven on a non-rust steel network secured to a plastic border, no-slip surface. Even the tiniest heel cannot catch. Maximum scrapeage. Keeps mud, dirt and slush outside and off your carpets. Rolls for easy handling and cleaning. 15 fade-resistant solid decorator colors, and the first marbelized polychrome colors. Design can include name.



Nyracord Counter-Tred Floor Matting

eliminates the hazard of wet, greasy floors in the concession area.

Ribbed bottom side affords aeration and drainage. Retards fatigue back of counters, provides comfort underfoot. Unequalled resistance to wear. A variety of widths. Rolls up for easy cleaning.

Prevent Falls Around Vending Machines and in Restrooms with Long-Service DO-ALL RUNNER MATTING

Protects carpeting. Easy to clean. Side edge beveled.
A variety of colors and widths.



AISLE RUNNERS

which silence footsteps and provide safety underfoot.

Send for catalog sheets and prices.

AMERICAN MAT CORPORATION

2220 Adams Street

Toledo 2, Ohio

"America's Largest Specialists in Floor Matting"

'THE TIME HAS COME . . . TO TALK OF MANY THINGS'

The Quality of Screen and Sound Presentation Depends on Various Factors of Equipment and Servicing

By WESLEY TROUT



Wesley Trout

DURING THE PAST THREE YEARS we have inspected projection and sound equipment in many theatres and found good and very bad conditions. We have made recommendations, in many cases, for installation of projection lenses of a different focal length than that being used in order to show either anamorphic or regular (widescreen) product to better advantage. In so many cases where the wrong size of lenses was used, intended picture information was being eliminated

(sometimes drastically) by using under-size apertures which were used to compensate the error in lens focal length for a given picture size.

This is a wrong procedure because it is very simple to obtain the correct lens size for a given picture size and not eliminate picture information. Use the correct size aperture opening and then obtain the correct lens focal length to secure the picture size you need for your particular size auditorium. And, while we are on the subject of picture size, select the correct height and width for your theatre that will "fit" and can be easily and comfortably seen from the sides and back of the last row of seats.

We found owners and managers very interested in learning how to improve their screen presentation and our recommendations were carried out in detail. In some

cases, we recommended slightly larger screen size which would be much better for that particular auditorium, in other instances we suggested slightly smaller size for more comfortable viewing. Selecting screen size will always depend upon auditorium height and width and seating arrangement. The first row of seats should not be any closer than 15 feet for comfortable viewing and eyestrain elimination. Moreover, the correct type of finish is also extremely important in any size auditorium. Good screen illumination is a must in any theatre.

RECOMMENDATIONS ON MASKING


We have also found picture masking undesirable in many theatres we visited. In some cases, movable sides and top masking were okay, but in other situations we recommended movable top of CinemaScope and widescreen projection, keeping the width the same for those particular theatres. No one can deny that an unmasked picture showing edges of aperture plate (edges sometimes having lint) does, to a certain degree, detract from the projected picture. A sharp picture edge is most desirable and can only be accomplished by masking slightly into the picture so that a sharp edge can be secured but still no picture information sacrificed. Neat picture trim should be a "must" in any first-class theatre, and the cost is so small it should not be ignored.

Before we proceed further, we want to

Continued on page 16



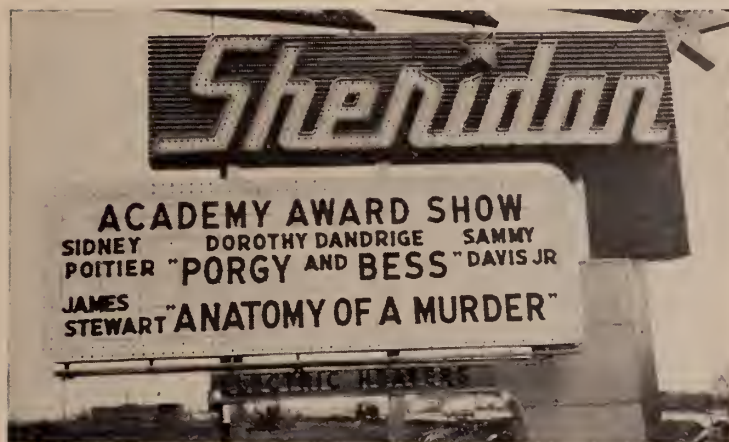
ASHCRAFT

 *Super CINEX®*

Light...beautiful, brilliant, dazzling light...and much, much more of it...is provided by the great ASHCRAFT Super Cinex projection lamp. Today's magnificent features demand it. And so do almost all the fine theatres in the world...theatres that can afford any lamp at any price!

ASHCRAFT MANUFACTURING CO., INC. 36-32 38th STREET, LONG ISLAND CITY 1, N.Y.

Naturally They're Preferred



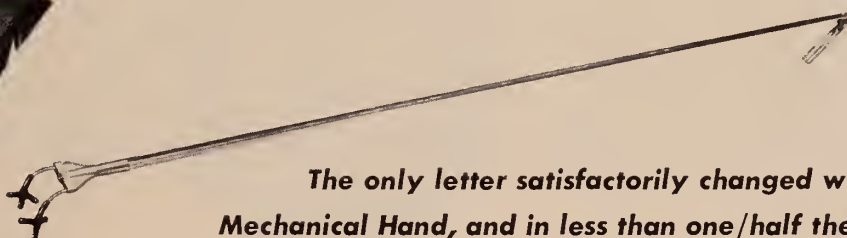
This is the stronger, easier-to-service

WAGNER ATTRACTION PANEL



*This is the taper-slotted, non-reflective,
no-glare, scratch-resistant*

WAGNER PLASTIC LETTER



*The only letter satisfactorily changed with a
Mechanical Hand, and in less than one/half the
man hours.*



Can't blow off or out of place. Can't "freeze."



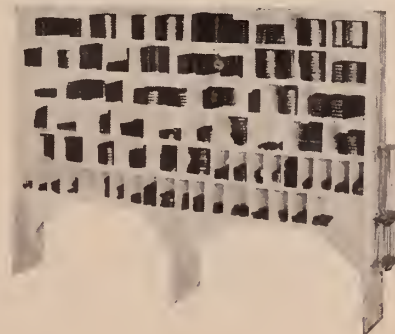
*Only slotted letters can be stacked
on shelves or in bins. Prevents warp-
age and requires one/half the storage
space of letters using clips or any
rear projections.*

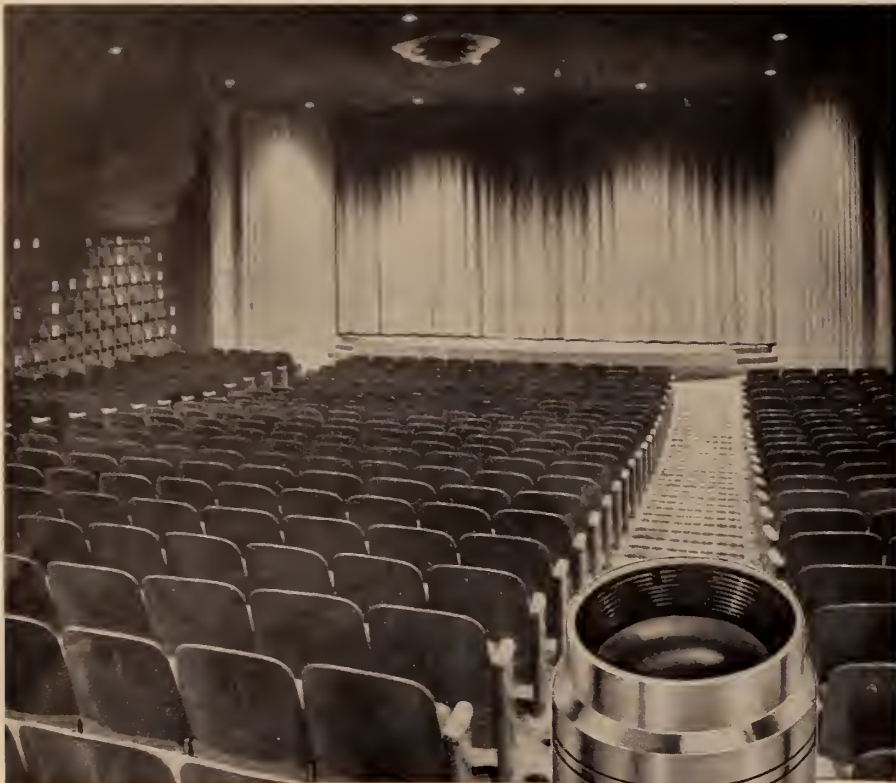
Send for literature—

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE

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SHARP CONTRAST IN PROJECTION

Kollmorgen lenses rate tops in the motion picture industry. Used exclusively with Cinerama, they are standard equipment in more than 70% of American theaters. Wire sharp contrast of the projected image on the screen—the whole screen—is typical of the outstanding performance of SUPER SNAPLITE® lenses.

Other advantages that add up to superior screening with SUPER SNAPLITES are:

- Fastest lens speeds
- Uniform illumination
- Crystal clarity
- Wide range of focal lengths
- Sealed construction



KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS

Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

QUALITY SCREEN PRESENTATION

Continued from page 14

point out that the most significant aspect of efforts during the past few years, projectionwise, is the wonderful improvement in projection lenses and screens. Light readings have gained considerably due to more light output from greatly improved lenses because of technical advances which produce lenses with a higher speed and still give a very sharp overall focus. Also, the improved screen surfaces now reflect more light but still project a sharply focused image and eliminate any eyestrain. This permanent, intrinsic progress has come gradually and steadily; but we know it will not stop here and manufacturers and research engineers will continue this wonderful progress, and the advancement of the art of better projection will continue in the future.

MOTION PICTURE TECHNOLOGY ADVANCED

Manufacturers continually strive to advance motion picture technology basically. It is their aim, and that of others in the motion picture industry, to make the theatrical screen a more powerful medium and make the projected image superior in every respect over any other entertainment medium. Moreover, the quality of sound reproduction has greatly improved, both optical and stereosound reproduction.

In recent years there have been many changes in amplifier circuits that have brought about higher quality reproduction—free of unwanted distortion. As the subject of amplifiers is far too lengthy to be covered in one article, we shall just discuss a few of the important features of amplifier construction that contribute to high quality reproduction, if other related units, namely—soundhead, optical system and pre-amplifiers—are correctly adjusted and matched.

"PUSH-PULL" OPERATION

Widely used in modern theatre amplifiers are two vacuum tubes, called "push-pull" operation, and an output transformer, in the final stage—the output stage of the audio amplifier. But care should be used in selecting known high quality tubes and to see that they are in balance (perfectly matched) or the purpose of this particular stage will be defeated and you will have inferior sound output. These two tubes must work together and help to keep the sound output distortionless, provided no distortion is originating from mismatching of units, defective tubes in the other stages, sound lens out of focus or defective pre-amplifier.

Moreover, one should keep in mind that to deliver fairly large amounts of acoustical

Continued on page 18

NEW IMPROVED!!

'LITTLE MISER' CARBON SAVER



THIS IS HOW THEY WILL LOOK WHEN PUT TOGETHER

Precision Made an Automatic Screw Machine

- New black oxidized finish
- No tools needed to use
- Does not damage lamp mechanism
- For use with Rotating lamps only
- Save hundreds of dollars on carbon bill's
- No change in price

9mm, 10mm, 11mm size.....\$3.00 each
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Order direct if your supply house does not stock
LOU WALTERS PROJECTOR REPAIR SERVICE
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DIAMOND

TRADEMARK

PROJECTOR CARBONS

Better Light! Lower Costs!

RINGSBORFF CARBON CORP. East McKeesport, Pa.

Changeable Letters

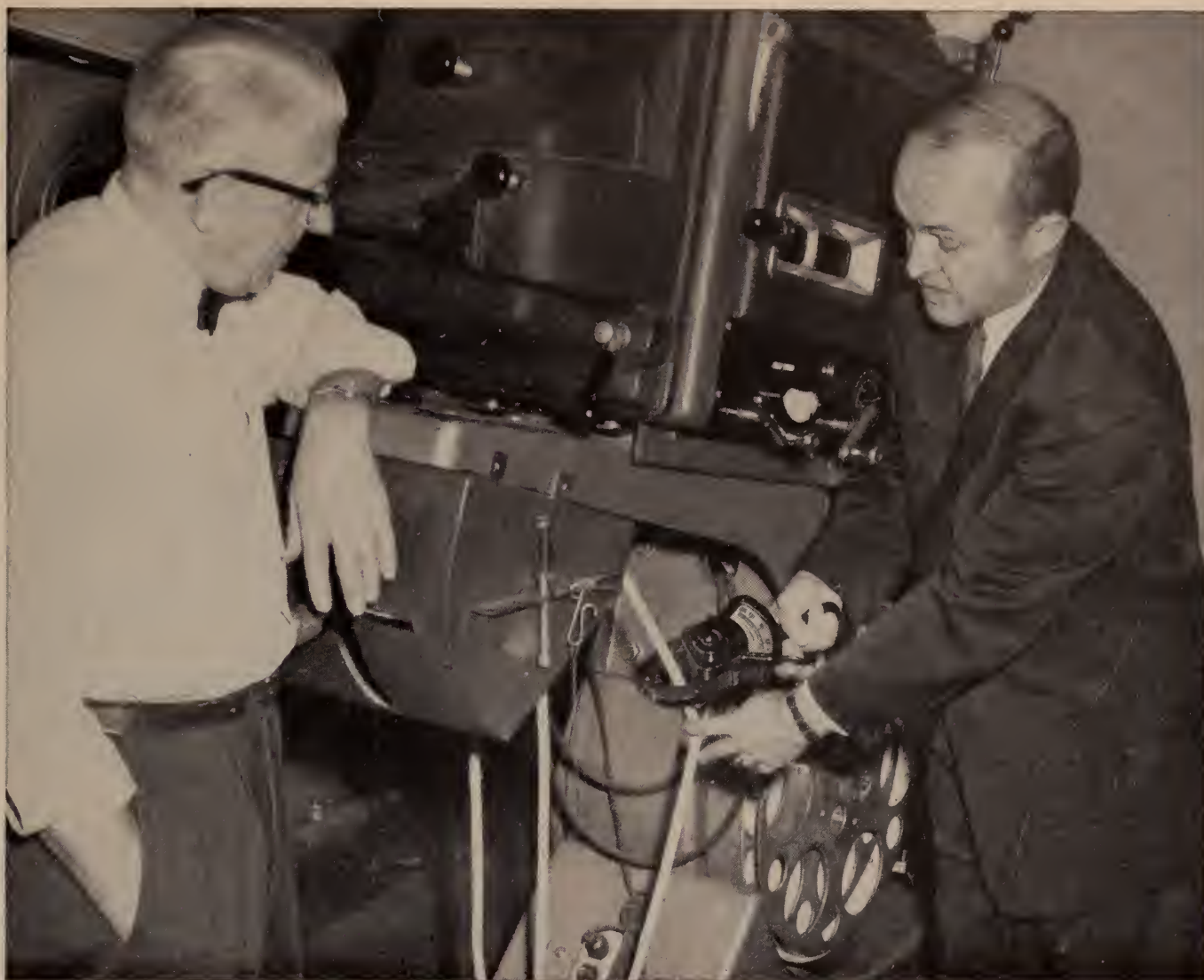
STANDARD or BALLOON

EE Attraction Boards Available. Write for Literature and Prices.

Ballantyne

1712 JACKSON ST.
OMAHA 2, NEBRASKA

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION



YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a NATIONAL CARBON Sales Engineer using a "Tong-Test" ammeter for taking direct ammeter readings to determine quickly and accurately the A-C or D-C readings for any lamphouse.

Without interrupting the show, the readings are made by simply snapping the ammeter around the lead wires carrying current to the positive and negative carbons.

This is just one more modern tool carried in each sales engineer's service kit to help him assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, ask your NATIONAL CARBON supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, New York. IN CANADA: Union Carbide Canada Limited, Toronto.



This "Tong-Test" ammeter — equipped with interchangeable scales — is another of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY



TO-GET-THE BEST RESULTS USE THE BEST FILM CEMENT ETHYLOID

Available at All Theatre Supply Dealers
Fisher Manufacturing Co.
Manufacturing Chemists
1185 Mt. Read Blvd.
Rochester, New York, U.S.A.

it's still POBLOCKI

This is your opportune time to
modernize & increase profits.

30 YEARS
EXPERIENCE IN THE
MANUFACTURE & ERECTION
OF

- MARQUEES
- SIGNS
- BOXOFFICES
- VITREOUS porcelain
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*we invite you to
write for information.*

POBLOCKI AND SONS

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MILWAUKEE 15, WISCONSIN

Kinner's HIGHEST QUALITY CLEANER THAT CAN BE MADE
**GLASS & CHROME
CLEANER**
CLEANS
GLASS, CHROME,
POPCORN MACHINES
SPARKLING
CLEAN
NO SILICONE TO LEAVE FILM
SOLD BY NATIONAL THEATRE SUPPLY

QUALITY SCREEN PRESENTATION

Continued from page 16

energy needed to produce adequate sound loudness in auditoriums for the presentation of motion pictures, loudspeakers must be provided with considerable electrical driving power from the final stage. Push-pull operation, with high power output, will furnish enough power, according to the size of the amplifier, for any size auditorium.

For theatres seating around 250, 10 watts would be sufficient; seating capacity up to 1,000 at least 50 watts or not less than 35 watts. Drive-in theatres generally require not less than 100 to 200 watts of power. It pays to have reserve power and not overdrive your amplifiers as this can cause distortion in any sound system. This power is furnished mostly by the final stages of amplification. The preceding stages function only to increase the magnitude of the low signal voltage produced by the soundhead.

INCREASING WEAK SIGNALS

In many systems, pre-amplifiers are used to increase the weak signal from the soundhead and then feed this into the input of the power amplifier. To further clear this statement about increasing signal from input of power amplifier, all other stages in an amplifier (except for special purpose types) are "voltage amplifier" or "gain" stages, since their function is to produce an increase, or "gain" in the magnitude of the signal voltage from the photocell in the soundhead.

Transistors are now rapidly replacing the vacuum tube because they are practically troublefree in operation and give years of continuous service without replacement. Amplifiers can be made more compact and take up less space and still deliver sufficient power for most any size auditorium. A slightly different servicing technique is required but can easily be learned via a good text book on transistors.

We have covered a few high points on amplifiers. As the subject of amplifiers is far too lengthy to be covered in a single article, we will, from time to time, present additional helpful articles on theatre sound systems in this department.

We want to point out here that servicing of theatre amplifiers should be done only with high quality test equipment, because low-resistance, cheap test equipment can damage your equipment, because it may draw too much current and the reading probably would be inaccurate.

OBTAINING OPTIMUM FOCUS

In many theatres we have found optimum focus could not be obtained. In many situations the failure of good overall focus was due to mechanical misalignment which could be corrected on the spot; in other cases, we recommended installation of a higher quality lens and speed. In some of our tests, we found that an f/1.9 speed lens would give more light and a better overall focus, but in others it was best to use f/1.7 in order to obtain good definition. Too, the lens and reflector speed should be matched as closely as possible for optimum results. For example: If an f/1.7 e. f. projection lens

Continued on page 20



Tufcold
First-Surface
(front coated)
**Dichroic
MIRRORS**

**reduce
light
loss**

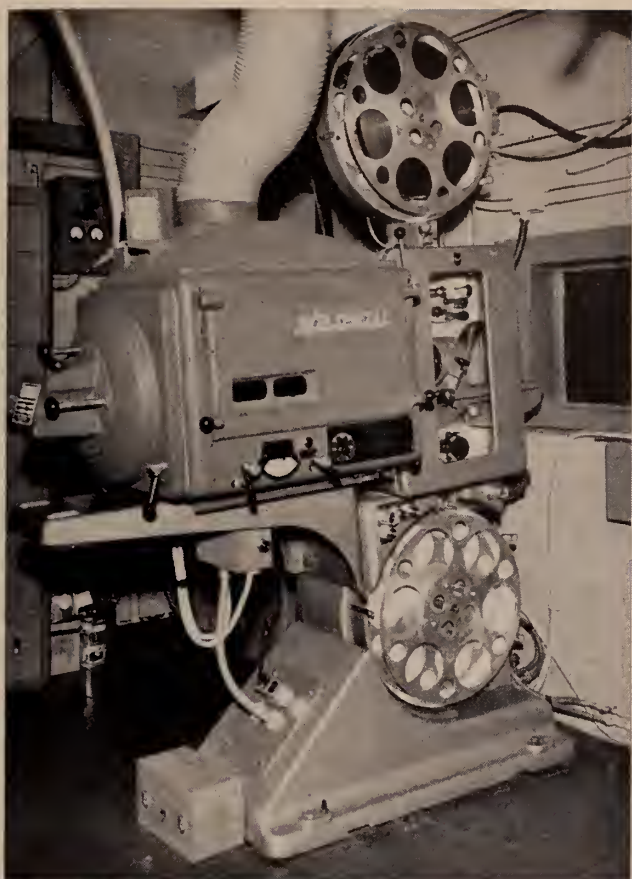
Light is reflected from the front surface... does not pass through the glass twice, as with second surface mirrors.

Reduce film buckle. Improve focus. No emulsion blistering. Less coating deterioration and pitting by arc ejections than second surface reflectors.

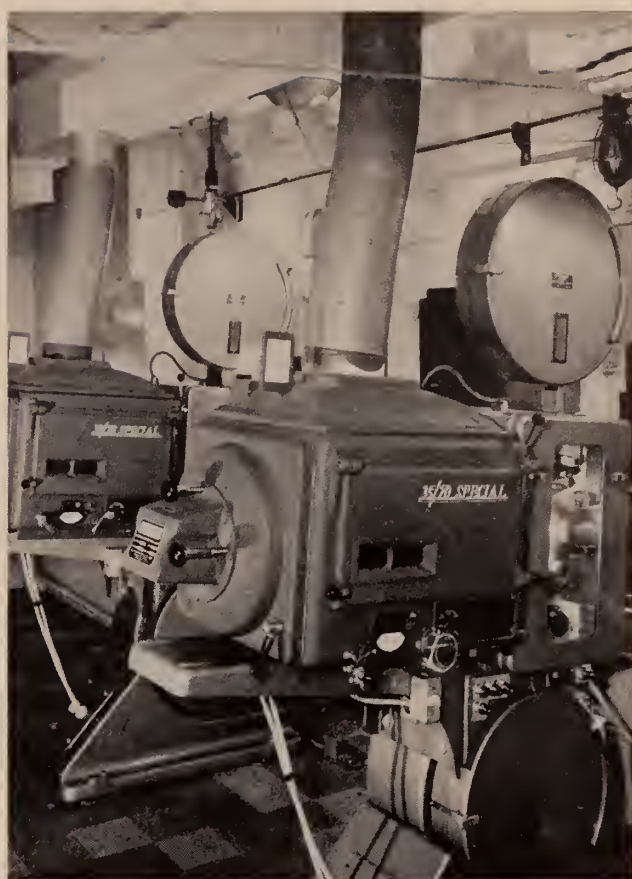
*Write for data on correct size
and type for your lamps.*

**THE STRONG
ELECTRIC CORP.**
11 CITY PARK AVE.
TOLEDO 1, OHIO

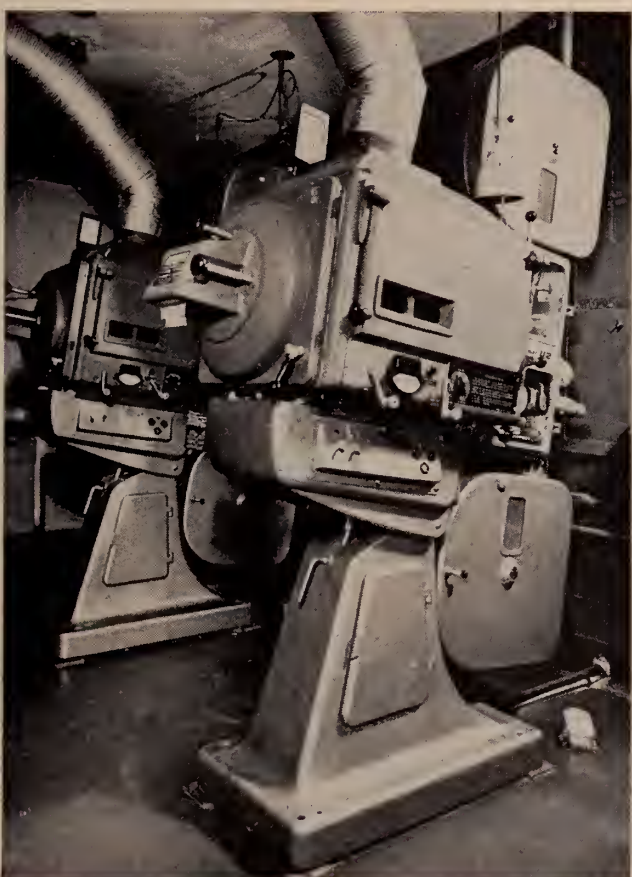
*Manufacturers of
Reflectors for 25 Years*



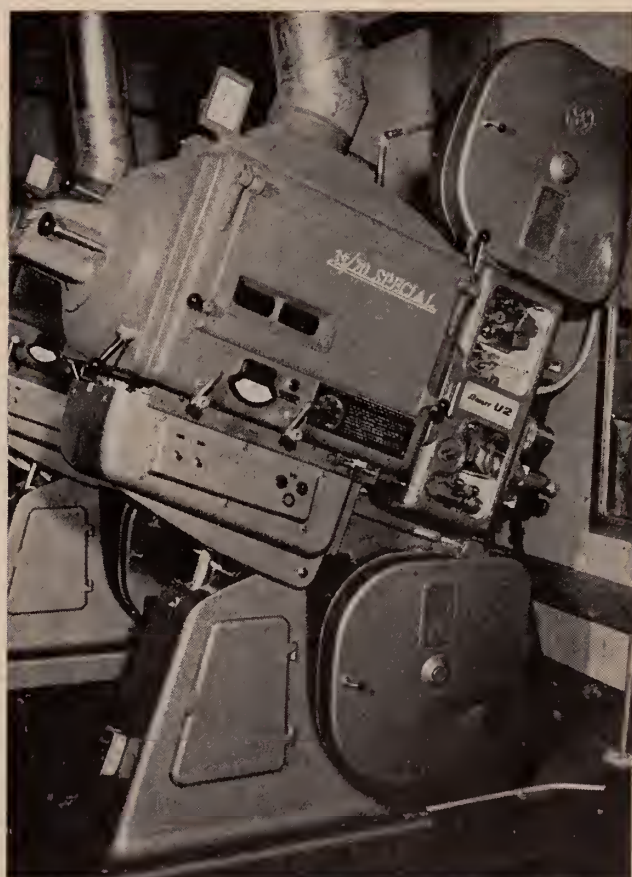
FOR FINEST, LOW COST 70/35 PROJECTION



THEY INSTALL 35/70 SPECIAL ARC LAMPS



SEE A NATIONAL THEATRE SUPPLY BRANCH



ABOUT A CONVINCING DEMONSTRATION NOW

QUALITY SCREEN PRESENTATION

Continued from page 18

is used, then an f/2.0 speed reflector will match for maximum results.

The most popular and satisfactory projection lens speeds are f/1.7, f/1.8 or f/1.9. These can be used with most of the leading makes of projection arc lamps that have a reflector speed of f/2.0 and a reflector diameter of 18 inches. Manufacturers list the speed of their reflectors in their instruction books or on the reflector. The speed of the projection lens should be "matched" accordingly for maximum light output and good overall screen illumination.

We have heard arguments that if an

*perfect comfort
in any position
with self-adjusting...*

AIRFLO

Every seat becomes "best in the house" with AIRFLO Loges. The ultimate in comfort, AIRFLO features spring seat and spring back, and the added luxury of sponge-rubber upholstered armrests. Floating spring base shown below, a feature offered only by AIRFLO, will make your theatre famous for comfort. Write today for free, full-line catalog.



ROCKING CHAIR ACTION
Exclusive spring-base mechanism keeps proper pitch, seat-to-back, no matter how occupant shifts position.



HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

f/1.7 lens is used, then an f/1.7 speed projection lens would be the perfect match. This is only partly true because we have made many tests in actual working conditions and found, that with this setup, the light gain will be mostly in the center and the edges will suffer. The correct match is determined by using various reflector and lens speeds under actual working conditions. You will find that the most popular components to use are an f/2.0 reflector with either f/1.8 or f/1.9 lens. Of course, one should keep in mind the quality of the projection lens and the type of projection lamp used when making installation to obtain the very best light possible, good definition and good overall focus. Moreover, the alignment of the optical system plays a very, very important part in obtaining maximum light from your equipment.

Optical manufacturers have greatly improved, in recent years, their lens formulas, resulting in a much improved pickup of the light beam, the rear element working closer to the film, practically eliminating "spillover" of light because the lens barrel is longer and coated inside. Better lens combinations make for better definition.

MOST THEATRES NEED MORE LIGHT

During our treks, we found that most theatres, particularly drive-ins, could use more light. This discussion, though brief, should conclusively prove to anyone that there are many factors to take into consideration when desiring more light or better definition, namely, reflector and lens speed, quality of lens, diameter and type of arc lamp and screen surfaces. Keep in mind that the newer types of projection lenses are far superior to old types.

The projection screen is an extremely important unit in your theatre. All the beauty, contrast and color pictures can be shown at their best only when the right type of screen surface is used; second, working in conjunction with the screen, are high quality projection lens and modern type projection arc lamps. If the latter units are not up to par, then the projection screen will fail in its purpose.

In the past couple of years several important surfaces have made their debut; one of these types is the new pearl-surfaced screen. The new surface (specular type surface) has approximately a total reflection of 90 per cent or more, depending upon various auditorium conditions. This is a much higher percentage of reflection over the best matte white type which has only 73 per cent for the best sprayed or coated aluminum surfaces. Thus total reflected light available is near the practical limit for hard-top theatres.

Of course, there are several other types of screen surfaces we have found very satisfactory, but many of these surfaces do not reflect the light well enough in large, wide auditoriums. For wide houses, we can recommend this surface or high gain white surface with suitable ingredients that will reflect a high percentage of light without being glary, will have good contrast, etc.

While buying a new screen is more important today than ever before, buying the right kind of screen is equally important. Don't just buy a screen—or don't pick your screen on price alone. Real economy lies in purchasing equipment that gives satisfaction and possesses wearing qualities. Look for fabric that will stay white and pliable and give long service. And buy one that best complements the projection angles and the equipment you have in your projection room—whether it be white, silver or some other well-known and proved screen surface. Have your dealer demonstrate a large sample of his particular screen for comparison with others and then select only the one best suited for your theatre.

The projectionist should spend as much time as possible with the installation engineer to become familiar with methods that have proven successful in other installations of the same type of projection and sound equipment.

Readers' Service Bureau coupon, page 31.

USE UP those CARBONS!

Full Refund
if not 100%
Satisfied



CALI CARBON COUPLERS Let You Burn All the Carbon "They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

6mm\$2.25 8mm\$2.75
7mm\$2.50 9mm\$3.25

No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.



FOR ROTATING CARBONS 10mm or 11mm EXTENDER KITS Complete for 2 lamps \$8.50

They save 25% or more of carbon costs.

Most economical carbon saver you ever used!

CALI Products Company

3719 Marjorie Way

Sacramento 20, Calif

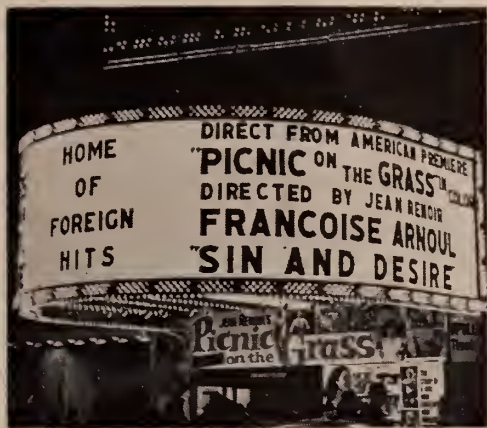
The WORLD'S LARGEST Producer of Carbon Savers

At all progressive theatre supply houses.

1955 . . . PRICES . . . 1961

These 1955 prices must be raised on October 1st to conform to a raise in all our present costs; this is our first change in six years.

Marquee Continuous Opening



In the recently remodeled marquee at the Apollo Theatre, New York City, the display is one continuous opening with Plexiglas background. Wagner plastic and aluminum letters in various sizes are used to form the copy. Remodeling of the marquee was done by Artkraft Strouss Sign Corp.

Earnings and Sales Up

Earnings of Royal Crown Cola Co. for the six months ended June 30, 1961, amounted to \$583,035 after providing \$636,000 for federal and state income taxes; as compared with earnings of \$554,802 reported for the comparable 1960 period, after providing \$616,000 for federal and state income taxes.

Sales of the company's products reached an all-time high for the six-month period.

PORTHOLE BLOWER

for CLEANER PROJECTION



- Keeps Expensive Equipment Clean.
- For Indoor and Drive-In Theatres.
- One Model for ALL Types of Projectors.

The Big Difference in Quality

"Permanent Mold"
Universal®
In-a-Car Speaker

Speaker units have two season warranty. Liberal trade allowance after warranty expires.

Speakers are subjected to alternate 100 hour ultra violet heat and salt spray submersion test.

Your Assurance of the Best

Also 3 other models in-a-car speakers to choose from



Write or Wire for Full Details, Prices on All Your Drive-In Theatre Equipment Needs.

DRIVE-IN THEATRE MFG. CO.

505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.

BalCOLD® REFLECTORS DOUBLE FILM LIFE

...because BalCOLD Reflectors cut heat in half!

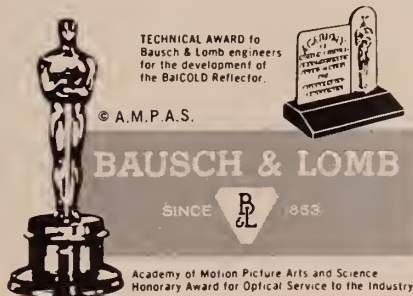
Heat is tough on film prints—especially when they can cost upwards of \$7000.

But BalCOLD Reflectors save damage costs by keeping film cool. They have actually doubled film life. Says one theatre man:

"Used to get about 150 runs of a film with ordinary reflectors. Using BalCOLDs, I got 303 runs with 'Porgy and Bess,' 365 runs with 'Can Can.'"

What's more, reduced film heat means no more focus drift, greater depth of field. BalCOLD Reflectors far outlast ordinary reflectors and are lots easier on projectors and lenses.

Next time you replace silvered reflectors, replace them with BalCOLD—the only reflector whose proven contribution to the advancement of motion picture projection has won for its designers the highly regarded technical award from the Academy of Motion Picture Arts and Sciences.



BAUSCH & LOMB INCORPORATED
72021 Bausch St., Rochester 2, N. Y.

Send me BalCOLD Data Brochure E-35.

Name

Theatre

Address

City Zone State



This lobby display at the Capitol Theatre in Hamilton, Ontario, had "everything"—a clever slogan, good merchandising copy, a squirrel nibbling on one of the garlands of peanuts surrounding the frame, Mr. Peanut himself and an entry box for the guessing contest. An easel sign nearby announced the contest. The sign had a bright yellow background with red and brown copy.

ODEON MANAGERS

Sales Efforts in Jackpot Contest for Nut Items Move \$10,000 Worth In Just Six Weeks

theatre managers into "balls of fire." There was a steady barrage of stimulating "flyers" from the home office which were developed by C. L. Sweeney, director of confections sales for Odeon, and his able assistant, Bob Gardner. There was also the in-the-field effort of the district managers, Art Bahen, eastern Canada; Steve McManus, Ontario; and Gerry Sutherland, British Columbia. And Jack Walker who acts as chief recorder and statistician in the home office played an invaluable part in the success of the contest.

GIMCRACKS ON FLYERS

The before-mentioned flyers were mimeographed, most of them with a "Planters Jackpot" heading with Mr. Peanut standing debonairly between the two words. Some of them offered display and promotion suggestions; others featured Mr. Peanut amusing gimcracks such as a peanut butter spreader of plastic attached to a sheet bearing the following in large letters: "Spread the Word About Planters Nuts and Cut into Some of the Prize Money! Take it from an Old Salt. It pays to Display and Suggest Planters Nuts!"

Then there was the one with a Mr. Peanut nutpick attached to a sheet urging "Pick Your Way to Bigger Sales (Planters of Course)," and the one with a plastic lace coaster saying "'Place' Your Confidence in Planters and 'Coast' to Bigger Sales and Bigger Profits." Play on the product was made with a flyer commanding "Get Out of Your Shell and Sell, Sell, Sell."

Planters salesmen visited every theatre before the start of the contest to supply advertising materials and assistance. According to reports, some managers asked for anything and everything, and if at all possible they got it.

WINNERS IN THIRD CATEGORY

Shown on these pages are pictures of some of winners of the third contest category: "Best display and merchandising promotion."

Ralph Bartlett, manager of the Capitol in Hamilton, won first prize with his really clever, eye-stopping lobby displays. Even his contest presentation was outstanding, being an oversize portfolio of pictures and artistically outlined explanations. The cover was titled: "The Case of the 'Chocolate Coated' . . . or 'Just Plain Nuts'" and beneath a sketch of a gowned and capped professor was "Professor Ralph Bartlett, D. C.—*Doctor of Concessions."

Bartlett explained his approach to the contest as first contacting the Planters

TEN THOUSAND dollars worth of nuts sold in six weeks! Sounds like that's for the squirrels!

But that's just what the enthusiastic managers and concessions attendants of the Odeon theatres in Canada did last fall.

All this enthusiasm was generated by a six-week Planters Jackpot Contest which not only produced that terrific sales figure but also created a demand which has seen many subsequent repeat sales.

Further, the contest results achieved the purpose of reaching the sales level required to increase Odeon's profit structure on Planters' products for the current calendar year.

THREE CONTEST CATEGORIES

Prize money, \$700, in which Planters Nut and Chocolate Co. cooperated, was offered in three categories: 1) Highest cents per patron of Planters' 25 and 35-cent lines; 2) Highest gross sales of these lines; 3) Best display and merchandising promotion. Prizes in the first two categories were \$100, \$50, \$25, \$15, \$10, \$10 for the managers, and \$25, \$15, \$10, \$5, \$5, \$5 for the candy girl.

In the last category prizes went to the winning managers in the amounts of \$50, \$25, \$15, and \$10.

There was also a special prize to the district office of the district which had the highest cents per person, to be dispensed at the discretion of the district manager.

Contest regulations were that total sales of Planters 25 and 35-cent lines would be calculated to determine the cents per person and gross sales figures. It was not necessary to sell the 35-cent lines and theatres could concentrate on the 25-cent lines if desired. However, sales of Planters' five and ten-cent peanuts did not count.

The 25-cent and 35-cent lines were almonds, peanuts, mixed nuts, brazils, filberts, pecans, raisins and walnuts, all choc-

olate coated. In addition, the 25-cent line included blanched and spanish peanuts, mixed nuts, cashews and pistachios, all salted, and carmel corn.

It should also be reported that Jim Miron, general sales manager of Planters, said that the contest was the most successful promotion in which the company has ever co-operated, and that the Planters salesmen sent in glowing reports of the enthusiasm shown by the theatres. In fact, so delighted was the company with the results that Planters gave additional prizes of merchandise and premiums to the first five managers in each category after the money winners.

It should also be said here that there was more than the money incentive to turn the



This was the section of the showcase in the main bar of the Capitol, carrying a card announcing the contest. The case was filled with bags and bags of peanuts in the shell, and the groups of tickets for prizes were displayed fanned like hands of cards. (See at right.)

DELIVER A PLANTERS' PUNCH!

salesman to obtain a six-foot Mr. Peanut, a large quantity of peanuts in the shell for a contest and three huge bags of peanuts in the shell strung together.

Then he sat down for a "think" session, jotting down every idea that came into his head, whether good, wild or impractical, for further consideration. What he decided on was a six-sheet lobby sign for which he had a frame. He sketched what he wanted the sign man to do for him and, in his own words, the result "was a gasser."

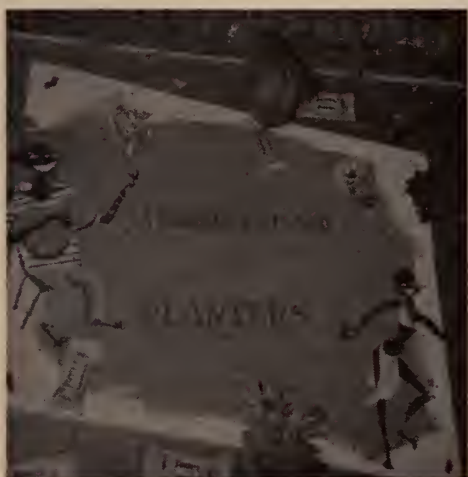
He picked the theme: "With all due respect, may we suggest NUTS to YOU." The sign featured a squirrel nibbling on one strand of those strung-together peanuts in the shell, the rest of them being draped completely around the sign. Beside the sign stood Mr. Peanut holding a can, and in front of him was an entry box for the guessing contest.

Bartlett had signs about the contest
Continued on following page

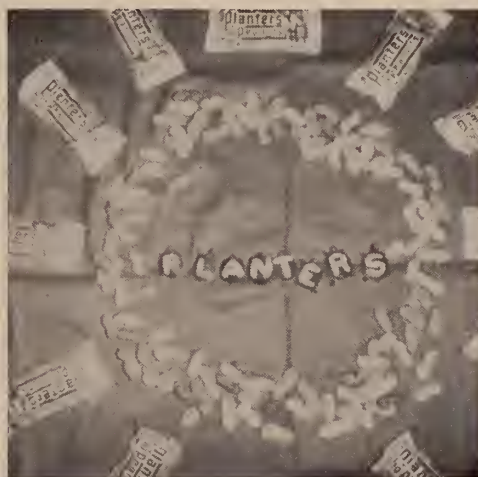


At the Odeon Danforth Theatre in Toronto, a properly garbed, real-life peanut man added interest to the use of the Planters cart set up near the stand, where almost the entire backbar was devoted to the nuts. Two cut-out easel signs of Mr. Peanut gave further impact. Garlands of peanuts in the shell made a draped top for the stand which was heavily stocked with the packaged nuts.

Turtles With Letters on Their Backs Keep Patrons Guessing for Free Passes



Center panel of the poster display.



Turtles and peanuts display in the cart.



Interest in the turtles was great.

A tremendous, 3-D poster display and a combination display and stunt won second place in the display and merchandising category for Manager R. Gaboury and his staff at the Villeray in Montreal.

For the poster, the coming attractions panel was removed from its frame and in its place was put a jute background, 108x44 inches. In the center, a poster with a calypso player and dancer was installed and on it was inscribed (in French) "Of All the Exotic Fruits, the Nut Is Most Often Digested and of All the Kinds, Planters Is the Preferred."

Surrounding this center, ten different kinds of fruit were held in place glued to the jute. The fruits were interspersed with peanuts in the shell, which were painted in various bright colors, and with empty and full Planters bags. Above the center display was a head carved from a coconut. The display was a patron-stopper!

The word "Planters" in large red letters in the middle of the poster set the theme in the patrons' minds, and the bright, flashing colors trained on the display aroused their

curiosity to read the sign to see what it was all about.

As one gentleman said, during intermission, "It looks good enough to eat." It was! There was also the case where a man passing by the theatre saw the lobby display and came in to buy some nuts.

The display-stunt was original and intriguing. The inside of a cardboard Planters pushcart was lined with foil wrap and more of the painted peanuts were scattered about, and then eight turtles were added, each with a letter of the word Planters painted on its back. All this was covered with a transparent, plastic sheet so the turtles could not be handled by the public.

To the centerpost of the cart, three shelves were added, and empty Planters bags were suspended from each shelf. The post was topped with a sign stating: "Watch These Turtles. If you see them formed to make up the word Planters in a reasonable order, you may claim a free pass from our doorman."

"The reaction of the patrons was,"

Gaboury says, "out of this world, and comments flew fast and furious. Among these were a few requests for stools so they could sit and watch the turtles and try to win a free pass.

"The sales staff was very enthusiastic about the contest and put forward every effort to make it a complete success. They were there with a suggestion for hesitant customers and also for the ones who know what they want but can't find it. A smiling face and a happy 'Thank You, Sir' are good advertising in anybody's book."

The turtles were adopted by the staff and everyone lent a hand caring for them. They were even given names according to the letters on their backs: Peter, Leonard, Arthur, Norman, Tommy, Edward, Roger and Sammy.

Gaboury had (tongue in cheek) contemplated a party after the contest at which he would serve turtle soup, and fruit salad, with Technicolor peanuts for appetizers, but thought better of it when he remembered the S.P.C.A. and the health department.

DELIVER A PLANTERS' PUNCH

Continued from preceding page

printed as well as entry forms and decided against holding the contest away from the theatre as he wanted to sell nuts there and control the contest from there. The signs were prominently displayed in the lobby and near the concessions stand, and he cleared out a large section of the front showcase in the main bar and poured in bags and bags of shell peanuts. To sell more nuts, he offered to double the prizes of tickets if the winning entries were enclosed in an empty Planters' 25-cent cello bag.

All other stock was cleared from the front section of the counter and this prominent area was filled with large step-down racks loaded with cellos.

First, second and third prizes were, respectively, ten, six and four theatre tickets. These were fanned out like poker hands in the display of peanuts. Entry blanks

were available on request at either of the Capitol's concessions stands.

Since the length of the contest was a long time to leave the same counter display in effect, Bartlett created a new mass display by wrapping the nut cartons in silver and blue foil, and removing the dummy ten-cent lines from the display cases in front and replacing them with more 25-cent Planters' cellos. The ten-cent items were moved to the side.

Says Bartlett, "I did not eliminate them, but on the other hand I did not flaunt them before the prospective buyer."

Patrons viewing the peanut pile began asking for peanuts in the shell, so Bartlett wired for a supply and designed a peanut shaped sign for the counter offering hot roasted peanuts for 25 cents. The bags were heated in the popcorn warmer.

"All in all," Bartlett says, "it was a good contest. The staff did an excellent job of selling. Every girl gave prompt, courteous service, as usual, and made discreet suggestions to the purchasers in an effort to sell more Planters lines. Displays and signs received much attention and brought forth

much comment from our patrons. Our gross sales for the period were gratifying, as was our cents-per-person returns. The Capitol-Hamilton made a good showing and, in keeping with the purpose of the contest, *we moved a lot of nuts!*"

At the outset of the contest, Bartlett and his sales staff felt they could go to town in both merchandising—display and gross sales. They did, winning first in the former and second place in the latter. Their cents per patron wasn't to be sneezed at either, being 2.19 cents.

Space will not permit detailing all of the fine promotions and creative ideas which put this all-out sales effort over the top, although information is given concerning each of the illustrated displays. Suffice it to say, the ingenuity and thoroughness displayed by the personnel of this top-winning theatre are typical of that shown by the managers and staffs in the other Odeon theatres.

The first-place winner in the cents-per-person category was the Roxy in Westhill, with 4.06 cents, followed by the Beaubien

Continued on following page

Still More Prize-Winning Merchandising Displays



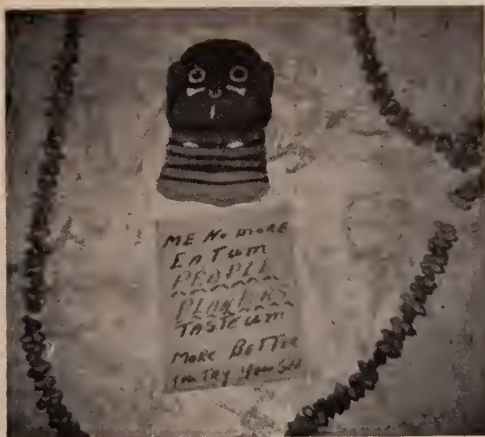
The concessions stand at the Odeon Elmdale in Ottawa, all dressed up for the Jackpot Contest. Peanut strings around the top of the bar were looped and in each loop was a colored balloon. The theatre's one display case was devoted to the entire Planter nut line and on one side bags of nuts were piled high and were made available to the public on an open display rack. Mr. Peanut on the right ordinarily stood immediately inside the ticket-box door to catch the eyes of patrons as they entered the theatre (he was moved to be included in the photo). To add interest, a small alarm clack on the back bar display was set for the rush periods. The sign on the middle Mr. Peanut explained this gimmick. If the alarm went off while a customer was purchasing a bag of nuts, regardless of price, that would be the theatre's gift to him. When the bell sounded, all eyes were turned to the bar to see if there was a winner. Ed Leigh is manager.



This was the display at the Odean Drive-In Theatre in North Vancouver. The Planters sign on the back wall was made of orange crepe paper letters set on black crepe paper with Halloween figures and Planters peanuts attached. The orange balloons have facial features made of shell peanuts. The Halloween Bonus Value (left) was an offer of ten packages of nuts and two theatre passes, a \$4.50 value, for \$2.50.



For the contest, Bob Pettigrew, relief manager at the Roxy in Midland, Ontario, made up this concessions bar display featuring an eight-foot Mr. Peanut and a backbar display with the word "Planters" spelled out with shell peanuts. The latter is barely discernible behind the balloons. The case with the bowl of peanuts bears the sign: "Don't Be a Nut—Make a Guess." A printed entry blank for the estimated number of peanuts and name and address was provided contestants. Additional nut display material was used across the face of the refreshment stand.



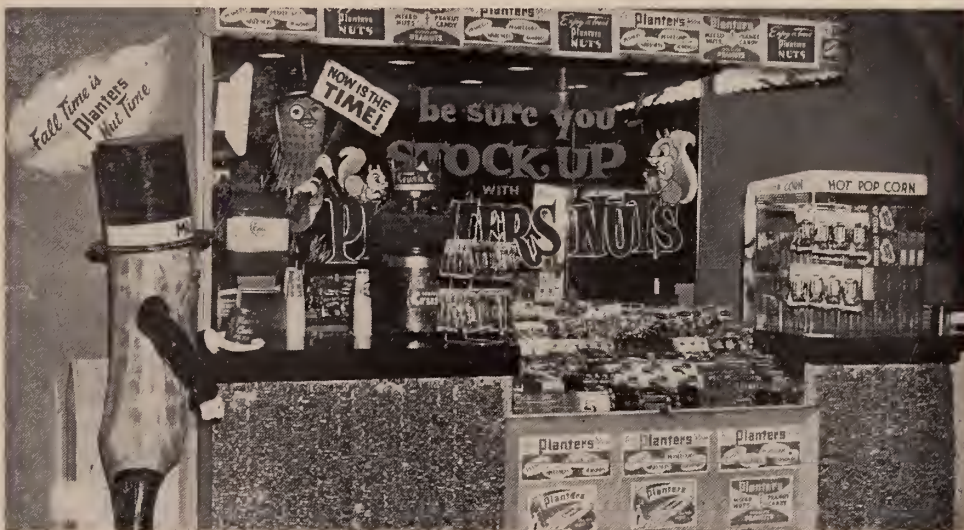
Kerry Gilmor, manager of the Odeon Theatre in Trenton, Ontario, had a great variety of displays at the concessions stand and made pitches during intermission offering a free pass with every sale of two bags of nuts at 50 cents. This particular display was on the foyer wall and is only one example of the use of a variety of masks, with appropriate copy, ringed with shell peanuts. This one of a "former" cannibal read: "Me No More Eatum People—Planters Tasteum More Better—You Try, You See."



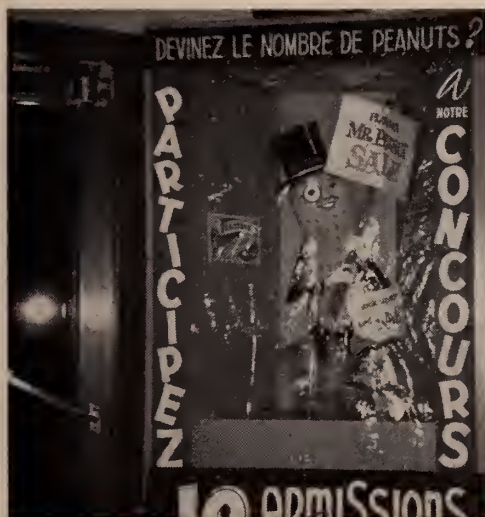
The Palace in Hamilton, Ontario, which placed first in gross sales in the contest, had this terrifically merchandised concessions stand featuring mass display, leaves, squirrels, owls and, of course, plenty of nuts. "Nuts were sold at the Palace on the idea 'Don't Put All Your Nuts in the Same Basket,'" said Gord Gotts, manager. "We sold nuts from just about every part of the theatre, including the aisles and lobby, and I think our gross sales proved this!"



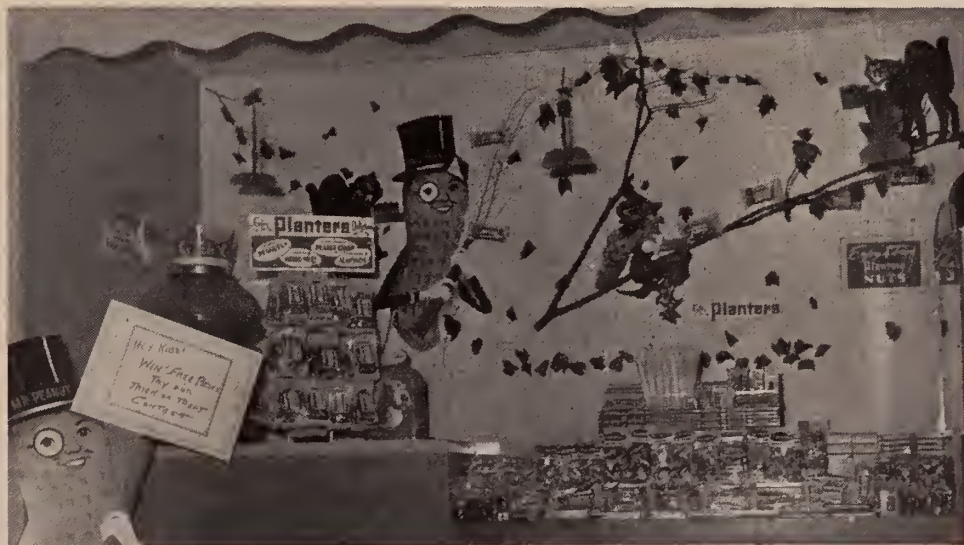
That well-known mirror behind the concessions bar at the Odeon-Carlton in Toronto received its usual impressive treatment, this time with Planter's signs running all the way to the top.



This display at the Odeon-Hyland Theatre, Toronto, really caught the customers' attention. Note the string of nuts forming a curtain effect on the front of the bar and the fact that the squirrels on the backbar mirror are stocking up with Planter's nuts. Mr. Peanut was also on hand.



Marcel Legris, manager of the Beauvieu Theatre in Montreal, in addition to having the "Guess the Number of Peanuts in the Bowl" contest, set up this center lobby display.



John Grant, manager of the Roxy Theatre in Burlington, created this interesting display with the help of his staff, featuring the Halloween theme. The Trick or Treat contest which Mr. Peanut is advertising was conducted by giving passes to each patron who picked 25-cent bags of Planter's marked with a Halloween sticker, such as a skull, witch, black cat or skeleton.

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Lily-Tulip Cup to Build Big Plant in New Jersey

Lily-Tulip Cup Corp. plans immediate construction of a new 900,000-square-foot plant at Holmdel, N. J. The plant, which will employ approximately 1,200 persons on a round-the-clock basis, will replace the company's College Point, N. Y., plant and associated Bronx warehouse.

The new plant will be modeled after the one constructed and opened in 1958 at Riverside, Calif. It will be erected on a 100-acre site, leaving ample space for future expansion.

Construction of the Holmdel plant, which is expected to be in partial operation within 18 months, completes the cycle of post-war modernization of all major Lily-Tulip manufacturing facilities. A new plant was erected in Augusta, Ga., in 1947; in Toronto, Canada, in 1950, and in Springfield, Mo., in 1952. Each is equipped with the latest machinery, designed by the company's engineering staff. The company's new Technical Center in Commack, N. Y., was opened in the fall of 1960. In addition, Lily-Tulip has a plastic-converting plant in Hawthorne, N. J., a pulp-molding plant in Old Town, Me., and, in partnership with the International Paper Co., owns a 250-ton-a-day bleached board mill in Louisiana.

Subliminal Trailer Popular

The August-September issue of Inspiration, Filmack's publication for exhibitors, offers a novel way to boost concessions sales. A trailer which reads: "Our refreshment center will close in ten minutes" has been produced so that it can be superimposed over whatever film is showing.

"It's not a new idea, but it is becoming increasingly popular with exhibitors," said Irving Mack, president of Filmack. He added, "It gets the message across quickly and effectively, doesn't distract or annoy the patrons, and gives the concessions-seeking customers ample time to buy a snack before the snack bar closes."

DELIVER A PLANTERS' PUNCH

Continued from page 24

in Montreal with 3.08 and the Roxy in Midland with 2.51 cents.

First-place winner in gross sales was the Palace in Hamilton with \$672.25; the Capitol in Hamilton in second place had \$656.50, and third-place winner, the Odeon Hyland, Toronto, had \$544.40.

Second and third-place winners in merchandising and display were the Villaray in Montreal and the Drive-In in North Vancouver.

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THE NEW SNOW CONE MACHINE

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Dr Pepper tops all flavor brands in soft drink sales ***Are you cashing in?***

1960 — Dr Pepper's 75th Anniversary — broke all Dr Pepper sales records. 1961 is going even bigger and better. More people are asking for it than ever before.

The reason, of course, is that most people who try Dr Pepper almost always come back for more. "It's Different... I Like It!" is more than an advertising slogan: it's the reaction to Dr Pepper most folks honestly have. Not a cola, not a root beer, not a standard fruit flavor—Dr Pepper's unique flavor finds immediate preference

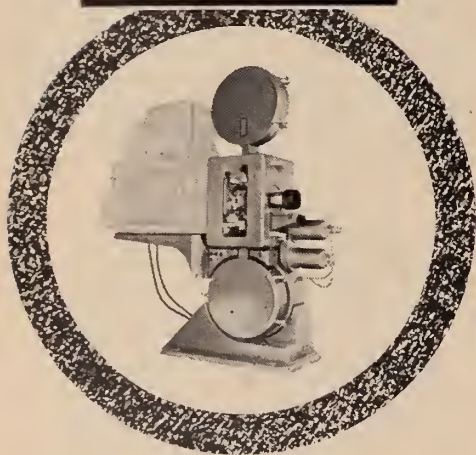
with those who normally order one of those three. Consequently Dr Pepper captures the "seasonal" flavor market — and rides handsomely along with the year-long cola market!

1960 set a new all-time record for the number of soft drink cup vending operators and concessionaires switching to Dr Pepper. If you're not already in this profit picture, get the entire story from the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas.



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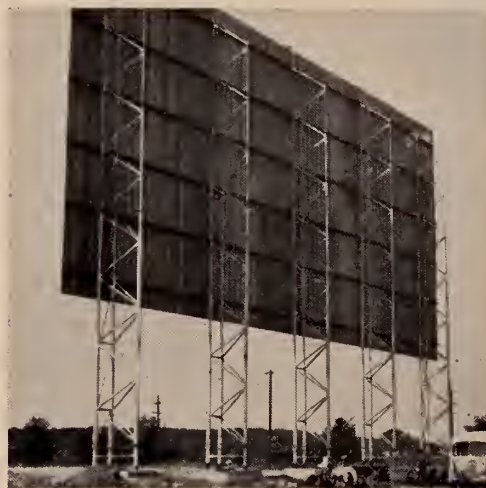
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Selby Reports Exceptional Drive-In Theatre Activity

A season of unusually good activity in drive-in theatre construction has been reported by Selby Industries, one of the best in the company's 15 years experience in building screen towers and boxoffices for drive-in theatres. Of the theatres listed below, over half are new construc-



The new Selby screen tower at the Cascade Drive-In Theatre, West Chicago, Ill.

tion, the balance having made replacements:

Torch, Columbus, Ohio; Town and Country, Centerville, Iowa; Cruise-In,

Eaton, Ohio; Auto Theatre, South Bend, Ind.; Cloverleaf, Cleveland; Cascade, West Chicago, Ill.; Dundale, Dundee, Ill.; Northside, Indianapolis; Five Mile, Dowagiac, Mich.; Howland, Niles, Ohio; Belman, Belvidere, Ill., and South, Rockford, Ill.

John Selby, president of the company, was also active as a technical consultant on several overseas drive-in projects.

The company has also made 18 installations this season of its line of drive-in restaurant curb service canopies; these, mostly with electronic ordering systems.

Four go-cart ride tracks have also been built by Selby and have been equipped with the company's own design of high quality go-carts for the rugged requirements of a public track. Prospects of the continuation of this high level of activity appear quite probable, Selby said, after a review of projects in the discussion stages.

Small Scope to Giant Picture

Something different and fascinating is the early evening projection at Mr. and Mrs. Elmer Hasley's Lakeside Drive-In Theatre, Conneaut Lake, Pa. Starting just before dusk, a cartoon is projected via special lens to make a strong 12x16 picture and then, in turn, each following film subject becomes larger via change of machines, change of lens and change of apertures. After about six different sizes, each one progressively larger, darkness has set in and the feature picture is projected wide-screen on the giant concrete screen tower.

The Hasleys, veterans in exhibition, have remodeled and outfitted the concessions.

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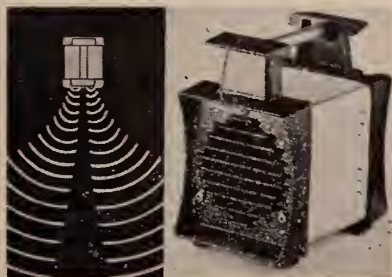
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NEW EQUIPMENT and DEVELOPMENTS

Tested Drive-In Screen Paint Leaves Surface Superwhite

Formula "199" is a plastic screen paint for drive-in theatres which has been tested and proved by the manufacturer, Mac-O-Lite Paint, Inc., which has been supplying paints to users for over 30 years. Mac-O-Lite Formula "199" is said not to blister or peel, and that it leaves the screen superwhite and is non-yellowing. It is also mildew-resistant, repels water and is non-chalking, according to the manufacturer. The paint requires no thinner and dries in 20 minutes. It can be used on any type of surface and usually one coat will cover. Mac-O-Lite Paint, Inc., says that Formula "199" eliminates at least one screen repaint job every two years. Shipped to any part of the U. S. in shipments of 20 gallons or more. The company also makes paint in colors for back of screen and trim.

In-Car Heater Features Fast, "Dual-Flow" Heating



The new Golden Hot-Shot electric in-car heater manufactured by Eprad, Inc., features "dual-flow" hot air delivery for faster, more even distribution of heat inside the car. The large heating element is similar to those used on electric ranges, and the fan and end castings are especially designed to circulate more air over the king-size heating element and to divide this hot air into two separate flows of heat at divergent angles for fast, even heat distribution. The new heater is Underwriters Laboratories approved. All metal is either aluminum or stainless steel and all parts are weatherproofed. The Hot-Shot is available in 120, 208, 240 voltages and 600, 750 and other wattages, with straight or coiled cords.

Fold-Away Utility Lamp For Concentrated Light

Tensor Electric Development Co., Inc., announces a Tensor Fold-Away utility lamp of high intensity designed for use where a single source of glare-free, con-

Continued on following page

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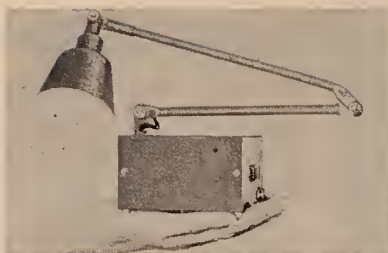
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centrated light is desired. A low-cost lamp, Fold-Away has a much greater light than that from a 150-watt bulb, it is 150 foot-candles at a distance of 12 inches from lamp to object. Each lamp has three friction joints for increasing or decreasing



height; in extreme position, the arm has an overall height of 15 inches. The light shade is cork-insulated for better heat dissipation, is only 2½ inches in diameter and rotates 160° around a central axis. Bulb used is a GE 1133 automotive lamp of low cost and sturdy construction. The base is weighted and has Teflon no-mar feet to prevent scratching of delicate surfaces. In folded position the lamp measures 10 inches long by 2½ inches wide by 4 inches high, and can easily be transported where needed. An independent electrical outlet is an integral part of the lamp and can be used when the lamp is on or off. (115 volts at one amp.) Finish is light beige wrinkle or it can be had in special colors to specifications.

New Three-Drink Dispenser Is Ice-Refrigerated



The Dole Pacer, a new, ice-refrigerated dispenser for Coca-Cola and two other carbonated or noncarbonated drinks, has been announced by the company's Fountain Sales Department. The single piece of sales-building equipment takes up less counter space than two single-drink dispensers. The Pacer is the newest in the Pacemaker line of dispensers for Coca-Cola, engineered and developed by the engineering department of Coca-Cola Co. in cooperation with the Dole Valve Co. Utilizing all the plus features of the Dole Director introduced last year, the Pacer makes it possible for a theatre concessionaire to use his own ice source for refrigeration. Syrup tanks and cabinet are made of durable, high-impact Implex plastic with a scratch-resistant exterior finish. Base of the dispenser is aluminum and it is designed to take the largest cups, allowing trade-up sales. Overall weight, 150 pounds, including ice and syrup. Syrup tanks hold 1½ gallons each, and an optional float-valve assembly can be used to cut in remote tanks when needed.

Freedom Capsule Bank Surefire Winner as Giveaway or Premium

A miniature replica of the capsule that carried Commander Alan B. Shepard Jr., into outer space has been produced as a savings bank (left photo above right) for goodwill advertising purposes or premiums. The bank, designed by Beacon Plastics

Corp., is blow-molded of W. R. Grace & Co.'s nonbreakable polyethylene, and is sold through Beacon Franchised Advertising Specialty Distributors. There is a special place on the side for an advertising message, and the complete trajectory of the flight is molded into the base of the heat shield (right photo) together with other historical data. Contents of the bank



are emptied by slitting a guide line on the bottom and the bank can be used again after slitting. Furnished with each bank is a reproduction of the official National Aeronautic Space Administration's 16-page booklet, "Exploring Space."

Buttercups and Butterkist Containers From Server Sales

Genuine Buttercups and Butterkist containers are now available from Server Sales, Inc., through a distribution arrangement with Superdisplay which holds the design and copyright to the Buttercup container for buttered popcorn. Buttercups are shipped, freight prepaid in quantities of 6 M or more from strategically located warehouses, situated to allow for rapid delivery to customers located throughout the country. In addition to the buttered corn containers, there is a full line of Buttercup sales accessories, and the Serv-O-Mat butter server is available with a Buttercup picture on the front for those who desire it.

Weed Killer Is Effective in Destroying Unwanted Growths

One easy application of SS Weed-Killer in a 1-20 solution is sufficient to correct any weed problems and will sharply reduce the cost of maintenance and repairs, according to the manufacturer, C. B. Dolge Co. Every kind of destructive weed is destroyed by the killer which also prevents destruction of blacktop surfaces, ramps and road shoulders. SS Weed-Killer is also said to be effective in preventing rotting of wood fencing and rusting of metal barriers and speaker posts. The product is very economical, says Dolge.

1961 Song Slide Catalog Lists Over 800 Numbers

National Studios 1961 slide catalog of over 800 "Songs America Sings" offers exhibitors a new entertainment attraction for patrons since the "community sing" has had a wide revival. While many numbers are in public domain, agreements have been reached for rights to the lyrics used on the 2x2 slides.

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

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FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this issue of The Modern Theatre Section, or described in the "New Equipment and Developments" and "Literature" and news pages. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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about PEOPLE and PRODUCT



L. A. Enkema

ale extracts.

President L. A. Enkema of Hurty-Peck, in making the announcement, emphasized

THE DE LISSEr EXTRACT Co., founded in 1869 and one of the oldest extract houses in the country, has been purchased by Hurty-Peck & Co., Indianapolis, Ind. De Lisser, located in Roselle, N. J., has always had the reputation of making an outstanding line of high quality ginger

that no changes in the De Lisser operations are planned at this time, and the company will continue offering the same products and services as in the past.

Through acquisition of the De Lisser plant, Hurty-Peck now operates three complete flavor manufacturing facilities. The Roselle plant will supply the eastern part of the company, the Indianapolis plant will supply the central area, and the California plant, the western states, making it possible to give fast delivery service to all sections of the U.S.

JOHN E. CURRIE, vice-president, National Theatre Supply Co., a subsidiary of General



John E. Currie

Precision Equipment Corp., has completed 25 years of service with NTS and has joined the other 23 employes who now wear the NTS gold watch which is symbolic of at least 25 years service.

Currie joined the NTS training school at its New York headquarters upon graduation from the University of Pittsburgh in 1936, and served his apprenticeship in the Pittsburgh, New York, Detroit and Chicago branches prior to being appointed manager of the Pittsburgh office in 1940. In 1946, when NTS formed its Drive-In Theatre Department, Currie was selected to manage it, and in 1952 he was elected to the vice-presidency and has since served as manager for the north central district.

A. & M. KARAGHEUSIAN, Inc., manufacturer of Gulistan carpet, is building a new plant in Statesboro, Ga., where all of its spinning and dyeing operations will be concentrated. The modern, air-conditioned, one-story plant is expected to be completed by December of this year and the new division in full operation by mid-1962.

A QUARTERLY DIVIDEND of 15 cents per share of common stock payable September 1 to stockholders of record August 20, was declared by the Dr Pepper Co. board of directors at its July quarterly meeting in Dallas. The dividend marked the company's 127th quarterly dividend, a period totaling nearly 32 years. The company's first-half progress saw earnings rise nearly 11 per cent and sales gain approximately 9 per cent over the comparable period in 1960.

During the remainder of 1961 the company expects to open approximately 15 new markets in the United States and several more in Canada.

THE 90TH CONVENTION of the Society of Motion Picture and Television Engineers will be held October 2-6 at the Lake Placid Club, Essex County, N.Y. Theme of the convention is "Integration of Motion Picture and Electronic Systems."

RUDD-MELIKIAN has retained Raymond Loewy of William Snaith Associates, New York industrial designers, to design the company's new automatic merchandising equipment to be introduced at the annual exhibit of the National Automatic Merchandising Ass'n in Chicago, October 28-31.

BOXOFFICE-MODERN THEATRE:

Send me more information about the products and articles checked on the reverse side of this coupon.

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Theatre or Circuit.....

Seating or Car Capacity.....

Street Number

City..... Zone..... State.....

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Balloons Buoy Signs On 'Master of World'

Promotion for "Master of the World" ranged high and wide at Oklahoma City, where the film was booked in for three weeks at the State Theatre.

John Harvey, manager for the Center



Large weather balloon floated over the area just across the street from the huge Penn Square shopping center in Oklahoma City. On the balloon in large letters was "Master of the World."

and State theatres (State Theatres, Inc.), inflated four large weather balloons, rigged up a 24-sheet mobile sign (one on each side of a two-wheel trailer frame) and set up special, large-size displays in fields near shopping centers.

Harvey anchored one of his balloons in front of the State Theatre; one just across the street from the Penn Square, largest shopping center in the city; another at the Redding shopping center in the southern part of the city, and one at suburban Midwest City just across from Tinker Field, where thousands of civilians and Armed Forces personnel pass every day.

The well-rounded campaign also included numerous radio spots, television and teaser trailers and upped-size ads in the newspapers.

Hometown Play for 'Cimarron'

Taking advantage of having a "home town" girl appearing in "Cimarron," Manager Harold Brislin tipped his local editor where 16-year-old Dawn Benedict lived. Result: the Santa Ana, Calif., paper gave Dawn a big play, after which Harold arranged for her to hold an autograph party in his theatre during the run.

Women buying tickets for "Fanny" at the Imperial in Toronto received gift packages of lipstick.

Simple Idea for 'Fanny' Isn't Easy: There Aren't Many Fannies Any More

The idea was easy—invite a few girls named Fanny out for a night on the town as a promotion for "Fanny." But it wasn't as easy as it sounds; it seems there just aren't many girls named Fanny any more.

Annie Fanny Belfer, publicist for the Paramount and St. Francis theatres in San Francisco had the idea. She sought only five Fannies to treat to a progressive dinner at a couple of French cafes, outdoor and indoor, in the city—the film was made in France—then to a screening of the film.

She advertised for girls named Fanny well in advance, but came Tuesday before the Friday opening at the Paramount and she had only four responses. It was right up against the deadline when the fifth Fanny came through!

So with all Fannies in tow, Miss Belfer piled the group into a chauffeured limousine and took them to Le Bourgoyne, a French restaurant which was the closest to an outdoor French Cafe she could find. Against a backdrop of falling plaster, paint cans, scaffolding and dirt floors, they seated themselves at a table elegantly set with shining silver, sparkling linen, shimmering crystal and candelabra where they were served the first course—Les Huitres au Champagne.

They were then whisked away to the

Alouette for breast of capon condon bleu as the entree, and as a topper to the dinner, they dined on flaming crepes suzette at the Normandie.

Fully wine and dined, the five Fannies were driven to a private little screening room where they were shown "Fanny."

Boats, Coke and Milk Go to Work for 'Tammy'

An outboard boat dealer, the Coca-Cola bottling plant and the Carnation milk distributor were working for John Reidt, manager of Esquire Theatre in Sacramento, Calif., in his campaign for "Tammy Tell Me True."

First Reidt got the local dealer for the Performer boats to put the same model as used in the film on display in the Esquire lobby. The 17-footer drew the attention of the boating fans for two weeks.

Next was a large promotion with Coca-Cola, which lined up 50 grocery stores behind its "Giant Tammy Sale." The bottler gave away three cases of its product in each store each day of the sale. This was done by the free discs furnished by Universal, which had numbers on them so a drawing could be held in each store three times a day. The film received free plugs in the stores and in the grocery ads.

The Carnation milk distributor put up 500 streamers in drugstores and other spots that operated soda fountains, suggesting that customers try the new "Tammy Delight" sundae.

In addition, Reidt had a young woman dressed as Tammy walk around downtown on opening day. Persons who asked her if she were Tammy received free tickets to the Esquire. The local radio station came in on the stunt.

Get Out of Theatre!

Bob Anderson, writing in the A.M. Ellis circuit's Cinema-Scoop, points out that national pressbook promotions like the "Tammy Tell Me True" sundae promotion are very good public relations, for if they accomplish nothing else they get the manager out of his theatre and into stores meeting local merchants and talking to people. He comments: "National advertising campaigns put on by distributors pre-sell a picture, but local word-of-mouth generated by the local manager is what sells the playdate."



There aren't many Fannies or French cafes, even in a city as large as San Francisco. Anne Belfer, theatre publicist there, had difficulty finding five girls named Fanny, and had to settle for a French cafe under construction. Note the power saw in the above picture of the group at the Le Bourgoyne restaurant.

Community Merchants Contest Set Up On Monthly Basis; Newspaper Helps

A monthly Community Merchants Contest worked up by G. L. Christenson, manager of the Capitol Theatre in Yarmouth, N.S., was a major promotion for "Butterfield 8."

First Christenson went out and lined up 16 merchants for the promotion. Each pledged a merchandise gift or certificate, for a total of about \$111. With this deal in his pocket he went to the publisher of the Yarmouth Herald and propositioned him to sponsor the merchant event. The publisher was glad to come in on a community business promotion. Christenson agreed to pay for some extra-space motion picture ads.

COUPONS TO SHOPPERS

The contest essentially is a merchandise giveaway with merchants giving out coupon slips with purchases. The slips were filled out and deposited in drums at each participating merchant.

Prizes were awarded on the stage of the Capitol on Friday night with three merchants drawing three lucky tickets for dividing the prizes into the first \$60, second \$31.50 and third of \$20. The three winners were photographed by one of the contest participants (a camera studio) and their pictures reproduced in the Herald.

This kind of merchant-theatre promotion can be worked without the newspaper, via use of heralds, radio, etc. However, it is an ideal co-op deal wherever the local newspaper is willing to go along.

The Yarmouth Herald agreed to take over the publicity, publishing the contest

rules, list of participating merchants and the gifts being donated by each, plus several columns of news matter on the film.

A week before opening, Christenson went up with a 4-cols. 11½-inch ad (pressbook mat), which he paid for. This added to the free contest rules, merchants list, etc., made a full page. The Capitol manager used tearsheets of this page for display sheets at the participating merchants. He did this by pasting bannered contest page on a compo or cardboard, pasting in a number of coupons in one section, and setting these up in store windows and near the contest boxes.

Besides running the rules and merchants list two or three times the Herald used front page notices and a boxed note in the newspaper flag next to the title.

Christenson figures the Monthly Merchants Contest will last through the summer, at least.

Two staff members collected the pink and white drums from each of the participating stores, getting considerable attention.

AWARDS SLIDES SHOWN

Another excellent promotion was developed by Manager Christenson. Bob Brooks, maritime representative for the Toronto Star Weekly, covered the Academy Award presentations at the auditorium in Santa Monica, Calif., and brought back a batch of photos of the event. Christenson asked him for permission to show some of them at the theatre, and was referred to the Star editors in Toronto, who gave Brooks and Christenson the go-ahead okay.

Thus the Capitol was able to advertise an added attraction, photos of the Academy Award presentations in California by Yarmouth's own Bob Brooks. The 18 slides were shown throughout the three-day run of "Butterfield 8" with Christenson himself doing the commentary. Both the Yarmouth Herald and the Light announced the showing of the Bob Brooks photos, and the item appeared on the local radio station a dozen times.

Christenson also had a question event on the radio station, arranged through the deejay, stressing the Academy award angle. Passes were given to persons answering the questions.

Pony Called Misty on Street

Franklin E. Ferguson, general manager of Bailey Theatres in the New Haven, Conn., area, got a suburban farm to loan a pony called Misty for street ballyhoo in behalf of the film "Misty" at the Whitney Theatre in suburban Westville. Free ice cream for matinee kiddie patrons and "Misty" toys were promoted.

Gives Away Pony

Frank McQueeney, manager of the Pine Drive-In at Waterbury, Conn., gave away a pony to the holder of a lucky coupon in his campaign for "Misty."



These two "cats" relaxing on a tin roof (hot, of course) are dressed for the long hot summer! The provocative display appeared in front of the box-office of the Gainesville (Fla.) Drive-In prior to and during "Cat on a Hot Tin Roof" and "The Long Hot Summer." Henry E. Hughes is the manager.

Exhibitor Turns Mishap Into Bike Safety Show

Jack Kosharek, manager of the Olden Theatre, a unit of the A. M. Ellis circuit in the Philadelphia area, turned an unfortunate motor car accident into a strong goodwill gesture, and racked up a top Saturday gross besides. While driving to the theatre, Kosharek struck a child who had carelessly driven his bicycle from behind a parked car. Police cleared Kosharek of any negligence, and the little boy was not seriously injured.

However, Manager Kosharek became concerned with the problem of kids riding their bicycles in a careless manner. He contacted a local unit of the New Jersey State Police and together they arranged a child safety show at the theatre. Both Kosharek and the boy involved were on the stage, with the boy explaining his version of how careless he had been. Then a State Trooper took over and gave a talk on safety, showing a special motion picture on the subject.

The show was given suitable advance buildup and drew over 1,000 youngsters, besides earning the goodwill of all the community mothers and fathers on which, of course, there is no price tag.

Exploitable Events In Month of October

October is probably packed with more promotion possibilities for theatres than any other month of the year," notes Irving Mack of Filmack Trailer Co. In addition to being National Restaurant Month, October also features the following special weeks: Newspaper Week, Popcorn Week, Pizza Week, Downtown Week, and Fire Prevention Week.

Also in October are Halloween, Sweetest Day, Columbus Day, and this year there's even a Friday the 13th.

The October issue of Inspiration, Filmack's publication for exhibitors, features suggested trailers for the exploitation of the above-mentioned events.



For "The Pleasure of His Company," Sam Conti, manager of the Stanley Theatre in Jersey City, N.J., promoted a bridal gown from Lor-Mar's Bridal Salon, and gave it away in a letter-writing contest on, "Why I Would Like to Wear a Bridal Gown Like Debbie Reynolds Wears in 'The Pleasure of His Company.'" This was set up a week in advance in the Stanley lobby with the bridal gown on display and a 40x60 on the contest next to the gown. A story with a two-column illustration broke in the Jersey Journal. The lucky girl, Barbara LaRusso who will be married next June, won the gown. A picture of Miss LaRusso, the gown and Conti appeared in the Journal.

Slapstick Adds Spark To Drive-In Program

An occasional bit of slapstick is enjoyed by the best of us—even when it's messy! Joseph Donohue presented a blueberry pie-throwing contest as part of his anniversary program at the Quonset Drive-In at East Greenwich, R.I. Three married couples were invited to the platform in front of the tower. The wives were asked to zero in on their husbands with the juicy pies, for a nominal prize. Of course, the husbands were asked to stand so close—about four feet—that the wives couldn't miss.

It's messy—the pies splashed all over the place—but the patrons loved it, and showed their approval by loud honking of car horns, Donohue reports.

For his showing of "The Big Show" and "10 North Frederick" Donohue's wife Nancy dressed as a clown and got two teenage girls to dress like circus performers to ride around town with her in a convertible, passing out lollipops to the children at intersections and during stops at shopping centers. Donohue says the kids caught on fast. For several nights thereafter, kids at the drive-in would ask to see the clown, and Nancy would don her clown's suit and go to the playground.

A VJ celebration was advertised a week in advance, with patrons asked to come early. Manager Donohue gave away three Swiss watches, passes, a steak dinner, a case of lollipops, several car washes, 200 records, five \$5 gift certificates, free prizes at the snack bar—and to cap it all, a booby prize, a big dill pickle!



Peggy Sue Bostick and a rented goat, dubbed Penelope for the occasion, toured the Glendale, Eastgate and Eagledale shopping centers at Indianapolis distributing "Tammy" badges, numbered consecutively in a tie-in with the Hook drugstore chain there for "Tammy Tell Me True." Sy Schechter, U-I publicist, took two 350-line ads in the Sunday Star and Times announcing that free "Tammy" badges were available at the Shadeland and Lafayette Road drive-ins. Specified numbers on the badges were good for free "Tammy Delight" sundaes at the 25 Hook stores. Each store displayed three "Tammy Delight" streamers at the fountain, and also an 11x14 card listing ten lucky numbers. The Indianapolis News used the above photo of Peggy Sue making a phone call at the Pole drive-in restaurant, also in on the tie-in, while her goat waits.



Anything for a laugh, or TICKET SALE! The Bordertown Drive-In, El Paso, Tex., gave customers "a real shock treatment" during its run of "House of Fright." Manager Jack J. Veeren rented an operating table, full medical paraphernalia, oxygen equipment and a nurse for postoperative and preoperative antishock treatment for thrill-seeking drive-in customers. The co-feature was another thriller, "Dr. Blood's Coffin." The patient is Hans Smit.

Friendly Grocer, Plus Humor in Displays Sell 'Dalmatians' Big at Low Expense

Four weeks prior to the opening of "One Hundred and One Dalmatians" at the Rio Theatre in Wharton, Tex., Mae A. Jensen, manager for Frels Theatres, began carrying this classified ad in the local weekly:

LOST! 101 Dalmatians. Finder return to the Rio Theatre by Sunday (opening date).

The same week Miss Jensen placed cut-out figures of Pongo and Perdita (dog characters in the film), mounted on wall-board, in the lobby. Of course, she chained them up with an oversize chain so they wouldn't run off, thus adding a bit of humor appreciated by the young in heart!

One week later a 24-sheet on a full-size board was set up out front. Pongo and Perdita were cut out of the 24-sheet, and mounted a foot or so in front, to give a dimensional effect. Mounted on entrance doors were 14x36 standards.

On opening day, one end of a banner previously used in the lobby was taped to the boxoffice with the other end attached to the lobby figures of Pongo and Perdita, moved at that time to the outside entrance. A light touch went into her marquee copy: "Today We Are Reely Going to the Dogs with Walt Disney's '101 Dalmatians' in Technicolor."

Manager Jensen cut down on her ad space, using only a 2x3 layout, a third less than the size regularly used for a big picture, but she clowned a little in this, too.

"When we show adult pictures," she relates, "it is our custom to carry the announcement in our ad—"Suggested Adult Entertainment . . . Not Recommended

for Children.'—In 'Dalmatians' we had a good all-family picture, but we kidded our patrons with this line, 'Suggested Entertainment for People . . . Recommended for the Whole Family!'"

A tie-in with a supermarket across the street eliminated the need for radio and heralds. Lockwood's market had a full-page insert in the weekly Spectator issue just prior to opening. The insert was topped by a three-inch-deep banner on the film. The illustrated copy:

"Our Neighbor the Rio Theatre Opens Sunday with Walt Disney's 'One Hundred and One Dalmatians' . . . But We Have 101 Storewide Bargains. Our Ad Carries Just a Few . . . And These Specials Are Good for Thursday, Friday and Saturday (dates) . . . As an added bonus the 101st customer checked out at our registers each morning and afternoon will receive a free ticket to '101 Dalmatians.'"

The insert went out in 2,500 copies of the Spectator; 3,000 more were distributed through the mail, and others were passed out at the supermarket.

The theatre cost of the tie-in consisted of 18 passes given away at the store's check-out counters.

The supermarket also built its window specials that week around one-sheets and window cards on the film.

"Our grocer friend was delighted with the extra business the gimmick brought him, and we were delighted with the box-office grosses that came with the smallest advertising budget we have ever used for a major picture," Miss Jensen reports. "The tie-in was a natural."

This Photo Stunt Will Work on Many Films

The Bala Theatre in Philadelphia used a local photographer to photograph children the Saturday ahead of "One Hundred and One Dalmatians." Pictures were taken as each kid entered the lobby against a black velour curtain on which was fastened the title and playdates. In front of the curtain was the cutout of the dogs from the six-sheet complete with a leash for the children to hold. About 400 children were photographed and their names and addresses recorded. The finished pictures were sent to their parents over the weekend in time for the Wednesday opening. The photographer got credit for the picture and the idea caused very good word-of-mouth comment.

Photographer Ted Saylor furnished all photo work and the theatre paid for the postage.

Here's a stunt that can be done with any picture that has art work which can be used for photographing.

Pony to 'Misty' Winner

Jerry Berger, 20th-Fox, presented a pony named Misty to Joan Woodard, winner of a pet parade contest conducted in the Indianapolis News in behalf of the film "Misty," which played the East National and Twin drive-in theatres.

The collage contains several advertisements:

- Now Showing**: "The Millionaire" at Elmdale Theatre, featuring Sophia Loren and Peter Sellers. Admission: \$1.50, \$1.00, 50c, 25c.
- Now Showing**: "Regent Elmdale" featuring "I Need Love, Doctor!" and "The Millionaire" with Sophia Loren and Peter Sellers.
- DIAMOND**: Advertisement for a diamond jeweler.
- 3 ROOM ENSEMBLE**: Advertisement for a clothing store.
- ROTHMAN'S**: Advertisement for a clothing store.
- PRE-SUMMER SALE**: Advertisement for a clothing store.
- MINK STOLE \$175**: Advertisement for a fur store.
- SHIRT LAUNDRY SERVICE**: Advertisement for a laundry.
- Winter Heating**: Advertisement for a heating service.
- Ottawa Gas**: Advertisement for a gas company.

B. E. Leigh, manager of the Elmdale Theatre, an Odeon circuit operation in the 1196 Wellington St. neighborhood of Ottawa, Ont., and Charles Brennan, manager of the Regent, a Famous Players Canadian house, at 217 Sparks, forward this example of showmanly cooperation. The full-page merchant co-op ad is one of the many such promotions on which Leigh and Brennan have joined hands to their mutual benefit. In this case they both were playing "The Millionaire," which gave both theatres excellent first week business, and was held at the Elmdale.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THERE IS NO BUSINESS like show business. The lyrics of that song are correct. We recently saw further proof. It's a unique, true story and it teaches a moral. Things were getting worse and worse for an exhibitor. Like thousands of his fellowmen, a few years ago, his theatre was down to concession profits only. Then, when his crowds grew even thinner, there were no concession profits and this man folded. The 600-seat theatre in a big city neighborhood was boarded up. The theatre owner got himself a job at an aircraft plant, or somewhere, and went to work. The theatre was shuttered for three years and conditions got worse rather than better.

THEN, A YOUNG SHOWMAN came along. He was an enthusiastic, energetic fellow with a strong and healthy wife who has a personality that quickly wins friends. They had pinched and saved and accumulated \$1,500. They weren't about to lose it. This fearless couple looked over the situation with a magnifying glass. They talked to the neighborhood's business people. They rang doorbells and talked to housewives along street after street. They inspected the theatre property and found it almost in ruin. There was three feet of water in the basement. Motors were rusted out. Seats were covered with mold. Carpets were tattered and soggy. Drapes were filthy. Glass was broken. They estimated it would take \$10,000 to open the theatre—\$8,500 in labor and \$1,500 in materials and equipment.

OUR FRIENDS DECIDED to shoot-the-works! They rolled up their sleeves and did the labor and shot their bankroll on the essential items requiring replacement. Finally, the dead theatre was ready for a resurrection. The newspapers, TV and radio men were glad to see the theatre's lights go on again and extended generous credit. They had been impressed by the fact this young couple knew no hours and had personally cleaned the basement, the restrooms—the theatre from top to bottom. The film distributors were helpful, too. They welcomed another account. The people in the neighborhood, who could make the theatre a profitable operation, had spoken. They had told our friends WHY they had quit this show and WHAT it would take to get them back into the theatregoing habit.

THE FORMER EXHIBITOR had gone broke trying to charge 75 cents admission and 25 cents for a stale box of 10-cent popcorn. Our friends announced a short show, single-feature policy—one feature plus a cartoon or unusual short subject. They announced the theatre couldn't operate successfully with a flock of uncontrolled kids as patrons. No one under 18 would be admitted, their announcements said, unless the youths were accompanied by their parents. And, even then, children's and student's admission would be

\$1. Adult admission \$1.25. They suggested patrons have their meals at their homes, because they had thrown out the rat-infested concession stand. They announced there would be free Chase & Sanborn coffee and iced cola in their foyer for everyone at all hours the theatre was in operation.

ONE FILM SALESMAN explained to us, "What they did was get 50 cents in advance at the boxoffice for a cup of coffee or a Coke!" Figure it out any way you please. There was no product for the theatre, other exhibitors warned our friends. This didn't worry them in the least. It was their firm belief that they could take the product that the city's big de luxe theatres were butchering with their policy of "one week and out" and do a superb job of exploiting it and make money. Everyone in the industry told this couple they were nuts. They pointed out that this dead theatre was four miles from downtown and didn't even have parking; that the city was badly overseeded; that the newspaper, TV and radio rates were back-breaking, and the unions were tough!

THE DARNED YOUNG FOOLS went ahead, nevertheless. All the wise guys waited for the crash! Some of the more liberal-minded gave them two weeks. One extremist predicted they'd last a month. Seven years have now passed since their gala opening night. Their policy is unchanged. Major companies are even begging them to bid for firstruns. The operation was so successful they wooed an "angel" and, today, there are 19 theatres in the chain. Each is staffed with thoroughly trained managers, cashiers, assistant managers, doormen, free coffee and Coke. This couple can play any film successfully, longer than any comparable situation in the nation.

THEIR ADS AND MAILING pieces sell enthusiasm, point up the unusual sequences in each film's story, talk about the NEW people in each cast, explain where the picture was filmed, why it makes such a grand evening of entertainment. Their copy gives the worst of the TV shows hell and dishes out more hell about TV's boring commercials. They sell "the art of the motion picture," the cleanliness of their theatres, the convenience of attending. Today, this fine couple has a beautiful city home and a lake home, two cars and a station wagon, three boats and a dog. It's obvious that their dog has more good judgment than theatre operators—the pup is always cleaning herself!

Jeweler Buys Tickets

Alfred Alperin, the Smith Management Co. manager at Meadows Drive-In in Hartford, Conn., had a three-day tieup with Kay Jewelers, providing two guest tickets to "Goodbye Again" to every purchaser of a Bulova watch. The jeweler paid for handsome ad space in the Hartford dailies.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regolscope; T Techniromo. Symbol B denotes BOXOFFICE Blue Ribbon Award; C color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	.....BV	2-27-61	++	++	++	++	++	++	++	++	++	13+
2550	Ada (108) © Drama	.....MGM	8- 7-61	+	+	+	+	+	+	+	+	+	7+
2552	After Mein Kampf (74) Semidoc'y	.....Brenner	8-14-61	±	±	-	+						3+3-
2546	Alakazam the Great (84) Cartoon Feature	.....AIP	7-17-61	+	++	+	++	++	++				9+
2516	All Hands on Deck (98) © Farce-Comedy	.....20th-Fox	4-17-61	±	±	±	+	±	+				6+4-
2514	All in a Night's Work (94) Comedy	.....Para	3-27-61	++	+	+	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	.....Atlantis	3-13-61	±									1+1-
2524	Angel Baby (97) Drama	.....AA	5-15-61	++			±	++	+	±	+	+	8+2-
2489	Angry Silence, The (95) Dr.....Valiant		12-26-60	++	++	++	++	++	++	++	++	++	14+
2548	Anna's Sin (86) Drama English-dubbed	.....Atlantis	7-24-61	±									2+2-
2496	Another Sky (83) Melodr.....Harrison		1-23-61	+									3+1-
2549	Armored Command (99) War Dr.....AA		8- 7-61	+									2+
2518	Atlantis, The Lost Continent (91) Science-Fiction	.....MGM	4-24-61	++	+	±	+	++	+	+	+	+	9+1-
2541	Atlas (84) Spec. VistaScope.....Filmgroup		7- 3-61	+									1+
—B—													
2545	Battle at Bloody Beach, The (80) © War Drama	.....20th-Fox	7-17-61	+	±	±	+	+	±	±	±	±	7+4-
2517	Behind the Mask (85) Dr.....Showcorp		4-24-61	+									1+
2382	Ben-Hur (212) Camera 65 Biblical Drama	.....MGM	11-30-59	++	++	++	++	++	++	++	++	++	14+
2517	Bernadette of Lourdes (91) Religious Drama	.....Janus	4-24-61	±									2+1-
2526	Beyond All Limits (100) Dr.....Omat		5-15-61	++									2+
2531	Beware of Children (80) Com.....AIP		6- 5-61	+	+								4+1-
2556	Big Gamble, The (100) © Ad. 20-Fox		8-28-61	+	±	+	+	+	+				5+1-
2528	Big Show, The (113) © Dr.....20th-Fox		5-22-61	++	+	±	+	++	+	+	+	+	10+1-
2520	Bimbo the Great (87) Circus Dr.....WB		5- 1-61	+	±	±	+	+	+	+	+	+	5+5-
2504	Black Sunday (84) Horror Dr.....AIP		2-20-61	+	+	+	++	++	+	+	+	+	9+
2516	Blast of Silence (77) Drama	.....U-I	4-17-61	+	±	±	++	+	±				7+3-
2496	Blueprint for Robbery (88) Cr.....Para		1-23-61	+	++	+	+	+	+	±			8+1-
2543	Brainwashed (78) Dr.....AA		7-10-61	±			++	++	+	+			7+1-
2554	Bridge to the Sun (113) Drama.....MGM		8-21-61	++	+	+	++	+	+				7+
2534	By Love Possessed (116) Drama.....UA		6-12-61	+	±	±	++	+	+	+	+	+	8+2-
—C—													
2512	Canadians, The (85) © Dr.....20th-Fox		3-20-61	±	±	-	+	+	+	±			6+4-
2494	Carry On, Constable (86) Com.....Gov'n'r		1-16-61	+			+	+					3+
2495	Carthage in Flames (93) Spectacle Drama	.....Col	1-23-61	±	±	±	+	±	±	±	±	±	7+6-
2551	Cat Burglar, The (65) Ac Dr.....UA		8-14-61	±									2+1-
2488	Cimarron (147) © Dr.....MGM		12-19-60	++	++	++	++	++	++	++	++	++	13+
2497	Circle of Deception (100) Dr. 20th-Fox		1-30-61	+	++	±	++	+	+	+	+	+	7+1-
2491	Code of Silence (75) Melodrama	.....Sterling World-SR	1- 9-61	+									1+
2550	Cold Wind in August (80) Dr.....Aidart		8- 7-61	+	±	+	+	±				+	6+2-
2544	Come September (112) © Com.....U-I		7-10-61	++	+	++	++	++	++	++	++	++	11+
2549	Creature From the Haunted Sea (60) Horror Spoof	.....Filmgroup	8- 7-61	+									1+
2494	Cry for Happy (110) © Com.....Col		1-16-61	+	+	+	++	++	±	+	±	+	9+1-
2521	Cry Freedom (90) Dr.....Parallel		5- 8-61	±	+	+	+						4+1-
2521	Curse of the Werewolf, The (91) Horror Drama	.....U-I	5- 8-61	++			++	++		+	+	+	8+
—D—													
2528	David and Goliath (93) © Biblical Spectacle	.....AA	4-22-61	+	±	+	++	+	±				7+2-
2512	Days of Thrills and Laughter (93) Comedy Compilation	.....20th-Fox	3-20-61	++	+	+	++	±	++	+	+	+	10+1-
2535	Deadly Companions, The (90) Panav'n, Western	.....Pathe-America	6-12-61	++			++	+					6+
2514	Dead One, The (70) Horror	.....SR	4- 3-61	±									1+1-
2547	Dentist in the Chair (84) Com.....Ajay		7-24-61	++			++		±				6+1-
2503	Devil's Commandment (71) © Ho.....RCIP		2-20-61	±									1+1-
2508	Don Quixote (110) Classic Dr.....MGM		3- 6-61	++	++		++	-	++	+	+	+	10+1-
2499	Dondi (100) Comedy	.....AA	2- 6-61	±	±	±	±	±	±	±	±	±	5+4-
2527	Dr. Blood's Coffin (92) Ho.....UA		5-22-61	-	±	-	+		±	±	±	±	4+5-
—E—													
2490	Exodus (212) Super-Panavision 70 Drama	.....UA	12-26-60	++	++	++	++	++	++	++	++	++	14+
—F—													
2520	Fabulous World of Jules Verne, The (81) Novelty Adv.	.....WB	5- 1-61	++	+	+	+	+	++	++	++	++	10+
2542	Fanny (133) Com. Dr.....20th-Fox		7- 3-61	++	++	++	++	++	++	++	++	++	14+
2526	Ferry to Hong Kong (103) © Adventure Drama	.....20th-Fox	5-15-61	+	-	+		-	+				3+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2496	Fever in the Blood, A (117) Dr....	WB			1-23-61	++	+	+	++	+	+	+	9+
2516	⊗Fiercest Heart, The (91) ⊙												
	Outdoor Drama.....	20th-Fox			4- 3-61	+	±	±	+	±	+	+	7+3-
2531	Five Golden Hours (90) Comedy	Col			6- 5-61	+	-	±	+	±	±	±	5+4-
2507	Five Guns to Tombstone (71) W'n ..	UA			3- 6-61	±	±	±	±	+	±	±	6+5-
2538	Follow a Star (102) Comedy	Zenith			6-19-61	±	-				+	±	3+3-
2498	Foxhole in Cairo (68) Dr.....	Para			1-30-61	+	++	-	+	±	±	±	7+4-
2548	⊗Francis of Assisi (105) ⊙												
	Religious Drama.....	20th-Fox			7-24-61	++	±	+	++	+	+	+	10+1-
2495	French Mistress, A (91) Com....	F-A-W			1-23-61	±	+	+	+	+	+	+	5+1-
2507	Frontier Uprising (68) W'n.....	UA			3- 6-61	+	+	±	±	+	±	±	6+3-
—G—													
2523	Gambler Wore a Gun, The (67) W'n..	UA			5-15-61	±	±		±		±		4+4-
2531	Get Outta Town (65) My...Sterling	W'd			6- 5-61	±							1+1-
2533	⊗Gidget Goes Hawaiian (102) C/M..	Col			6-12-61	+	-	+	+	++	++	+	8+1-
2495	⊗Go Naked in the World (103) ⊙	Drama			1-23-61	+	++	+	++	±	+	±	9+2-
2491	⊗Goddess of Love, The (68) ⊙	Spectacle			1- 9-61	+	-				±		2+2-
2500	Gold of the Seven Saints (88)												
	Outdoor Drama.....	WB			2- 6-61	±	++	+	+	++	+	+	9+1-
2544	Goodbye Again (120) Dr.....	UA			7-10-61	+	+	++	++	+	±	++	10+1-
2498	⊗Gorgo (76) ⊙ Adv. Dr.....	MGM			1-30-61	++	±	+	+	+	++	±	9+2-
2481	Great Impostor, The (112) Dr.....	U-I			11-28-60	++	++	+	++	++	++	+	12+
2540	Green Helmet The (88) Ac.....	MGM			6-26-61	+	-	+	±	±	±	±	6+4-
2556	⊗Greyfriars Bobby (91) Drama ..	BV			8-28-61	++		++	++	++			7+
2542	⊗Girl in Room 13, The (79)	Astor			7- 3-61	+							1+
2529	Gun Fight (62) Western	UA			5-29-61	±	±		+	+	-		4+3-
2533	⊗Guns of Navarone, The (157) ⊙	War Adventure			6-12-61	++	++	++	++	++	++	++	14+
—H—													
2515	Hand, The (61) Melodrama	AIP			4-17-61	+							1+
2488	Hand in Hand (75) Dr.....	Col			12-19-60	+	++	++	++	++	++	++	13+
2487	⊗Herod the Great (93) ⊕												
	Costume Spectacle	AA			12-19-60	+			±	+	±	±	6+3-
2513	⊗Hippodrome (96) Action, (English-dubbed)	Cont'l			3-27-61	+	+		+		+		4+
2535	Hitler's Executioners (78)												
	Documentary	Vitalite			6-12-61	±		++					3+1-
2499	Home Is the Hero (83) Dr.	Showcorp			2- 6-61	++	+				+	+	5+
2539	Homicidal (87) Mys.	Col			6-26-61	+	++	+	+	++	+	+	9+
2546	⊗Honeymoon Machine (87) ⊙	Comedy			7-17-61	++	+	+	++	++	++	+	11+
2506	Hoodlum Priest, The (101) Dr....	UA			2-27-61	++	++	+	++	++	+		10+
2530	⊗House of Fright (80) C Ho.....	AIP			5-29-61	+	±	±	+		±		5+3-
—I—													
2503	It Takes a Thief (94) Melo...Valiant				2-20-61	+							1+
2556	Invasion Quartet (87) Com-Dr... M-G-M				8-28-61	±			+	+			3+1-
—J—													
2481	Jazz Boat (96) ⊙ Dr/Music	Col			11-28-60	+	±	±		+			4+2-
2479	⊗Journey to the Lost City (90) ⊙	Adv. Drama			11-21-60	+	±	-	+	±	±	±	6+5-
—K—													
2540	King of the Roaring 20's (106) Cr. Drama	AA			6-26-61	+			±	++	+	+	6+1-
2536	⊗King in Shadow (78) Historical Dr.....	Exclusive			6-12-61	+							1+
2507	⊗Konga (90) Horror Drama	AIP			3- 6-61	++	+	±	+	++			7+1-
—L—													
2533	⊗Ladies Man, The (106) Com.....	Para			6-12-61	++	±	+	+	++	+	±	9+2-
2532	⊗Last Sunset, The (112) W'n.....	U-I			6- 5-61	++	±	±	++	+	+	+	9+2-
2529	Last Time I Saw Archie, The (98) Comedy	UA			5-29-61	+	+	±	++	+	+	+	7+1-
2505	League of Gentlemen, The (113) Comedy-Drama	Kingsley			2-27-61	++	++	++		++	++	+	11+
2493	⊗Little Angel (90) Com-Dr.....	Murray			1-16-61	±	±		+		±		4+3-
2537	⊗Little Shepherd of Kingdom Come, The (108) ⊙	Dr.....			6-19-61	±					±		2+2-
2465	Little Shop of Horrors, The (70) Horror Comedy	Filmgroup			10- 3-60	+		+					2+
2502	Long Rope, The (61) ⊙ W'n...20th-Fox				2-13-61	+	++	±	±	+	+		7+1-
2513	Look in Any Window (87) Dr.....	AA			3-27-61	+	-	-	±	±	±	-	4+6-
2549	⊗Loss of Innocence (99) Dr.....	Col			8- 7-61	++	+	+	++	+	++		9+
2534	⊗Love in a Goldfish Bowl (87) Comedy/Songs	MGM			6-12-61	+	±	±	+	-	±	+	6+4-
—M—													
2524	Mad Dog Coll (88) Ac Dr.....	Col			5-15-61	+	+	±	+	+	±	±	7+3-
2552	⊗Magic Boy (75) Cartoon feature...MGM				8-14-61	++	+	+	+	++			7+
2492	Make Mine Mink (101) Com.....	Cont'l			1- 9-61	++	++	+		+	+	+	5+
2541	Man in the Moon (98) Com...Trans-Lux				7- 3-61	+	+	+	+	+	+	++	7+

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Report	Variety	Film Daily	Hollywood	Parents'	New York	Summary
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	+	+	+	+	+	+	+	+	+	6+1-
2522	⊗Serengeti (84) Jungle													
	Documentary Adventure	.....	AA	5- 8-61	+	+	+	+	+	+	+	+	+	6+
2516	Shadows (87) Drama	.....	Lion Int'l	4-17-61	+	+	+	+	+	+	+	+	+	9+
2521	Shadow of the Cat, The													
	(79) Horror Drama	.....	U-I	5- 8-61	+	+	+	+	+	+	+	+	+	5+2-
2539	Silent Call, The (63)	C Dr. 20th-Fox		6-26-61	±	±	±	±	±	±	±	±	±	4+1-
2547	⊗Sins of Mona Kent, The (75)													
	Drama	.....	Astor	7-24-61	+	+	+	+	+	+	+	+	+	1+
2505	⊗Sins of Rachel Cade, The													
	(123) Drama	.....	WB	2-27-61	+	+	+	+	+	±	±	±	±	10+1-
2504	Sins of Youth (82) Dr.	.....	Janus	2-20-61	±	±	±	±	±	±	±	±	±	1+2-
2528	Snake Woman, The (68)	Horror	.....	UA	5-22-61	±	±	±	±	±	±	±	±	5+7-
2502	Sniper's Ridge (61)	⊗ Dr.	.....	20th-Fox	2-13-61	-	+	+	±	±	±	±	±	5+4-
2530	⊗Snow White and the Three													
	Stooges (107) ⊗ Fant'y	....	20th-Fox	5-29-61	+	±	-	+	+	+	+	+	+	8+2-
2525	⊗Steel Claw, The (96)	Ac.	.....	WB	5-15-61	±	+	-	+	±	±	±	±	5+4-
2536	Stop Me Before I Kill! (93)													
	Suspense Dr.	.....	Col	6-12-61	+	+	+	+	±	±	±	±	±	6+1-
2476	⊗Sundowners, The (133)	Dr.	.....	WB	11- 7-60	+	+	+	+	+	+	+	+	14+
2477	⊗Swiss Family Robinson (128)													
	Adv. Classic, Panavision	.....	BV	11-14-60	+	+	±	+	+	+	+	+	+	12+1-
2494	⊗Sword of Sherwood Forest (80)	⊗												
	Adventure Drama	.....	Col	1-16-61	+	±	+	+	±	±	±	±	±	8+3-
—T—														
2539	⊗Tammy Tell Me True (97)	Com. Dr	U-I	6-26-61	+	±	+	+	+	+	±	±	±	9+2-
2515	Teacher and the Miracle, The													
	(88) Religious Drama	.....	President	4-17-61	+	+	±	±	±	±	±	±	±	4+2-
2555	Teenage Millionaire (84)													
	Musical (some color is used)	....	UA	8-28-61	+	±	±	±	±	±	±	±	±	4+2-
2514	Terror of the Tongs, The (80)	Ac.	.....	Col	3-27-61	+	±	+	±	±	±	±	±	5+2-
2543	⊗Thief of Baghdad													
	(90) ⊗ Ad. Fantasy	.....	MGM	7-10-61	+	+	±	+	±	±	±	±	±	7+2-
2534	Three Blondes in His Life													
	(73) Mystery	.....	Cinema Assoc	6-12-61	±	-	±	±	±	±	±	±	±	2+3-
2485	⊗3 Worlds of Gulliver, The (100)													
	Superdynamation, Fantasy	.....	Col	12-12-60	+	+	+	+	+	+	+	+	+	11+
2542	Time Bomb (92) Suspense Dr.	....	AA	7- 3-61	+	±	±	±	±	±	±	±	±	2+1-
2498	⊗Tomboy and the Champ (92)													
	Comedy-Drama	.....	U-I	1-30-61	+	±	+	+	±	+	±	±	±	4+1-
2481	Tormented (75) Horror Drama	....	AA	11-28-60	+	+	+	+	+	+	+	+	+	3+
2510	⊗Trapp Family, The (106)													
	Comedy-Drama	.....	20th-Fox	3-13-61	+	+	±	+	±	±	±	±	±	7+3-
2541	Trouble in the Sky (76)	Action-Dr.	U-I	7- 3-61	±	±	±	±	±	±	±	±	±	2+1-
2548	Truth, The (Le Verite) (127)													
	Dr., Eng.-dubbed	.....	Kingsley	7-24-61	+	+	+	+	+	+	+	+	+	5+
2493	⊗Tunes of Glory (106)	Dr.	.....	Lopert	1-16-61	+	+	+	+	+	+	+	+	13+
2544	20,000 Eyes (61)	⊗ Dr.	.....	20th-Fox	7-10-61	+	±	±	±	±	±	±	±	5+2-
2525	⊗Two Loves (100)	⊗ Drama	.....	MGM	5-15-61	+	+	+	+	+	+	+	+	11+
2538	⊗Two Rode Together (109)	Dr.	.....	Col	6-19-61	+	+	±	±	±	±	±	±	10+2-
2501	Two-Way Stretch (87)	Com.	.....	Showcorp	2-13-61	+	+	+	+	+	+	+	+	9+
—U—														
2505	Underworld, U. S. A. (98)	Cr.	.....	Col	2-27-61	+	±	+	+	+	±	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama	.....	AA	1- 9-61	+	+	+	+	+	±	±	±	2+2-
2545	⊗Upstairs and Downstairs													
	(100) Comedy	.....	20th-Fox	7-17-61	+	+	+	+	+	+	+	+	+	7+
2553	Unstoppable Man, The (68)													
	Suspense Drama	.....	Sutton	8-21-61	+	+	+	+	+	+	+	+	+	1+
—V—														
2540	⊗Voyage to the Bottom of the													
	Sea (105)	⊗ Ad.	.....	20th-Fox	6-26-61	+	+	+	+	+	±	±	±	8+1-
—W—														
2483	⊗Wackiest Ship in the Army, The													
	(99)	⊗ Comedy	.....	Col	12- 5-60	+	±	+	+	+	+	+	+	11+1-
2527	⊗Warrior Empress, The (87)													
	⊗ Action-Adventure	.....	Col	5-22-61	±	±	±	±	±	±	±	±	±	7+5-
2515	Watch Your Stern (88)	Com.	.....	Magna	4- 3-61	+	±	+	+	+	+	+	+	6+1-
2484	⊗Where the Boys Are (99)	⊗ Com.	MGM	12- 5-60	+	+	+	+	+	+	+	+	+	13+
2532	When the Clock Strikes (72)													
	Mystery	.....	UA	6- 5-61	±	-	±	±	±	±	±	±	±	4+5-
2500	⊗White Warrior (86)	⊗												
	Adv. Dr. (Eng. dubbed)	.....	WB	2- 6-61	+	+	-	+	±	±	±	±	±	7+4-
2537	⊗Wild in the Country (114)													
	⊗ Drama/Songs	.....	20th-Fox	6-19-61	+	±	±	±	±	±	±	±	±	7+4-
2508	⊗Wings of Chance (76)	⊗												
	Outdoor Drama	.....	U-I	3- 6-61	±	-	±	±	±	±	±	±	±	3+2-
2487	⊗Wizard of Baghdad (92)	⊗												
	Costume Comedy	.....	20th-Fox	12-19-60	+	±	±	±	±	±	±	±	±	7+2-
2553	⊗World by Night (103)													
	A survey of world night spots	....	WB	8-21-61	+	+	±	±	±	±	±	±	±	5+2-
—XYZ—														
2547	You Have to Run Fast (73)													
	Suspense Drama	.....	UA	7-24-61	±	±	±	±	±	±	±	±	±	4+5-
2555	Young Doctors, The (102)	Dr.	.....	UA	8-28-61	+	+	+	+	+	+	±	±	11+1-
2518	Young Love (80)	Drama	.....	Exclusive	4-24-61	+	+	+	+	+	+	+	+	1+
2497	Young One, The (96)	Dr.	.....	Valiant	1-30-61	+	+	±	±	±	±	±	±	9+3-
2517	Young Savages, The (103)	Dr.	.....	UA	4-24-61	+	+	+	+	+	+	+	+	11+

Feature productions by company in order of release. Running time is in parentheses. © is for Cinemascope; ⑤ Vistavision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; ② color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						ⓈThe Wackiest Ship in the Army (99) ©C..521 Jack Lemmon, Ricky Nelson			ⓈGo Naked in the World (103) ©D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley			JANUARY
			Portrait of a Sinner (96) .....D..507 Nadia Tiller, Tony Britton, William Bendix			Hand in Hand (75) .....D..523 John Gregson, Sybil Thorndike			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley			ⓈWorld of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms			FEBRUARY
			Black Sunday (84) ....Ho..602 Barbara Steele, John Richardson			Passport to China (75)....Ac..527 Richard Basehart, Lisa Gastoni			ⓈGorgo (76) .....Ad..105 Bill Travers, Vincent Winter			ⓈThe Savage Innocents (89) ① .....D..6004 Anthony Quinn, Yoko Tani, Anna May Wong			
Dondi (100) .....C..6102 David Janssen, Patti Page, David Kory			The Hand (61) .....Ho..601 Derek Bond, Ronald Lee Hunt			ⓈCry for Happy (110) © CD..529 G. Ford, Milko Taka, D. O'Connor			ⓈCimarron (147) ©D..108 Glenn Ford, Maria Schell						MARCH
Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			ⓈKonga (90) ©Ho..603 Michael Gough, Jess Conrad, Margo Johns			Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn			The Secret Partner (91) . D..115 Stewart Granger, Haya Harareet						
Time Bomb (92) .....D..6104 Curt Jurgens, Mylene Demongeot			Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			ⓈPepe (157) ©C/M..520 Cantinflas, D. Dalley, Shirley Jones						ⓈAll in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson			APRIL
Angel Baby (97) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			ⓈHouse of Fright (80) ..Ho..604 Paul Massie, Dawn Addams			A Raisin in the Sun (128)..D..533 Sidney Poitier, Claudia McNeil			ⓈAtlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall			ⓈOne-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			MAY
ⓈDavid and Goliath (93) ©Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy			Operation Camel (74) ....C..605 Nora Hayden, Louise Renard			The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee			ⓈTwo Loves (100) © ...D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins						
King of the Roaring 20's (106) .....Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dora, Mickey Rooney			ⓈMaster of the World (104) .....SF..607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster			Mad Dog Coll (88) .....Cr..534 K. Doubleday, B. Hayward			ⓈRing of Fire (91) © Ac..119 David Janssen, Joyce Taylor, Frank Gorshin			ⓈLove in a Goldfish Bowl (88) ©C/M..6018 Tommy Sands, Fabian, Jan Sterling			JUNE
Brainwashed (78) .....D..6108 Curt Jurgens, Claire Bloom						Five Golden Hours (90)....D..539 Ernie Kovacs, Cyd Charisse			The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters						
Armored Command (99)..Ac..6109 Howard Keel, Tina Louise			ⓈAlakazam the Great (84) An..608 Cartoon feature, with voices of Frankie Avalon and others			Ston Me Before I Kill (93) ©D..535 Claude Dauphine, Diane Cilento			ⓈMorgan the Pirate (93) ©Ad..120 Steve Reeves, Valerie Lagrange			ⓈThe Pleasure of His Company (115) .....CD..6017 Fred Astaire, Debbie Reynolds			JULY
						Mein Kampf (121).....Doc..538 ⓈWarrior Empress (87) ©Ad..524 Kerwin Mathews, Tina Louise			ⓈThe Honeymoon Machine (87) ©C..122 Steve McQueen, Paula Prentiss, Brigid Bazlen, Jim Hutton			ⓈThe Ladies Man (106)..C..6015 Jerry Lewis, Helen Traubel			
			ⓈThe Pit and the Pendulum (85) Panavision .....Ho..609 Vincent Price, John Kerr, Barbara Steele, Luana Anders			Most Dangerous Man Alive (82) .....Ac..541 Rhn Randall, Debra Paget, Elaine Stewart			ⓈMagic Boy (75) .....An..107 Feature-length cartoon			ⓈOn the Double (92) ① C..6016 Denny Kaye, Dana Wynter			
						Homicidal (87) .....Ho..540 Glenn Corbett, Patricia Breslin			ⓈThe Secret of Monte Cristo (80) ©.....Ad..121 Rory Calhoun, Patricia Bredin						AUGUST
									ⓈAda (108) ©D..124 Susan Hayward, Dean Martin, Ralph Meeker						
									ⓈThief of Baghdad (90) © Ad..123 Steve Reeves, Georgia Mail						
Twenty Plus Two (100)..My..6110 David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead									ⓈA Thunder of Drums (97) ©OD..201 Richard Boone, George Hamilton, Luana Patten			ⓈBlood and Roses (74)..D..6101 Mel Ferrer, Annette Vadim, Elsa Martinelli			SEPTEMBER
						Scream of Fear (81) .....D..605 Susan Strasberg, Ronald Lewis						Man-Trap (...)D..6102 Jeffrey Hunter, Stella Stevens, David Janssen			
						The Trunk (72) .....D..606 Phil Carey, Julia Arnall			Bridge to the Sun (113)..D..202 Carroll Baker, James Shigeta			ⓈBreakfast at Tiffany's (115) .....CD..6103 Audrey Hepburn, George Peppard			OCTOBER
						ⓈThe Devil at 4 O'Clock (...) ©.....D..607 Spencer Tracy, Frank Sinatra			Invasion Quartet (87)....CD..203 Bill Travers, Spike Milligan						
						ⓈLoss of Innocence (99) .D..608 K. More, D. Darleux, S. York									
						Weekend With Lulu (...) .C..609 Leslie Phillips, Robt Monkhous									
						Everything's Ducky (80)....C..610 Buddy Hackett, Mickey Rooney									
						Queen of the Pirates (80) ⑤.....Ad..604 Gianna Maria Canale, M. Serato									

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
JANUARY	<p>Ⓢ Marriage-Go-Round (98) C...101 Susan Hayward, James Mason, Ⓢ Little Shepherd of Kingdom Come (108) C...D...102 Jimmie Rodgers, Luana Patten Ⓢ Can-Can (131) C...M...103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W...113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) W...6102 James Brown, Della Sharman</p>	<p>Ⓢ The Grass Is Greener (105) C...6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) D...008 Efrem Zimbalist Jr., Angle Dickinson</p>	<p>ALLIED ARTISTS The Big Wave Ad... Sessue Hayakawa Billy Budd D... Peter Ustinov, Robert Ryan Ⓢ El Cid T...D... Charlton Heston, Sophia Loren</p>
FEBRUARY	<p>Ⓢ The Millionaire (90) C...104 Sophia Loren, Peter Sellers Circle of Deception (100) D...111 Bradford Dillman, Suzy Parker Ⓢ Upstairs and Downstairs (100) C...125 Michael Craig, Mylene Demongeot Ⓢ The Canadians (85) C...OD...105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) D...6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78) W...6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD...6104 Tony Curtis, Joan Blackman The Shakedown (91) Cr...6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) OD...009 Clint Walker, Letitia Roman (Filmed in sepi)</p>	<p>AMERICAN-INT'L Ⓢ Reptilicus SF... Rodil Miller Ⓢ Journey to the 7th Planet SF... John Agar, Greta Thyssen Ⓢ Black Mutiny Ad... Don Megowan, Silvana Pampanini Lost Battalion Ac... Leopold Salcedo, Diane Jergens</p>
MARCH	<p>Sanctuary (90) C...D...115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation C...114 Ⓢ The Trapp Family (106) D...117 Ruth Leuwelrik, Hans Holt Sniper's Ridge (61) Ac...116 Jack Gling, Stanley Clements</p>	<p>Ⓢ The Alamo (162) Hi...6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D...6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68) W...6103 Jim Davis, Nancy Hadley</p>	<p>Ⓢ Wings of Chance (76) OD...6111 James Brown, Frances Rafferty Ⓢ Tomboy and the Champ (92) OD...6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (112) D...6109 Richard Widmark, Sonja Ziemann</p>	<p>Ⓢ The White Warrior (86) Ad...010 Steve Reeves, Georgia Moll Ⓢ The Sins of Rachel Cade (123) D...003 Angle Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (108) Ac...011 Vic Morrow, Ray Danton</p>	<p>COLUMBIA Ⓢ Mysterious Island Ad... (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Ⓢ Barabbas T...D... Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side D... Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street D... Alan Ladd, Rod Steiger Sail a Crooked Ship C... Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady C... Jack Lemmon, Kim Novak, Fred Astaire</p>
APRIL	<p>Ⓢ All Hands on Deck (98) C...M...112 Pat Boone, Barbara Eden, Buddy Hackett Ⓢ Ferry to Hong Kong (103) C...Ad...110 Orson Welles, Curt Jurgens, Sylvia Syms Ⓢ The Fiercest Heart (91) C...OD...120 Stuart Whitman, Juliet Prowse</p>	<p>Ⓢ The Minotaur (92) C...Ad...6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90) D...6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Ⓢ Posse From Hell (89) W...6112 Audie Murphy, John Saxon, Zohra Lampert Ⓢ The Pharaoh's Woman (88) C...Ad...6113 Linda Cristal, John Drew Barrymore Ⓢ Ole Rex (40) Featurette...6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>Ⓢ The Sins of Rachel Cade (123) D...003 Angle Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (108) Ac...011 Vic Morrow, Ray Danton</p>	<p>MGM Ⓢ Four Horsemen of the Apocalypse C...D... Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ⓢ Mutiny on the Bounty (Ultra Panavision-70) Ad... Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza D... Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux Ⓢ King of Kings T...Bib D... Jeffrey Hunter, Slobban McKenna Ⓢ Colossus of Rhodes S...Ad...204 Rory Calhoun, Lea Massari Ⓢ Bachelor in Paradise C...C...205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss</p>
MAY	<p>Ⓢ Return to Peyton Place (122) C...D...126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) C...D/M...127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby Ⓢ The Big Show (113) C...Ad...123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103) D...6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) W...6109 Jim Davis, Merry Anders Gun Fight (62) W...6113 James Brown, Joan Staley</p>	<p>Ⓢ Romanoff and Juliet (112) C...6106 P. Ustinov, S. Dee, J. Gavin Ⓢ Curse of the Werewolf (91) Ho...6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho...6116 Barbara Shelley, Andre Morell Ⓢ The Last Sunset (112) OD...6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>Ⓢ The Steel Claw (96) Ac...012 George Montgomery, Charito Luna The Fabulous World of Jules Verne (81) Ad...013 Ernest Revere, Louis Locke Ⓢ Bimbo the Great (87) Ad...014 Charles Holm, Mary Ann Shields</p>	<p>PARAMOUNT Ⓢ Breakfast at Tiffany's CD... Audrey Hepburn, George Peppard Ⓢ Summer and Smoke (118) T...D...6107 Laurence Harvey, Geraldine Page Ⓢ Hatarai! Ad... John Wayne, Red Buttons Hell is for Heroes D... Steve McQueen, Bobby Darin Fess Parker, Bob Newhart Ⓢ My Geisha C...C... Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
JUNE	<p>Battle at Bloody Beach (80) C...Ac...128 A. Murphy, G. Crosby, D. Michaels Ⓢ Wild in the Country (114) C...D/M...129 E. Presley, H. Lange, T. Weld Ⓢ Snow White and the Three Stooges (107) C...C...130 Carol Heiss, Stooges</p>	<p>Ⓢ Dr. Blood's Coffin (92) Ho...6111 Kieron Moore, Hazel Court Ⓢ Revolt of the Slaves (100) C...Ad...6117 Rhonda Fleming, Lang Jeffries</p>	<p>Ⓢ Romanoff and Juliet (112) C...6106 P. Ustinov, S. Dee, J. Gavin Ⓢ Curse of the Werewolf (91) Ho...6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho...6116 Barbara Shelley, Andre Morell Ⓢ The Last Sunset (112) OD...6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>Ⓢ The Steel Claw (96) Ac...012 George Montgomery, Charito Luna The Fabulous World of Jules Verne (81) Ad...013 Ernest Revere, Louis Locke Ⓢ Bimbo the Great (87) Ad...014 Charles Holm, Mary Ann Shields</p>	<p>20th-FOX Madison Avenue C...D... Dana Andrews, Eleanor Parker 20,000 Eyes (61) C...D... Gene Nelson, Merry Anders Ⓢ It Happened in Athens C...Ad... Jayne Mansfield, Nico Minardos Ⓢ Tender is the Night C...D... Jennifer Jones, Jason Robards Jr., Joan Fontaine, Jill St. John The Innocents C...D...138 Deborah Kerr, Michael Redgrave</p>
JULY	<p>Ⓢ Misty (92) C...OD...131 David Ladd, Arthur O'Connell Ⓢ Voyage to the Bottom of the Sea (108) C...Ad...133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon The Silent Call (63) D...119 Roger Mobley, David McLean, Gail Russell</p>	<p>Ⓢ By Love Possessed (116) Panavision D...6119 Lana Turner, Efrem Zimbalist Jr., The Last Time I Saw Archie (98) C...6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) My...6116 James Brown, Merry Anders</p>	<p>Ⓢ Romanoff and Juliet (112) C...6106 P. Ustinov, S. Dee, J. Gavin Ⓢ Curse of the Werewolf (91) Ho...6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho...6116 Barbara Shelley, Andre Morell Ⓢ The Last Sunset (112) OD...6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>Ⓢ Parrish (137) D...018 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Ⓢ Fanny (133) D/M...016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	<p>WARNER BROS. Ⓢ Susan Slade D... Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Ⓢ Merrill's Marauders Ac... Jeff Chandler, Ty Hardin Ⓢ The Music Man T...M... Robert Preston, Shirley Jones Ⓢ A Majority of One C... Rosalind Russell, Alec Guinness</p>
AUGUST	<p>Ⓢ Marines, Let's Go (104) C...137 David Hedison, Tom Tryon, Linda Hutchins Ⓢ The Big Gamble (100) C...D...134 Stephen Boyd, Juliette Greco, David Wayne Ⓢ Francis of Assisi (105) C...D...132 Bradford Dillman, Dolores Hart, Stuart Whitman</p>	<p>The Naked Edge (102) My...6120 Gary Cooper, Deborah Kerr Goodbye Again (120) D...6128 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65) Ac...6121 Gregg Palmer, June Kenney Teenage Millionaire (84) (partly in color) C/M...6126 Jimmy Clanton, Zasu Pitts, Rocky Graziano</p>	<p>Ⓢ Romanoff and Juliet (112) C...6106 P. Ustinov, S. Dee, J. Gavin Ⓢ Curse of the Werewolf (91) Ho...6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho...6116 Barbara Shelley, Andre Morell Ⓢ The Last Sunset (112) OD...6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>Ⓢ Parrish (137) D...018 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Ⓢ Fanny (133) D/M...016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	<p>UNITED ARTISTS Exodus (212) (Panavision 70) D...6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion D... Ernest Borgnine, Anne Baxter Something Wild D... Carroll Baker, Ralph Meeker Birdman of Alcatraz D... Burt Lancaster, Karl Malden The Explosive Generation D... Patty McCormack, Lee Kinsolving Ⓢ Paris Blues D... Paul Newman, Joanne Woodward</p>
SEPTEMBER	<p>Ⓢ The Hustler (..) D...136 Paul Newman, Piper Laurie, Jackie Gleason, Geo. C. Scott Seven Women From Hell (..) C...Ac...140 Patricia Owens, Denise Darcel, Cesar Romero, John Kerr Ⓢ Pirates of Tortuga (97) C...Ad...135 Ken Scott, Letitia Roman, Rafer Johnson</p>	<p>You Have to Run Fast (73) Ac...6122 Craig Hill, Elaine Edwards Three on a Spree (83) C...6123 Jack Watling, Carole Lesley The Young Doctors (102) D...6128 Fredric March, Ben Gazzara, Ina Balin, Dick Clark</p>	<p>Ⓢ Romanoff and Juliet (112) C...6106 P. Ustinov, S. Dee, J. Gavin Ⓢ Curse of the Werewolf (91) Ho...6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho...6116 Barbara Shelley, Andre Morell Ⓢ The Last Sunset (112) OD...6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>Ⓢ World by Night (103) Doc...181 A tour of world-famed night spots Claudette Inglish (99) D...158 Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford</p>	<p>UNIVERSAL-INT'L Ⓢ Back Street D... Susan Hayward, John Gavin Ⓢ Cape Fear D... Gregory Peck, Polly Bergen The Outsider D... Tony Curtis, Jas. Francisus</p>
OCTOBER	<p>Ⓢ The Hustler (..) D...136 Paul Newman, Piper Laurie, Jackie Gleason, Geo. C. Scott Seven Women From Hell (..) C...Ac...140 Patricia Owens, Denise Darcel, Cesar Romero, John Kerr Ⓢ Pirates of Tortuga (97) C...Ad...135 Ken Scott, Letitia Roman, Rafer Johnson</p>	<p>You Have to Run Fast (73) Ac...6122 Craig Hill, Elaine Edwards Three on a Spree (83) C...6123 Jack Watling, Carole Lesley The Young Doctors (102) D...6128 Fredric March, Ben Gazzara, Ina Balin, Dick Clark</p>	<p>Ⓢ Romanoff and Juliet (112) C...6106 P. Ustinov, S. Dee, J. Gavin Ⓢ Curse of the Werewolf (91) Ho...6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho...6116 Barbara Shelley, Andre Morell Ⓢ The Last Sunset (112) OD...6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>Ⓢ Splendor in the Grass (124) D...154 Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie</p>	<p>WARNER BROS. Ⓢ Susan Slade D... Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Ⓢ Merrill's Marauders Ac... Jeff Chandler, Ty Hardin Ⓢ The Music Man T...M... Robert Preston, Shirley Jones Ⓢ A Majority of One C... Rosalind Russell, Alec Guinness</p>

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Swiss Family Robinson (128) Panavision...Ad..Dec 60
Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
One Hundred and One Dalmatians (80)...An..Mar 61
The Absent-Minded Professor (97)...C..May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123)...C..Jul 61
Maureen O'Hara, Brian Keith, Hayley Mills
Nikki, Wild Dog of the North (73)...Ad..Jul 61
Jean Contu, Nikki (dog star)
Greysfriars Bobby (91) CD...Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

The Entertainer (97)...D..Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces (98)...D..Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C...Dec 60
Terry-Thomas, Athene Seyler
Hippodrome (96)...Ac...Mar 61
(Eng-dubbed) Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90)...D..Apr 61
Albert Finney, Shirley Ann Field
The Pure Hell of St. Trinian's (90)...C..Sep 61
Joyce Grenfell, Cecil Parker, George Cole

EDWARD HARRISON

Another Sky (83)...D..Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)...C..Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Wild Ride (63)...D..Jun 60
Jack Nicholson, Georgianna Carter
Last Woman on Earth (71)...D..Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors (70)...HoC..Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D..Nov 60
John Ashley, Gary Vinson
Date Bait (71)...D..Nov 60
Gary Clark, Mario Ryan
Atlas (84) VitaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris

GOVERNOR

Carry On, Nurse (89)...C..Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C..Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD..Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY
Santa Claus (94)...F..Nov 60
Narrated by Ken Smith

Little Angel (90)...CD..Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)...C..Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)...D..Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions (90) Panavision...W..Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

RCIP

The Devil's Commandment (71) ©...Ho..Jan 61
Glanna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D..Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D..Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C..Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'S

The Half Pint (73)...C..Oct 60
Pat Goldin, Tommy Blackman
The Last Rebel (83)...Ac..Dec 60
Carlos Thompson, Ariadna Welter
Code of Silence (75)...Cr..Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) ©...Ho..Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93)...Ad..Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slave (70)...Ad..May 61
Marlan Michael, Adrian Hoven

VALIANT-VITALITE

Sword and the Dragon (83)...Ad..Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95)...D..Jan 61
R. Attenborough, Pier Angeli
The Young One (103)...D..Feb 61
Zachary Scott, Bernie Hamilton
Mania (85)...Ho..Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)...D..Feb 61
Jayme Mansfield, Anthony Quayle
Hitler's Executioners (78)...Doc..Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74)...9-19-60
(Kingsley)...Elsa Daniel

FRANCE

Breathless (89)...3-6-61
(F-A-W)...Jean Seberg, Jean-Paul Belmondo
Frantic (90)...8-28-61
(Times)...Jeanne Moreau, M. Ronet
Love Game, The (85)...2-13-61
(F-A-W)...Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110)...3-6-61
(Cont'l)...Gerard Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
Ostrich Has Two Eggs, The (89)...11-21-60
(Janus)...Pierre Fresnay, Simone Renant
Port of Desire (85)...12-5-60
(Kingsley-Union)...H. Neff
Rules of the Game (104) 4-17-61
(Janus)...Jean Renoul, Pauline Lubost
Rue de Paris (90)...12-12-60
(Lopert)...Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
(President)...Hardy Kruger, E. Mueller
Glass Tower, The (104)...10-3-60
(Ellis)...Lilli Palmer
The Girl of the Moors (87) 9-4-61
(Casino)...Claus Holm, Maria Emo
Three-Penny Opera, The (113)...11-21-60
(Brandon)...Lotte Lenya, Rudolph Forster

GREECE

Counterfeit Coin (120)...10-3-60
(Atlantis)...K. Logothetides
Moussika (75)...6-5-61
(Gree Pictures)...A. Vouyouklaki
288 Stournara St. (90)...2-27-61
(Atlantis)...Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91)...1-30-61
(UMPO)...V. Gassman, Toto
Holiday Island (105)...11-14-60
(Brandon)...Vittorio de Sica
La Dolce Vita (175)...4-24-61
(Astor)...Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
L'Aventura (145)...6-5-61
(Janus)...Monica Vitti, Gabriele Ferzetti, Lea Massari
Two Women (105)...6-19-61
(Embassy)...Sophia Loren, Jean-Paul Belmondo
Wild Love (86)...5-1-61
(Ellis)...Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5-8-61
(Cory)...Toshiro Mifune
Road to Eternity (181)...2-27-61
(Beverly)...Tatsuya Nakadai

POLAND

Ashes and Diamonds (105) 9-4-61
(Janus)...Z. Cybulski, E. Krzewska

SWEDEN

Dreams (86)...8-8-60
(Janus)...E. Dahlbeck, H. Andersson
Unmarried Mothers (79)...3-13-61
(President)...E. Eklberg, B. Logart
Virgin Spring, The (88)...12-12-60
(Janus)...Max von Sydow, Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89)...1-31-61
(Kingsley)...Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)
Fate of a Man (100)...8-28-61
(UA)...Sergei Bondarchuk

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

SHORTS CHART

COLUMBIA

ASSORTED & COMEDY FAVORITES

(Reissues)
5424 French Fried Frolic (16/2)...Feb 61
5434 Hectic Honeymoon (17)...Jan 61
5425 Should Husbands Marry? (17)...Apr 61
5435 Aim. Fire, Scoot (16)...Mar 61
5426 He Flew the Shrew (16/2)...May 61
5436 Man or Mouse (18)...Jun 61

CANDID MICROPHONE

(Reissues)
5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61
5555 No. 5, Ser. 2 (11)...Mar 61
5556 No. 6, Ser. 2 (10 1/2)...Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10)...May 61

COLOR FAVORITES

(Technicolor Reissues)
5604 Way of All Pests (7 1/2)...Nov 60
5605 Four Wheels, No Brakes (6 1/2)...Nov 60
5606 Skeleton Frolic (7 1/2)...Dec 60
5667 Babie Boogie (6)...Jan 61
5608 Pickled Puss (6 1/2)...Jan 61
5609 Christopher Crumpet's Playmate (6 1/2)...Feb 61
5610 Swiss Tease (6)...Mar 61
5611 The Rise of Dutton Lang (6 1/2)...Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2) May 61
5614 Topsy Turkey (6 1/2)...Jun 61
5615 PUNCHY de Leon (6 1/2)...Jul 61

FILM NOVELTIES

(Reissues)
5852 Push Back the Edge (10)...Dec 60
5853 Community Sings No. 1, Ser. 13 (10)...Mar 61
5854 Yukon Canada (10)...Apr 61

LOOPY de LOOP

(Color Cartoons)
5702 Here Kiddie Kiddie (6 1/2)...Dec 61
5703 Countdown Clown (6 1/2) Jan 61
5704 Happy Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky Day (6 1/2)...May 61
5707 Fee Fie Foe (6 1/2)...Jun 61
5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES

(Technicolor)
5754 Magoo Makes News (6) (Both © and standard)...Dec 60
5755 Hotsy Footsy (7)...Feb 61
5756 Magoo's Canine Mutiny (Both © and standard)...Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6)...Jul 61

SPECIAL COLOR FEATUURES

5441 Wonderful Hong Kong (19 1/2)...Jan 61
5442 Splendors of Paris (19)...May 61
5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)
4160 King of the Congo...Jun 60
5120 Son of Geronimo...Nov 60
5140 The Great Adventures of Captain Kidd...Mar 61
5160 Cody of the Pony Express...Aug 61

STOOGES COMEDIES

(Reissues)
5402 Pardon My Backfire (16)...Oct 60
5403 Musty Musketeers (16) Nov 60
5404 Pals and Gals (16)...Jan 61
5405 Knutsy Knights (17 1/2)...Feb 61
5406 Shot in the Frontier (16)...Apr 61
5407 Scotched in Scotland (15 1/2)...May 61
5408 Fling in the Ring (16)...Jul 61

THRILLS OF MUSIC

(Reissues)
5951 Ray Anthony & His Orchestra (10 1/2)...Oct 60
5952 Shorty Sherlock & His Orchestra (8 1/2)...Dec 60
5953 Skitch Henderson & His Orchestra (10)...Feb 61
5954 Boyd Raeburn & His Orchestra (11)...May 61

WORLD OF SPORTS

5801 Rassin' Champs (10) Dec 60
5802 Hip Shooters (9 1/2)...Feb 61
5803 Water-Sports Champs (10)...Apr 61
5804 Dogs Afield (10 1/2)...Jun 61

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerry
W261 Pet Peeve (7)...Sep 60
W262 Mice Follies (7)...Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7)...Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7)...Sep 60
W272 Mouse for Sale (7)...Sep 60
W273 Cat Fishin' (8)...Sep 60
W274 Part Time Pal (8)...Sep 60
W275 Cat Concerto (7)...Sep 60
W276 Dr. Jekyll and Mr. Mouse (7)...Sep 60
Tex Avery's
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS
Herman and Katnip
S20-1 Rail Rodents (7)...Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for Two (7)...Sep 60
S20-4 Mouse Trapeze (7)...Sep 60
Noveltoons
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or Butts (6)...Sep 60
S20-7 Candy Cabaret (7)...Sep 60
S20-8 The Oily Bird (7)...Sep 60

COLOR SPECIALS

(2 Reels)
B20-1 Carnival in Quebec (16)...Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic)...Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic...Apr 61

MODERN MADCAPS

(Technicolor)
M20-1 Galaxia (7)...Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustache (6)...Jan 61
M20-5 The Kid From Mars (6)...Mar 61
M20-6 The Mighty Termite (6)...Jun 61

NOVELTOON

(Technicolor)
P20-1 Northern Mites (6)...Nov 60
P20-2 Miceniks (6)...Dec 60
P20-3 The Lion's Busy (6)...Mar 61
P20-4 Goodie the Gremlin (6)...Apr 61
P20-5 Alvin's Solo Flight (7)...Apr 61
P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color—1 Reel)
D20-1 Kings of the Keys (9)...Sep 60
D20-2 Big "A" (9)...Sep 60
D20-3 A Sport Is Born (10)...Nov 60
D20-4 Ten Pin Tour (9)...Apr 61
D20-5 Speedway (10)...May 61

THE CAT

(Color Cartoons)
C20-1 Top Cat (8)...Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel (12 1/2)...Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)
T20-1 Porpoise Posse (10)...Mar 61

20th CENTURY-FOX

MOVIETONE CINEMASCOPES

(Color)
7101 Australian Water Sports (9)...Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9)...Mar 61
7103 Adventure in Rhythm (9)...Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10) C'Scope. De Luxe color...Jul 60
7055 Call of the Holy Land (19) 2D (B&W)...Nov 60
TERRYTOON 2-D's
All Ratios—Color
S121 The Mysterious Package (6)...Jan 61
S122 Cat Alarm (6)...Feb 61
S123 Drum Roll (7)...Mar 61
S124 Railroaded to Fame (7)...May 61
S125 The First Fast Mail (6)...May 61

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo (6)...Feb 61
5102 So-Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6)...Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong (9)...Nov 60
4172 The Lion City (9)...Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) ©...Mar 61
4176 Puerto Rican Playland (8)...Apr 61

WALTER LANTZ CARTUNES

(Technicolor...Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
4111 Southern Fried Hospitality (Woody Woodpecker)...Nov 60
4112 Fowled Up Falcon (Woody Woodpecker)...Dec 60
4113 Poop Deck Pirate (Woody Woodpecker)...Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggknapper...Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker)...Mar 61
4118 Panopse on the Loose...Apr 61
4119 Clash and Carry...April 61

WALTER LANTZ REISSUES

(Color Cartunes...Can be projected in the Anamorphic process, 2.35-1)
4131 Helter Shelter (6)...Nov 60
4132 Witch Crafty (6)...Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)...Feb 61
4135 Squareshootin' Square (6)...Mar 61
4136 Bronco Busters (6)...Apr 61

SPECIAL

4104 Football Highlights of 1960 (10)...Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues—7 min.)
8301 Room and Bird...Sep 60
8302 Crooked Quack...Oct 60
8303 His Hare-raising Tale Oct 60
8304 Gift Wrapped...Nov 60
8305 Little Beau Pepe...Dec 60
8306 Tweet Tweet Twenty...Dec 60
8307 Bunny Hugger...Jan 61
8308 Wearing of the Grin...Feb 61
8309 Beep Deep...Mar 61
8310 Rabbit Fire...Apr 61
8311 Feed the Kitten...Apr 61
8312 The Lion's Busy...May 61
8313 Thumb Fun...Jun 61
8314 Corn Plastered...Jun 61
8315 Kidding the Kitten...Aug 61
8316 Ballot Box Bunny...Aug 61

BUGS BUNNY SPECIALS

(Technicolor—7 min.)
8721 From Hare to Hair...Sep 60
8722 Lighter Than Hair...Dec 60
8723 The Abominable Snow Rabbit...May 61
8724 Compressed Hare...Jul 61

MERRIE MELODIES

LOONEY TOONS
(Technicolor—7 min.)

8701 The Dixie Fryer...Sep 60
8702 Hopalong Casualty...Oct 60
8703 Trip for Tat...Oct 60
8704 Doggone People...Nov 60
8705 High Note...Dec 60
8706 Cannery Woe...Jan 61
8707 Zip 'n Snort...Jan 61
8708 Hoppy Daze...Feb 61
8709 Mouse on 57th St...Feb 61
8710 Strangled Eggs...Mar 61
8711 Birds of a Feather...Apr 61
8712 D'Fightin' Ones...Apr 61
8713 Lickety-Splat...Jun 61
8714 A Scent of the Matterhorn...Jun 61
8715 Rebel Without Claws...Jul 61
8716 The Pied Piper of Guadalupe...Aug 61

WORLD-WIDE ADVENTURE

SPECIALS
(Color Reissues)
(Two Reel)
8001 Enchanted Is. (20)...Oct 60
8002 The Man From New Orleans (20)...Mar 61
8003 Winter Wonders (18)...Jul 61
(One Reel)
8501 Riviera Days (10)...Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10)...Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)...Jun 61
8506 Hawaiian Sports (9)...Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

Operation Eichmann (AA) — Werner Klemperer, Ruta Lee, Donald Buka. This certainly is a timely show and is a very well done show—but it is no show for a small town. Don't try it in a tiny community unless you have a lot of highly educated people or a large and active veterans' group. Just a waste on my part for showing it here. Played Sat., Sun. Weather: Cool.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

BUENA VISTA

Absent-Minded Professor, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. This fine picture for all ages will do top business in any situation. Although in black and white, it really appeals to everyone. Our thanks to Mr. Disney for making it possible for us to make a good little bit on this. The sooner you play this the better off you'll be businesswise. Played Sat. through Tues. Weather: Good.—B. L. Brown Jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Davy Crockett and the River Pirates (BV)—Fess Parker, Kenneth Tobey. This oldie isn't a bad little picture, especially for kids. Can't go too far wrong with it, especially on your kiddy change.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

COLUMBIA

Gidget Goes Hawaiian (Col)—James Darren, Michael Callan, Deborah Walley. Well family entertainment. Even without Sandra Dee this one was good. I was bored with it, but the families thought it was peachy and proved they liked it by seeing it twice. Played Sat. through Wed.—Jim Fraser, Auditorium Theatre, Red Wing, Minn. Pop. 12,500.

Raisin in the Sun, A (Col)—Sidney Poitier, Claudia McNeil, Ruby Dee. Excellent picture. Well received, drew the finest patrons in town and surrounding towns. Played seven days. Weather: Excellent.—Chas. R. Barnes, Mgr., The New Ritz Theatre, Ontario, Calif. Pop. 47,000.

Warrior Empress, The (Col)—Kerwin Mathews, Tina Louise. If your folks go for these adventure-spectacle type pictures don't pass this one up for it is better than average and dubbing is good. It is in beautiful color and 'Scope and has a story that will please all the followers of this type of film fare. We did good business on a two-day stand. Played Thurs., Fri. Weather: Good.—B. L. Brown Jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

METRO-GOLDWYN-MAYER

Ben-Hur (MGM)—Charlton Heston, Stephen Boyd, Haya Harareet. Very good. I played it a week and made a little in spite of 70 per cent terms.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. This was still excellent. Did good business too. Played Sun., through Wed. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Subterraneans, The (MGM)—Leslie Caron, George Peppard, Janice Rule. Good acting by Caron and Peppard, but the story is as phony and depressing

Says 'Boys Are' Paper Is Real Sales Aid

"Where the Boys Are" from MGM is in 'Scope and color with a top cast and a very fast-moving story. You can't go wrong with this goodie. We had a lot of teenagers and college students for this one and business was good. I think you will like it. It's cute. The trailer and paper from National Screen are beautiful and are real salesmen.

HARRY HAWKINSON

Orpheum Theatre,
Marietta, Minn.

a thing as has been seen in many a year. Small towns, beware—this is not far you and not for us either. No business at all. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

PARAMOUNT

Bellboy, The (Para)—Jerry Lewis, Alex Gerry, Bob Clayton. Business very good and Jerry also very good. I liked the picture, and you should have heard the roars of laughter. It did a very good business at the concession stand also. Just one big thing wrong: it would have looked like a million dollars in color. Played Tues., Wed. Weather: Cool and rainy.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. This was somewhat better than "The Bellboy," but Jerry Lewis has slipped some. However, his name gave us some extra business. Played Sun., Mon., Tues. Weather: Good.

Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

20TH-FOX

Big Show, The (20th-Fox)—Esther Williams, Cliff Robertson, Robert Vaughn. Indeed it's a very good show with a little bit of everything to make it a

His Tip: Don't Jolt 'em Too Hard in Preview

I enjoyed "The Marriage-Go-Round" from 20th-Fox, but as usual with this company they leave nothing to the imagination in the preview. They should check the previews on the shows for the past 20 years which have been moneymakers and they will be surprised to know that a pattern could be followed for all shows. The main thing is not to jolt your prospective customers with the most sensational part of the show (with no story leading up to it). This was almost overage of the boxoffice.

B. BERGLUND

Troil Theatre,
New Town, N. D.

fine entertainment for everybody. Beautiful color and 'Scope plus a very good cast. We did only average, but will recommend it to any exhibitor for it is a fine picture. Played Sun., Mon., Tues. Weather: Good.—B. L. Brown Jr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Flaming Star (20th-Fox)—Elvis Presley, Barbara Eden, Dolores Del Rio. Saturday night it looked as if this would do some business, but Elvis died in the ending and so did the picture Sunday and Monday. I thought it was a pretty good action picture. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Wild in the Country (20th-Fox)—Elvis Presley, Hope Lange, Tuesday Weld. Elvis is becoming an off-again-on-again star. This didn't do well for us. Seems that every time he goes back to Paramount he has a smash hit. Played Wed. through Sat.—Jim Fraser, Auditorium Theatre, Red Wing, Minn. Pop. 12,500.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. Just a victim of circumstances on this one. We should have known better than to have picked it up (what other choice was there?) after all competition had drained it. Still high percentage and would have done better with a cheap spook show. Gross was no better than cheap junk we have been running, and to make up for the loss it will take many a moon of flat trash. We know it was drained as the few who come griped at us because it had been cut-cut-cut. Picturewise, the more I saw it the less I liked it. Real Hollywoodish. The print came in with small seven minute sections, so perhaps the express company made some money—we didn't.—Al Zarzana, Ray Boriski, Venus and Galena Theatres, Houston, Tex., area.

UNIVERSAL-INTERNATIONAL

Gross Is Greener, The (U-I)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons. Four top stars in what was supposed to be a comedy. But it just wasn't funny enough for here. A little too high class for small towns. After a bad, wet, chilly season everyone was out riding around. So it was shown to very few. Played Sun., Mon. Weather: Warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Great Impostor, The (U-I)—Tony Curtis, Joan Blackman, Edmond O'Brien. Good picture. People really enjoyed it. I do NOT think it was worth 50 per cent for me. It did not do my idea of 50 per cent business. Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

WARNER BROS.

Giant (WB, reissue)—Rock Hudson, Elizabeth Taylor, James Dean. A little old, but is doing better than some of the new ones.—R. N. Justin, Palace Theatre (subrun), Gastonia, N.C. Pop. 23,000.

Gold of the Seven Saints (WB)—Clint Walker, Roger Moore, Leticia Roman. For action fans this should satisfy. Had it been in color it would have been greatly improved, as it had a good outdoor setting. Business was okay for Fri., Sat.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

MISCELLANEOUS

Rage at Dawn (RKO, reissued in Canada by U-I)—Randolph Scott, Forrest Tucker, Mala Powers. Good old Randolph Scott still puts on a good show. This 1955 color western is a good picture with a good story which seemed to please everyone. I did all right (which, of course, isn't too good). Played Fri., Sat.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Write—

YOUR REPORT OF THE PICTURE YOU
HAVE JUST PLAYED FOR THE
GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title Company

Comment

Days of Week Played

Weather

Title Company

Comment

Days of Week Played

Weather

Title Company

Comment

Days of Week Played

Weather

Title Company

Comment

Days of Week Played

Weather

Exhibitor

Theatre Population

City State

BOXOFFICE BookinGuide :: Sept. 11, 1961

Opinions on Current Productions

FEATURE REVIEWS

Symbol © denotes color; © CinemaScope; V Vistavision; S Superscope; N Naturama; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

Splendor in the Grass F Ratio: 1.85-1 Drama

Warner Bros. (154) 124 Minutes Rel. Oct. '61

That insistence upon realism and atmospheric authenticity which has always been indigenous to the work of producer-director Elia Kazan manifests itself in numerous facets of this engrossing photoplay, the principal theme of which is youthful love and frustration. The dominant thread in the screen-play by William ("Picnic") Inge undertakes to establish that parental-adolescent relationships—most especially the efforts of fathers and mothers to dominate the lives and thinking of their offsprings—have not changed in four decades. This should endear the photoplay to teenage ticket-buyers. They alone are sufficient to assure profitable success of the picture. More adult spectators may contend that the yarn attempts to cover too much territory and detail and that its pace is a bit on the slow side. This may affect patronage from this element. Performances are especially excellent, with always-effective Natalie Wood in the topline. Commanding attention is screen newcomer Warren Beatty, a rugged youngster whose appearance and acting are a cross between Marlon Brando and the late James Dean. Production and merchandising values are further enhanced by Technicolor photography. The fact that the tint process is unobtrusively employed is another tribute to Kazan's fine-grained piloting.

Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie, Barbara Loden, Zohra Lampert, Fred Stewart.

The Great War A Ratio: 1.55-1 Drama

Lopert-UA 118 Minutes Rel. Sept. '61

A grim World War I picture, with a sprinkling of comedy and a thin layer of romance, "The Great War" probably will appeal to men primarily. The story deals with the Italian campaign against the Austrians and the battle scenes often are terrifying in their stark realism. As a production, it is an achievement; as entertainment, it will depend on individual taste. Vittorio Gassman and Alberto Sordi are excellent as the Italian counterparts of American army "gold bricks," lazy and exhibiting streaks of cowardice until put to the test of patriotism, going before an Austrian firing squad rather than revealing vital information to the enemy after they are taken prisoners. Silvana Mangano is pleasing and convincing as a prostitute, with whom Gassman falls in love. "The Great War" was produced by Dino De Laurentiis in Italy and is available in both dubbed and English-titled versions. It has won several awards overseas, a facet on which exhibitors should capitalize in their promotion. Directed by Mario Monicelli, the film has remarkable photography by Giuseppe Totunno and Roberto Gerardi, with music by Nino Rota.

Vittorio Gassman, Silvana Mangano, Alberto Sordi, Folco Lulli, Bernard Blier, Romulo Vallo, Vittorio Sanipoli.

Blood and Roses A Ratio: 2.55-1 Drama

Paramount (6101) 74 Minutes Rel. Sept. '61

Beautiful color photography, exquisite scenery and massive sets are the principal plus factors of this production made in Rome. The story, however, does not measure up to the excellent production values; in fact, it is sometimes difficult to follow the story line because of disjointed segments. For suspense fans and those who like horror in mild or heavy doses, the picture should have some appeal. The yarn concerns a beautiful girl who becomes involved with the centuries-old legend of vampires associated with her family. Annette Vadim is the girl—and she is beautiful. She and Mel Ferrer and Elsa Martinelli head the cast composed of Italian and French performers. The picture was coproduced by Films E.G.E. of Paris and Documenta Film of Rome for worldwide Paramount release and was made in both English and French versions. It was directed by Roger Vadim, the discoverer of Brigitte Bardot. The boxoffice potential of "Blood and Roses" will depend largely on the campaigns put behind it. It is a picture that will need strong selling. Raymond Eger produced the film which was based on a novel by Sheridan Le Fanu.

Mel Ferrer, Elsa Martinelli, Annette Vadim, Jacques-Rene Chauffard, Marc Allegret, Alberto Bonucci.

The Pirate and the Slave Girl F Ratio: 1.85-1 Adventure

Crest Film Distributors —States Rights 87 Minutes Rel. Sept. '61

The innumerable Lex Barker fans who bemoaned his more recent American casting in non-adventure-type roles, far cries indeed from his fondly regarded "Tarzan" emoting, will relish the appearance of their lean, grim-countenanced Americano as a man of bold resolve on the bounding main and in a pirate's garb, yet. The basic ingredients are familiar, understandably, but the spirit with which they're produced by Peter Pierott, directed by Frank Ferrara and enacted, most especially by Barker, as the pirate; Chelo Alonso, as a nomad princess; Graziella Granata, as a bartered prize of romance; and Massimo Serato, as the adventurer who would bring Senorita Granata home to the Venetian Republic, provides a fresh approach. Setting is 15th Century. The logic seekers may find fault with the screenplay, but what matters, really, when there's rousing derring-do, leaping chaps, pulsating clinches, and the like? Of such are motion picture dreams principally woven, and all hands concerned have contributed with impact. The pirate spectacle has been captured in a color process billed as Colorscope. The biggest news here is Lex Barker's villainous emoting and he acquits himself notably.

Lex Barker, Chelo Alonso, Massimo Serato, Graziella Granata, Daniele Varga, Luigi Tosi.

Three on a Spree F Ratio: 1.85-1 Comedy

United Artists (6123) 83 Minutes Rel. Sept. '61

The basically "mad" idea of a man being able to come into a tremendous estate if he can get rid of one million pounds (the setting is England) has been used to considerable advantage in past comedy efforts, and, by and large, the premise holds firmly on course in this latest British import. This is a Caralan Productions presentation starring Jack Watling as the harassed chap. Carole Lesley as his intended who has to step aside temporarily while Watling plunges into high finance and accompanying machinations, and John Slater and Colin Gordon, as Watling's colleagues, who unsuccessfully strive to help Watling's eventually frantic efforts to unload the cash. Ironically enough, in the engaging James Kelly-Peter Miller screenplay, everything that Watling touches turns to more gold—and the man of potential inheritance finds himself in a quandary right up to the 11th hour. Accent is on broad comedy strokes, encompassing much of the bewilderment that can conceivably come to a man who's told he must get rid of money and then finds he just can't. The production effects by George Fowler and directorial prowess of Sidney J. Lurie are in keeping with the modest budget. Some burlesque strokes are employed—some of the money that Watling has in tow is used to acquire a harem.

Jack Watling, Carole Lesley, Renee Houston, John Slater, Colin Gordon, John Salew.

The Day the Earth Exploded F Ratio: 1.85-1 Science-Fiction

Excelsior Pictures Corp. 80 Minutes Rel. Sept. '61

Concentrating on the showmanship qualities attendant to this rousing study of an exploding missile that causes havoc on earth should pay off handsomely at the boxoffice. It must be realized, too, that science fiction is losing the second half of its name; the voyages of Shepard, Gagarin, and, more recently, Titov, are enlightening the peoples of the world to this fact, and an imaginatively geared exploitation campaign—exploitation will have to carry the ball here obviously, since the cast itself isn't of particular renown to the general mass audiences—should stress the factor of tremendous problems to be encountered as man delves deeper and deeper into the realm of Outer Space. Paul Hubschmid is cast as a scientist finally able to face life realistically, the while an exploding missile has brought about a stratospheric shower of asteroids over the earth's surface. Paolo Heusch has directed with sure, swift strokes, ever mindful of the exploitation content involved, and his human thespians move purposefully. Significantly enough, the running time—80 minutes—enables Heusch to compactly relate his yarn and yet never slop over into the inconsequential. The kiddie matinees ought to be most appreciative of events transpiring and the action-and-science-fiction-minded adults will be engrossed no end.

Paul Hubschmid, Madeleine Fischer, Fiorella Mari, Ivo Garrani, Dario Michaelis, Sam Galter, Jean Jacques Delbo.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploitiptips; Adlines for Newspaper and Programs

THE STORY: "The Pirate and the Slave Girl" (Crest)

Much-feared 15th Century pirate Dragut (Lex Barker), during a raid, discovers important military documents on the Venetian Republic's treaty obligations. He also takes prisoner Bianca (Graziella Granata), daughter of the Governor of Rhodes, added to his large collection of slave girls, marked for sale in Africa. In despair, the governor orders released from prison Capt. Diego (Massimo Serato), on the latter's promise to bring back both Bianca and the documents. Serato's secret aim, however, is to recover the documents and sell them to other powers. Serato joins Barker's crew, his mission eventually unmasked and he's stretched and bound, flogged to a point near death. On reaching the desert, the pirate caravan goes inland, leaving Serato behind to die. A nomad princess (Chelo Alonso), nurses him, gives him arms and a horse to return to the coast. During a caravan attack Barker and Chelo flee, while Serato and Graziella go home, accompanied by protective Catalans, sure of their love.

EXPLOITIPS:

Revell Toy Co., model kit manufacturer, has some significant merchandising aids, including a pirate ship.

CATCHLINES:

He Took by Force What He Could Have Had for Love! . . . A Romantic Adventure—Violent Action! . . . A Strange Adventure With a Cargo of Beauty for the Harems of the East.

THE STORY: "Three on a Spree" (UA)

Jack Watling discovers he will inherit his late uncle's fabulous fortune if he can spend one million pounds within a specified time. He must not spend the money indiscriminately, he must show receipts for every penny and he must have no matrimonial entanglements. This last does not sit well with girl-friend Carole Lesley. Watling quits his job and with colleagues John Slater and Colin Gordon forms a finance company, determined to make bad deals and go bankrupt. However, everything he touches turns to gold! He deliberately involves himself in a breach-of-promise suit by proposing to a show-girl who stars in a flop he has produced and then refusing to marry her. He goes home to what he hopes is insolvency. As the estate lawyer goes over accounts, money again begins pouring in from unexpected and hilarious sources. With only seconds left, he deftly gives away all the money.

EXPLOITIPS:

Print phony money with your picture, plus playdate. Copy: "Could you give away a million dollars? We're giving away a million laughs!" . . . Use throwaways in department stores, etc.

CATCHLINES:

High Finance! Top Fun! . . . Triple-Threat Laugh Treat! Lively Laughs! Living Dolls!

THE STORY: "The Day the Sky Exploded" (Excelsior)

An atomically propelled missile with a man aboard is launched to the moon; the missile explodes in outer space causing havoc amongst a group of asteroids, hurling them toward the earth in a gigantic, terrifying mass. At the missile base concerned, the scientists, including Paul Hubschmid, remain at their posts, while word filters in from across the world of chaos as terrified crowds seek refuge in tunnels, caverns and mines, pursued by the nightmare of an implacable end. Each scientist, faced by tragedy, reveals himself in his true light—Hubschmid forgets his differences with his wife, deciding they must face the end together; another scientist displays a hitherto unexpected sense of responsibility and self-sacrifice; a third goes mad. Just when the earth, convulsed with cyclones and floods, seems to be at its end, a stroke of genius on the part of the scientists saves mankind from certain destruction. The space probes turn to their tasks with greater confidence, tempered by humility.

EXPLOITIPS:

As audience-appealing as anything off Page One, this should be tied-in with scientific research projects in the theatre's general periphery, top executives invited to a screening for subsequent press interviews. Street ballyhoo can also be imaginatively used.

CATCHLINES:

Terror From the Sky! . . . Earth Attacked From Outer Space!

THE STORY: "Splendor in the Grass" (WB)

High school students Natalie Wood and Warren Beatty are passionately in love. Although sorely tempted, they resist sin. He wants to marry her and operate a ranch his father owns. The latter is a domineering oil wildcatter, getting rich in the boom of the 20s. He insists that his son go to Yale to pursue his outstanding athletic and scholastic career. The father wins out and Warren terminates his relationship with Natalie. She goes balmy and is committed to a sanitarium where she meets a young doctor who wants to marry her. Meanwhile, Warren makes a drunken shambles of his collegiate life. He marries a common Italian girl and has a family. His father, broke, commits suicide in the crash of '29. The boy starts ranching; Natalie is discharged as cured and departs to wed her medico.

EXPLOITIPS:

Hold contest for local high school students revolving around letters (written to theatre showing the film) based on students' opinions on teenage love and marriage—usually successful or not? Winning letter receives free pair of ducats. Tout Natalie Wood and new screen sensation Warren Beatty as the latest romantic team, both on screen and off.

CATCHLINES:

Were They Too Young for Love and Marriage? . . . Teenage Love Brought Them Together But Fate Parted Them Forever . . . Natalie Wood and Warren Beatty, the Screen's Hottest New Team.

THE STORY: "The Great War" (Lopert)

Gassman and Sordi become buddies in the Italian army shortly after the outbreak of the first World War. They dislike army routine and regimentation and manage to avoid arduous tasks while in training and in combat. While on leave, Gassman spends the night with Miss Mangano and even though she steals his wallet, he finds that he is in love with her and seeks her out when he is assigned to her home town. The two soliders' incompetence at one point has drastic consequences, allowing the enemy to make a surprise attack. When they go to sleep in a barn, the Austrians move into the sector at night and the two soldiers are captured. They know that a pontoon bridge is being built and the Austrians want that information. When they refuse to divulge the secret, they are shot, thereby saving their own troops. Inasmuch as they are not in the ensuing battle, their buddies believe they are goldbricking again.

EXPLOITIPS:

Although no American troops are in the picture, American Legion chapters could be interested in promoting it. Stress the light moments. Display World War I equipment, such as helmets, uniforms and rifles, in the lobby. Reproduce the front pages of newspapers headlining early days of the war.

CATCHLINES:

He Found All Was Fair in Love and War . . . She Made Him Forget the Ordeals of Battle . . . War Was Hell but He Found One Night of Heaven in Her Arms.

THE STORY: "Blood and Roses" (Para)

Mel Ferrer is planning a masked ball at his Italian villa to celebrate his forthcoming marriage to Elsa Martinelli. His cousin, Annette Vadim, tells guests of a family legend that her ancestors were vampires and that one, Millarca whom she resembles, could still be alive after hundreds of years. Millarca's spirit does roam the villa and it enters Annette's body so that she, too, becomes a vampire. Her first victim is a house maid who is found with blue marks on her neck, the so-called vampire's mark. Annette is jealous of Elsa and she makes an attempt to kill her, too, but is unsuccessful. In trying to escape, Annette goes to an area where police are detonating abandoned German mines and is killed, with a stake through her heart—the only way a vampire can be killed. Ferrer and Elsa go on their honeymoon, but it is Millarca's spirit that travels with them.

EXPLOITIPS:

A paperback book tieup is available through Hillman Books. Arrange with a florist for a window display of red roses in one vase and white roses in another. A card should read that if Carmilla touched the red roses, they would turn white, adding "See Why—See 'Blood and Roses.'" The white roses card should point out that they have been touched by the vampire.

CATCHLINES:

It Plunges You Into the Midnight Zone Beyond the Grasp of Reason!

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HELP WANTED

SALESMAN WANTED: Profitable, exclusive territory available for selling co-operative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

Managers wanted by progressive Drive-In Theatre Circuit which is expanding in Metropolitan and Suburban areas of California. Must be experienced in all phases of drive-in operation. Homes on premises. In replying give us full and complete information which will be held confidential as to age, experience, marital status and present salary. Boxoffice 9350.

POSITIONS WANTED

Projectionist: Over 15 years in theatre. Complete sound and repair. Go anywhere. Write to 902 E. North Street, Staunton, Illinois.

Manager: 18 years experience all phases first run conventional theatres. Excellent promotion man, married, sober, excellent references. Boxoffice 9348.

FILMS FOR SALE

16 & 35mm SOUND and SILENT FILMS: Free catalog. S.K. Film Service, 432 Michigan Avenue, Miami Beach, Florida.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price \$9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

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USED EQUIPMENT: For Sale: Film storage cabinets \$1.00 per unit. Film splicers, rebuilt \$10.00. Booth exhaust fans \$25.00 and up. Harry Melcher Enterprises, 417 W. Highland Ave., Milwaukee 3, Wisconsin.

LENS FESTIVAL! Hilux 152 only \$225; Hilux 164 only \$200; Vidoscope only \$245; Bausch and Lomb \$275; Magnarc lamp-houses, beautiful \$350 pair; Thousand other bargains. Star Cinema Supply, 621 West 55th Street, New York 19.

ASHCRAFT HYDROARCS. \$195.00; Peerless Magnarcs, \$225; Simplex or Strong 1KW arcs, \$49.50; Simplex magazines, \$4.95. Worth more in parts. S.O.S., 602 W. 52nd, New York 19.

RCA 16mm, 400 sound projectors for sale. F. Martinez, 437 Adams St., Gary, Indiana.

GENERAL EQUIPMENT—NEW

DURABLE MASONITE MARQUEE LETTERS. fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters, or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

EQUIPMENT WANTED

WANTED: Push back body form seats, also theatre equipment. Harry Melcher Enterprises, 417 W. Highland Ave., Milwaukee 3, Wisconsin.

STOP: Before you sell your equipment get our quote. S. K. Film Service, 4331 Sheridan Avenue, Miami Beach, Florida.

Wanted: 15 to 20 HP generator with controls; Pair 90 A Ashcraft rotating carbon lamps or equal; One 3 flavor carbonizer drink machine. Other booth equipment, lowest price first letter. Boxoffice 9351.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

BUSINESS STIMULATORS

Bingo, more action! \$4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO. \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

THEATRES FOR SALE OR LEASE

For Sale or Lease: Drive-in theatre located in south central Florida. Immediate possession. \$7,000 down, balance at \$100 per month or will lease for \$150 per month. Contact A. W. Durham, P. O. Box 86, Arcadia, Florida. WA 8-5199 or WA 9-4255.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

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Want to lease theatre, central Texas. Experienced all phases. Reed Whately, Phone MO 7-9964, Write 4115 Dumbarton Road, Houston 25.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

FOR SALE: Modern Drive-In Theatre, Okanagan Valley, British Columbia. 400 car. Potential population 25,000. Best climate in Canada. Data and pictures available. Owner retiring. Box 580, Kelowna, B.C.

FOR SALE: Very cheap, 33 years operation. Call or write. Phone AD 2-6519, Regal Theatre, 2010 St. Joseph Avenue, St. Joseph, Mo.

ILLNESS forces sacrifice sale modern brick and steel theatre, stereophonic sound, 36' screen, 420 seats. Apartments and space rental. Contact, Otto Sorensen, Powers Lake, North Dakota.

Fine Iowa Theatre. Owner retiring after 25 years. \$12,000 handles. Boxoffice 9344.

No. Calif. Closed situation. Two downtown and 17 acre drive-in. Top condition, includes realty, personality, furnishings, equipment. Low down payment to right party. Retiring owners make plenty here. Write Clark Agency, Realtors, 1110 So. El Camino Real, San Mateo, Calif.

AUCTION: Kelly Theatre, Wakeeney, Kansas, will absolutely be sold. Auction Sale, September 16, one o'clock.

Established drive-in movie theatre. New pre-stressed concrete screen, 220 speakers, projectors, snack bar, etc. 24 platted lots comprising one city block of commercial frontage included. \$60,000 complete, terms available. Contact B. T. Arbuckle, Aldredge Realty Co., Box 1425, Bradenton, Florida.

For Sale: Modern theatre, 350 seats. Good location. Keith Palmer, Tekamah, Nebr.

Best deal in Texas, and I mean it. Downtown, first run over 100,000 population. 900 seats, refrigerated A. C. etc. Finest equipment. Reason for selling, don't like late hours. Call OR 4-4263, Abilene, Texas.

Oregon Theatre. Owner says average weekly gross \$880. Business, equipment and lease \$8,000 down. Theatre Exchange Company, 5724 S. E. Monroe Street, Portland 22, Oregon.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

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Best film I've seen in years — heart-warming, exciting, humorous and worthy of the highest recommendation.

This movie has something that has faded from the American movie screen, and it is a refreshing change from most of the productions nowadays.

Never in my life have I seen such a heart-warming and fulfilling picture.

Fantastic job of casting. I wonder how many Oscars this picture will receive.

It has laughter and excitement. Glenn Ford and the director should be nominated for the Academy Award.

The best show I've seen since "Auntie Mame," and one of the all-time fine pictures. Bette Davis should get an Oscar.

A tremendous picture filled with humor and sentiment.

This was, beyond a doubt, one of the best movies I've seen in years. I think it compares with "Ben-Hur," "South Pacific," and "Oklahoma." A better cast couldn't have been chosen at any time.

Wonderful picture. Bette Davis should have another Academy Award.

You'll make a million on this one.

I thought this movie was absolutely great. It is very touching, and it covers people through all walks of life. If I had the chance I would certainly come and see it again and recommend it to all my friends.

Very good for the bad world situation and depressed moods.

I thought the movie was excellent. I believe it will be one of the best movies of the year, if not the best!!!

Wonderful casting. Superb job done by all. Best I've ever seen of Glenn Ford.

One of the few motion pictures filled with genuine warmth — it shows that people do have good sides and are not entirely evil. CONGRADS!

One of the greatest pictures I've seen all year. And I mean it!!!

It was wonderful — should win an Academy Award.

Very well presented. Bette Davis' performance was wonderful Oscar material.

It was fabulous. Should win an Award!

Heart-warming, realistic. Excellent acting, the best of a cast. I enjoyed it perfectly. I was honored to have been one of the ones to see it.

God Bless You.

Good for the whole family.

An excellent picture with an inspiring, hilarious plot.

Funniest picture I've seen in years.

A great movie. One of the best that I have seen in a long time.

First truly refreshing picture it has been my pleasure to view in an immeasurable time.

Great! Good to see a lot of old faces. Very good actors in the smallest parts. Davis... great.

Has the appealing comedy, love and pity a great picture of this sort should have. This show is a tribute to the movie industry.

Best picture I've seen in years. It left me with a really good feeling!

Excellent movie... loved it... it had heart.

It was wonderful... a welcome change in our films!

It was humorous and diversified in nature. I laughed and cried.

*These comments, unabridged, unaltered and unedited, are from 293 preview cards dated August 18, 1961, of which 247 were marked EXCELLENT; verified by Herman Kresten, managing director Paramount Theater, Oakland.

FOR CHRISTMAS RELEASE THRU UNITED ARTISTS

SEPTEMBER 18, 1961

Boxoffice

The Pulse of the Motion Picture Industry



**PREVIEW
OF
MGM PRODUCT**

In this issue

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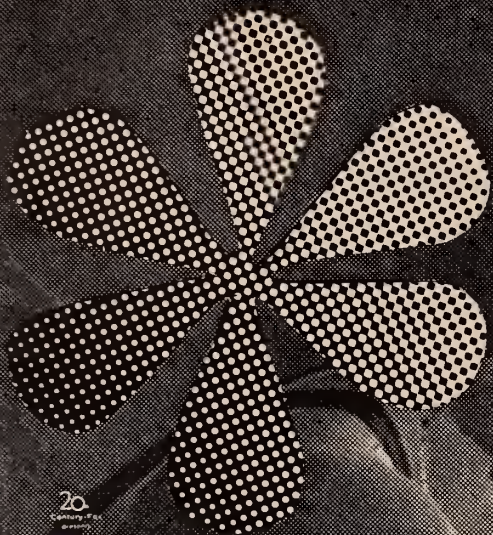
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Hartford: Allen M. Widem, CH 9-821; Jacksonville: Robert Cornwall, 119 Edgewood Ave.

Memphis: Nall Adams, 707 Spring St. Miami: Martha Lummus, 622 N.E. 99 St. Milwaukee: Wm. Nichol, 2251 S. Layton.

Minneapolis: Don Lyons, 72 Glenwood New Orleans: Mrs. Jack Auslet, 2268 1/2 St. Claude Ave.

Oklahoma City: Sam Brunk, 3416 N. Virginia.

Omaha: Irving Baker, 911 N. 51st St. Pittsburgh: R. F. Klingensmith, 516 Jeanette, Wilkinsburg, CHurchill 1-2809.

Portland, Ore.: Arnold Marks, Journal. Providence: Wm. Trambukis, Loew's State St. Louis: Joe & Joan Pollack, 7335 Shaftsbury, University City, PA 5-7181.

Salt Lake City: H. Pearson, Deseret News. San Francisco: Dolores Barusch, 25 Taylor St., ORIdway 3-4813; Advertising: Jerry Nowell, 417 Market St., YUkon 2-9537.

Washington: Charles Hurley, 306 H. St. N. W.

In Canada

Montreal: Room 314, 625 Belmont St., Jules Larochelle.

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MGM'S PRODUCTION PROGRESS

LEO is himself again. And the industry can take pride with him in the great forward stride evidenced in the product announcement made this week by Joseph R. Vogel, president of Metro-Goldwyn-Mayer. A colorful announcement it is indeed, setting forth the substantial quantity of quality feature productions to come from the Culver City studios in the ensuing year or more, with a large reserve of story properties being prepared for early future filming.

Noteworthy is the enthusiasm evinced by Mr. Vogel in his comment, "No one has ever seen a group of motion pictures as outstanding as the product I recently viewed at the studios . . . No company in film history has ever had such a group of impressive motion pictures, notably 'King of Kings,' 'The Four Horsemen of the Apocalypse,' 'Mutiny on the Bounty' and 'How the West Was Won'."

Further significance attaches to the statement of Sol C. Siegel, MGM studio head, that it has taken several years for the studio to reach the momentum that made it possible to attain so strong a program—40 features including 16 major films ready for distribution, seven in production and 17 being prepared for early filming—and that "This achievement assures a steady flow of diversified entertainments to the theatres of the world, on continuous release scheduled for the coming season."

Those latter words will be especially pleasing to exhibitors who long have cited the great need for just what Mr. Siegel says MGM is now geared to provide. This reflects the considerable advance that MGM has made since its emergence from the internal strife that threatened the very existence of this important product source.

It will be recalled that just a few years ago, MGM was on the brink of disaster. The company that had paid dividends all through the depression then was in a worse depression itself. Dissident stockholders were seeking control for the possible purpose of liquidating the company. But Joe Vogel held his ground against terrific odds at two successive shareholders meetings, fighting to preserve MGM and to restore it to its former productivity and dignity.

It is not necessary to recount the events from those dark days to the present; just take a look at the colorful product announcement in this issue. That tells the story of progress, the story of determination and the story of confidence in the future.

The product listed in the announcement booklet reflects a multi-million-dollar investment

and it should be a shot in the arm for the entire industry, especially for exhibitors who have watched a company get off the floor and come back with a powerful program of film entertainment designed to please every taste. Again, looking to the future, MGM is continuing to give attention to featuring new young players and developing them into boxoffice personalities. MGM's announcement should serve as an eye-opener to other companies that have had the strange policy of keeping their upcoming product more or less of a secret. But MGM has faith in its product lineup and in its investment therein and is cognizant that there is no better way to reflect that faith than in backing it up to tell the trade about it, thus engendering confidence and enthusiasm on the part of exhibitors and inspiring them to transmit it to the public.

Through the patience and perseverance of Joe Vogel, his solid leadership and his loyal and energetic co-workers, MGM has bounced back as high as it ever was and the momentum, doubtless, will send it higher.

Yes, Leo is himself again!

★ ★

Again, the 16mm Problem

The extent to which 16mm films are unfairly competing with theatres is exemplified in the following news item from the local newspaper in Red Bud, Ill.:

"Educators' Guide to Free Films is now available at Red Bud Public Library, it was announced this week. The library said the guide lists 4,339 titles of 16mm films. A projector and screen can be borrowed from the library."

The clipping was sent to us by C. T. Dusinberre, owner of the Red Bud Theatre in that little town of 1,900 population, who says that 16mm has become worse competition than television. He reports that about ten times as much 16mm film comes to the local post office than 35mm used at the theatre. "Everybody is running a 16mm show these days," he says, "and the same people will not attend the theatre for the best of pictures. Recently I repeated 'The Glenn Miller Story,' but was told that it ran at the high school several months ago."

This problem recently has become aggravated. It can readily be seen to what extent it has been allowed to go, when a town of 1,900 is offered 4,339 subjects on 16mm film—including a projector and screen—for free!

Ben Shlyen

Columbia Studio Reins To Schwartz Oct. 2

HOLLYWOOD — Official confirmation that Samuel J. Briskin is leaving his post as vice-president in charge of Columbia Pictures' west coast operations and will be succeeded by Sol A. Schwartz was made at a joint press conference at the studio. Schwartz will take over the reins October 2, with Briskin remaining in a full-time advisory capacity until April 1962, although he is currently seeking permission of company heads to assume part-time consulting chores at an earlier date, possibly January.

Schwartz came to Columbia last March 1 as a vice-president and has a five-year pact with the company as of that date. He was Briskin's personal choice to replace him and assumes his new post under well-laid advance plans and, in his own words, "under the most harmonious conditions."

The new studio head contemplates no changes in studio operations or personnel and emphasized that he will devote himself to administrative matters, concentrating on the acquisition of top properties, stars and packages. The business and production fields will be left to the key staff built up by Briskin, according to Schwartz, who expressed himself as highly satisfied with the ability of creative head Arthur Kramer, corporate business executive Gordon Stulberg, studio production manager Jack Fier and talent executive Billy Gordon.

Briskin and Schwartz declared that Columbia is currently operating at top level, both in production and studio operations. The company has some 25 to 30 domestic and foreign features completed and ready for release, six films before the cameras and about 45 in preparation. Schwartz said that the studio's aim is to release about



Sol A. Schwartz



Samuel J. Briskin

three photoplays per month, but that this figure will be regulated by the distribution department for the maximum efficiency in distribution and merchandising. Operation-wise, the studio is operating at 22½%, the lowest overhead cost of any lot.

Briskin, who is exiting his Columbia post to devote himself to personal business, has been with the company since 1920, leaving only to briefly head up Liberty Productions, which later was sold to Paramount, and again briefly in 1936 following differences with the late Harry Cohn. Although he was offered an independent production berth at Columbia following his decision to exit as studio head, he declined, affirming that he has no interest in production whatsoever. He has rented offices in Beverly Hills for his personal use, but will also retain an office at Columbia.

Schwartz, who was president of RKO Theatres before accepting Columbia's bid for his services, retains his stock in the former company as well as stock and stock options in Columbia.

OVER 175 PROPERTIES INVOLVED

Theatre Loss in Texas Estimated \$3 Million

DALLAS—The lethal punch which hurricane Carla hurled at the Texas coastal area early this week had a devastating effect on motion picture theatres over a broad section of the state.

It will be some days before a complete evaluation of the storm damage can be made, but first estimates are that Carla cost exhibitors about \$1,000,000 in lost business and another \$2,000,000 in physical damage to theatre properties.

This estimate was made by Kyle Rorex, executive director of Texas COMPO, after contacting many of the circuit executives whose theatres were in the path of the storm. He is inclined to believe that the \$3,000,000 estimate is on the conservative side, as first general damage estimates are being revised upwards by state and federal officials as they are able to make more thorough examinations of damage. The same may apply to theatre damage.

Rorex said a conservative estimate would be that between 25 and 30 theatres, indoor and drive-ins, were totally wrecked by the storm and another 150 were damaged and put out of commission. Some of the drive-ins may be inoperative for months because of wrecked towers, washed out ramps and damage to concessions and projection buildings.

Larger towns in which theatres were damaged included Beaumont, Galveston, Houston, Corpus Christie, Victoria, Texas City, Bay City, in Texas, and Shreveport, La. Among the circuits operating theatres in the storm-ravaged area are Interstate, Rowley United, Frels, Bordertown Jefferson Amusement, J. G. Long and Mart Cole theatres. In addition, of course, there are dozens of exhibitors in smaller towns whose properties were whipped and soaked into a state of complete inactivity and physical damage.

Exhibitors Can Help ACE Financially By Playing 'Movies and You' Shorts

NEW YORK—By contracting to play four of the "The Movies and You" series, exhibitors will be offered a convenient way of supporting the American Congress of Exhibitors. The series, made up of 12 short subjects produced by seven major companies, was released in 1950 as an industry public relations project.

The board of directors of the Motion Picture Ass'n of America has agreed to turn the subjects over to ACE which, in turn, will seek to sell four of them to exhibitors in a package, the revenue to go into the ACE treasury.

It is planned to obtain top name stars to introduce each of the subjects, with a summary at the fadeout. The selected four are those which appear to be as timely today as they were when first released. The current stars' names will give them further freshness.

By selling four subjects in a package, it will eliminate the necessity of contacting exhibitors four different times. The normal short subjects rental terms will be asked.

The subjects were made by Metro-Goldwyn-Mayer, RKO, Warner Bros., Paramount, 20th Century-Fox, Universal and Columbia. The first five made two each and the last two turned out one apiece. Permission to obtain those made by RKO was obtained from RKO General.

\$100,000 Fees to Lawyers

SAN FRANCISCO—A fee of \$100,000 was allowed Joseph L. Alioto and two associates, counsel for Samuel Goldwyn in his suit against 20th-Fox interests, by U.S. Judge George B. Harris, \$50,000 less than asked. Judge Harris still has to decide on the law firm's request for \$154,000 expenses.

Award to 'Bridge'

NEW YORK—"Bridge to the Sun," MGM production based on Mrs. Gwen Terasaki's best-seller, starring Carroll Baker and James Shigeta, has received the Parents' Magazine special merit award for October.

Abe Kronenberg to Handle 'Mysterious Island'

NEW YORK—Abe Kronenberg, recently promotion manager for several of the programs presented by Screen Gems, has been named campaign coordinator for Charles H. Schneer's SuperDynamation "Mysterious Island," which Columbia Pictures will distribute in December, according to Robert S. Ferguson, national director of advertising, publicity and promotion.

Previously, Kronenberg served for 12 years as national director of promotion and exploitation for Warner Bros.

Australia Exhibitor at TOA

NEW YORK—Reginald C. J. Hunt, chairman and managing director of the Boondall Drive-In Pty. Ltd., of Brisbane, Australia, and his wife, Patricia, will attend the Theatre Owners' 14th annual convention in New Orleans, October 8-12, according to Albert M. Pickus, president. The Boondall company operates outdoor theatres and is among the larger Australian exhibitor organizations.

Expansion on Docket By Loew's Theatres

NEW YORK—Theatre expansion, rather than curtailment, is on the docket for Loew's Theatres, according to Laurence A. Tisch, chairman of the board.

Tisch told a meeting of theatre managers, division managers and home office executives at a three-day meeting in the Summit Hotel that "once we get started, it will be more like 'explosion' than 'expansion.'" He said, however, that the circuit had no intention of going off "half-cocked" and building just for the sake of building.

"We must be assured that any new, future project is as near sure-fire as possible before we will make a move," Tisch said. "My brother, Bob, and I feel a strong obligation to our stockholders, many of whom are our own employees. We are particularly flattered and encouraged by the number of employees who have bought stock for the first time, or added to their holdings, since we assumed management of Loew's."

During their first 18 months of management, the Tisch brothers have launched six hotels and one theatre project. The Summit Hotel in New York is in operation and the Americana here will be added next year, as well as the Loew's Motor Inn, Midtown Motor Hotel and the Americana in San Juan. Loew's new 72nd Street Theatre will be in operation in 1962, while a new luxury hotel at Park Ave. and 61st St. in Manhattan will follow in early 1963.

The managers were told that there will be monthly, semiannual and annual showmanship awards for extra-curricular theatre promotions and commissions on room reservations in the hotels originating in the individual theatres.

UA Regional Meeting Held in Los Angeles

LOS ANGELES—The first of a series of four two-day United Artists regional sales meetings opened at the Ambassador Hotel Friday (15) with Arnold M. Picker, executive vice-president, presiding. The meetings, to be held within the next three weeks, will set distribution patterns for the company's schedule of releases for the remainder of 1961 and for 1962.

In addition to Picker, UA home office executives who attended the sessions were Max E. Youngstein, vice-president; James R. Velde, vice-president in charge of domestic sales; David V. Picker, executive assistant to Arthur B. Krim; Eugene Picker, vice-president; Al Fitter, western sales manager; Milton E. Cohen, eastern and Canadian division sales manager; Fred Goldberg, executive director of advertising, publicity and exploitation, and J. K. Chapman, head of branch operations.

Also participating were the following branch managers: Dick Carnegie, Los Angeles; John Dobson, Denver; W. W. McKendrick, Salt Lake City; Frank Harris, San Francisco, and Bob Hazard, Seattle, in addition to Ralph Clark of the Los Angeles branch.

The three other conferences will be held in New York, September 22, 23 at the Park Sheraton Hotel; Chicago, September 28, 29 at the Ambassador East Hotel, and Atlanta, October 6, 7 at the Hilton Inn.

NSS Trailers Distribution To Be Handled by NFS

Columbia Stands Firm On Trailer-Making

NEW YORK—Columbia Pictures will continue to manufacture and distribute its own trailers and accessories and, at present, there is no possibility of the company reconsidering its stand.

That, in summary, was the answer of A. Montague, executive vice-president of Columbia, to a letter from Marshall Fine, president of Allied States Ass'n, who had offered to act as mediator in the dispute between National Screen Service and Columbia in handling of accessories and trailers.

Montague said that Columbia would continue in the trailer and accessories field "as long as we know there is a large group of exhibitors who want us to do so." He said that Columbia did not accept Fine's statement that the company's reentry into the trailer and accessories field represented a double expense to many exhibitors.

"No exhibitor must pay for any material he does not want, does not need or does not use," Montague wrote. "Resistance to pressure of this kind will, we are sure, eliminate this problem once and for all."

"We did not go into this phase of the business as a warning or as a weapon. We reactivated this operation because we felt that we and the exhibitors were entitled to run our own business without dictate or ultimatum. We shall continue to supply the highest quality and to render the best in service."

N.Y. State Bars License To 'Connection' Film

NEW YORK—Lewis M. Pesce, director of the motion picture division of the New York State Board of Education, has refused to license Shirley Clarke's independently produced film version of the off-Broadway play, "The Connection," which deals with drug addiction. The picture, which was shown at the Cannes Film Festival to great acclaim, will be distributed in the U. S. by Films-Around-the-World.

Pesce said his office had refused to license the film unless some cuts were made, specifically the photograph of a nude woman in one of the scenes and the repeated use of a four-letter obscenity. Ephraim London, lawyer for Films-Around-the-World, said that any attempt to cut the film would be legally opposed. The next step would be a review by a three-man committee appointed by the Board of Regents, after a formal petition by the distributor.

The film version of Jack Gelber's play, which ran for over a year at a small off-Broadway theatre, was directed by Miss Clarke and features William Redfield, Broadway actor, and a cast of unknowns.

NEW YORK—A step toward the eventual consolidation of all industry "back room" operations was made last week when National Screen Service and National Film Service entered into a long-term agreement under which National Film will handle the physical distribution of National Screen trailers. The deal does not include accessories.

JOINT STATEMENT MADE

In a joint statement, Herman Robbins, board chairman of NSS, and James P. Clark, board chairman of NFS, said:

"For over 30 years, most segments of the motion picture industry have called for centralized shipping facilities in every exchange center as a means of streamlining operations, freeing companies from expensive exchange buildings and lowering the cost of distribution. While some progress has been made in accomplishing these objectives, the present changes in distribution patterns, coupled with smaller release schedules, made the timing appropriate for a concerted effort now, and with our two organizations—both dedicated to serving industry needs for many years—working hand in hand, we hope to bring complete consolidation to fruition."

National Film has been providing "back room" service for a long time, having had its start with the film carriers. NFS now handles film on a national basis for Warner Bros., United Artists and Buena Vista, for Paramount in 27 cities and on a smaller scale for Columbia, Allied Artists and a few others.

National Screen, which has been the industry leader in supplying trailers and accessories to theatres, will be represented on the National Film board of directors.

Robbins and Clark did not elaborate on the possible consolidation of all industry back rooms but they hinted at it in their joint press announcement which read, in part:

"While the new arrangements are presently confined to 'back room' work, both parties made clear that the unique combination of services that their organizations could provide might well lead to the development of other industry services not now being performed by any organization."

ONE-ROOF PLAN FORECAST

That portion of the statement was regarded by some as a forecast for the long-discussed plan for placing physical distribution of all companies under one roof. An NFS spokesman, when queried by Box-Office, would not be pinned down for a formal statement but stated that the two companies planned to "broaden their services." Joint physical handling, therefore, could come under such broadened services.

In the early days of the industry, American Express Co. sought to handle the physical distribution of film from all existing companies. American Express offered to build large warehouses in each exchange city and ship the cans from a single point. Discussions spanned a long period of time but the distributors eventually turned down the proposal.

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Expect TOA Convention To Draw More Than 1,000

NEW YORK—With a big jump in reservations in the last ten days, indications are



T. G. Solomon

that the concurrent Theatre Owners of America and National Ass'n of Concessionaires conventions in New Orleans next month will draw more than 1,000 registrants, according to a TOA spokesman. In fact, he said, "we are almost running out of rooms at the Roosevelt Hotel."

Meanwhile, a drive-in forum at the convention in New Orleans has been scheduled for the morning of October 12, the last day of the four-day conclave. Operating techniques, from viewpoints ranging from merchandising to legal problems, insurance coverage and foreign product, will be aired at the forum which will be moderated by Edwin C. Tobolowsky, general counsel of the Texas Drive-In Theatre Owners Ass'n. The season will be preceded by a breakfast hosted by Alexander Film Co. T. G. Solomon of McComb, Miss., will be chairman of the meeting.

Participants and their subjects will be as follows:

Future of the drive-in theatre, Tobolowsky; merchandising the drive-in theatre, Tim Ferguson, Grand Prairie, Tex.; big city drive-in showmanship, Oscar Brotman, Chicago; effective operation, Allen D. Iselin, Albany, N.Y.; drive-in insurance, Allen Preville, Oakhurst, N.J.; legal problems, Herman Levy, TOA general counsel, and specialized film in drive-ins, Walter Reade jr., Oakhurst, N.J.

The "star of the year" selection will be kept a secret until the night of the windup President's Banquet, according to Robert Selig, chairman of that committee. In the past the "star of the year" had been announced prior to the conventions, but this year, he or she will not be revealed until ushered into the banquet room on the night of October 12. Selig has promised plenty of screen personalities at the convention.

Campaigns on November and December releases of the major companies will be presented by the advertising, publicity and exploitation directors of theatres at the convention. According to Albert Pickus, TOA president, this will be the first time that theatremen will present selling campaigns on major films at an exhibitor meeting.

Pepsi Extends Contest Deadline

CHICAGO—The Pepsi-Popcorn promotion contest deadline has been extended from September 1 to September 21, it was announced by Norman Wasser, Pepsi national sales manager. The scrapbooks should be forwarded to the National Ass'n of Concessionaires, 201 N. Wells St., Chicago 6, Ill.

20th-Fox to Film 10 Before End of 1961

NEW YORK—Twentieth Century-Fox will have ten multi-million dollar productions before the cameras between now and the end of 1961, one of the largest outputs by the film company in a four-month period.

Already in production in Europe are Darryl F. Zanuck's "The Longest Day," starring Henry Fonda, William Holden, Curt Jurgens, Peter Lawford, Richard Todd, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Frankie Avalon and Irina Demich; Leo McCarey's "Satan Never Sleeps," based on Pearl Buck's "China Story," starring William Holden, Clifton Webb and France Nuyen, and "The Inspector," based on Jan de Hartog's novel, starring Stephen Boyd and Dolores Hart.

Ready to go before the Todd-AO cameras in Rome September 18 is Joseph L. Mankiewicz' "Cleopatra," starring Elizabeth Taylor, Rex Harrison, Richard Burton and Hume Cronyn, while Jerry Wald's "Young Man," based on Ernest Hemingway's series of stories, will start in Michigan with Richard Beymer and Paul Newman heading the cast.

Before the end of September, Rodgers and Hammerstein's "State Fair" will be filmed on location in Texas starring Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Tom Ewell and Alice Faye, the latter coming out of retirement for her first film in 16 years. In October, Jerry Wald will also put into production "Mr. Hobbs Takes a Vacation," starring James Stewart and Maureen O'Hara, and "Celebration," based on William Inge's stage play, "A Loss of Roses."

Starting in Africa in November will be "The Lion," based on Joseph Kessel's novel, with William Holden starred, and Martin Manulis' "Days of Wine and Roses."

Directional Microphones For New Para. Picture

NEW YORK—Martin Poll, who owned and operated the Gold Medal Studios in New York and is scheduled to begin production of "The Iron Men" for Paramount in Rome and Naples, has contracted with Electro-Voice to use its new directional microphone during the filming, to start October 24.

The special microphones, which will be used extensively in Italy for the first time, will record sound and speech as it actually occurs on the set, thus eliminating the actor's necessity to repeat his emotional delivery in the dubbing room. "The Iron Men," which will be directed by John Cassavetes, will star Sidney Poitier and the Italian Claudia Cardinale in her first English-speaking role.

Films' Role in Culture Cited by J. L. Warner

DENVER—Motion pictures have played a vitally important role in the cultural and educational advancement in the United States and have provided a basis for greater trust and understanding not only at home but wherever American films are permitted to be shown. That statement was made here Tuesday (12) by Jack L. Warner, president of Warner Bros. Pictures, in an address to the national convention of the American Legion which presented him with the Legion's Fourth Estates Award for 1961.

Warner said he always had been aware of what motion pictures could do and of the industry's responsibility in alerting Americans to dangers confronting them. He pointed out that his company had exposed conditions in Germany when Warners produced "My Four Years in Germany" in 1917 and, more than 20 years later, "Confessions of a Nazi Spy" and, more recently, "I Was a Communist for the FBI" and "The FBI Story."

The studio never knowingly has engaged talent with Communistic tendencies, Warner said, and he added that he could not understand why any producer would engage a known Communist. He said that in the film industry, propaganda did not have to be aggressive to make a telling impression. By subtly deriding and tearing down the high ideals which were held sacred, a handful of Communists could do irreparable harm, Warner said.

NT&T Launches Series Of Division Meetings

LOS ANGELES—A series of division meetings have been launched by National Theatres & Television president Eugene V. Klein and vice-president Robert W. Selig to carry the circuit's expansion and business - building program to the field.



Eugene V. Klein

The two NT heads depart for Salt Lake City Tuesday (19) for huddles with district manager Jack McGee's theatre managers. The following day they meet with district manager Ray Davis's men and on the 21st meet in Kansas City with district manager Fred C. Souttar's forces.

Returning to the coast, Klein and Selig will greet Southern California division manager William H. Thedford's division at a meeting at the Beverly Hills Hotel on September 26, following which they will, along with Thedford, depart for San Francisco to meet with district manager John Klee's men. On September 28, a meeting will be held in Seattle with district manager Oscar Nyberg's managers.

Theme of the meetings will be "Happy New (Fiscal) Year—the Command Is Forward." Klein will outline the company's recently announced expansion plans and business-building program for the building of 29 new theatres and drive-ins during the next three years as well as a stepped-up ad and promotion drive.



JOSEPH R. VOGEL
President



SOL C. SIEGEL
Vice-President in Charge of Production



ROBERT M. MOCHRIE
Vice-President in Charge of Distribution

MGM 1961-'62 PRODUCTION SCHEDULE AT PEAK LEVEL

40 Features Included in Company's Most Ambitious Program of Major Film Product

Metro-Goldwyn-Mayer has moved its production machinery into high gear with the most ambitious program of major motion pictures ever undertaken by the company, Joseph R. Vogel, president, and Sol C. Siegel, vice-president in charge of production, announced this week as MGM launched its 1961-1962 fiscal year.

After a series of conferences at the studios, they issued the highly optimistic statement that the company is in its strongest position in history, from the standpoint of big-scale product. The studios are humming with activity, with the 187-acre plant and its 587,000 square feet of stage space being utilized at a maximum of capacity and efficiency.

LOOKING TO GREATEST YEAR

MGM is looking to its greatest year, and here are some of the major factors in the production picture leading to that conclusion:

- Forty feature productions are completed, now finishing or in definite advance preparations to go before the cameras. Sixteen major films are completed and ready for distribution.

- Executive creative power at the studios is at a record level. Fifteen top producers currently are supervising 30 feature motion pictures. Sixteen directors are at work on important films, and 30 writers—the largest assemblage of scripters at the studio in years—are busy preparing screenplays for future productions.

- The company will release two of its biggest productions this fall and winter—Samuel Bronston's "King of Kings" which will have its world premiere October 11 in New York, and the long-awaited "The Four Horsemen of the Apocalypse," which is being set for key showings in special situations for the month of December.

- "Mutiny on the Bounty," probably the most costly motion picture ever made, has now entered the final phases of production with actual filming expected to be completed within the next two or three weeks. MGM now expects it to be ready for previewing late in the year and released for roadshowing in mid-1962.

- "How the West Was Won," the first MGM-Cinerama "storytelling" motion picture, is nearing the halfway mark of production after two years of preparation and filming, with late December the target date for completion.

"It has taken several years for us to at-

tain this momentum," Siegel said, in commenting on the high level of production activity at the studios. "We are now in the fortunate position of having fully developed scripts far in advance, providing ample time for complete preparation before going into production."

In addition to the 16 major films which are completed, seven others are in production, and 17 features are being prepared for early filming.

"This achievement assures a steady flow of diversified entertainments to the theatres of the world, on a continuous release schedule for the coming season," he said.

Among the pictures ready for 1961-62 release are "Bridge to the Sun," starring Carroll Baker; "A Thunder of Drums," starring Richard Boone, George Hamilton, Luana Patten and Arthur O'Connell; "Bachelor in Paradise," starring Bob Hope and Lana Turner, and "Light in the Piazza" starring Olivia de Havilland, Rossano Brazzi, Yvette Mimieux, George Hamilton and Barry Sullivan. Others include "The Colossus of Rhodes," "Thief of Baghdad," "The Wonders of Aladdin," "Invasion Quartet," "The Tartars," "Murder, She Said," "A Matter of Who," and "Postman's Knock."

PICTURES NOW SHOOTING

Now shooting, in addition to "Mutiny on the Bounty" and "How the West Was Won," are "The Wonderful World of the Brothers Grimm," the Tennessee Williams play, "Sweet Bird of Youth," "A Very Private Affair," "I Thank a Fool," "All Fall Down" and "The Horizontal Lieutenant."

Siegel also announced a number of important properties which are being readied for shooting. These include Irwin Shaw's best-selling novel "Two Weeks in Another Town" which will costar Kirk Douglas and Edward G. Robinson and "The Swordsman of Sienna" to go before the cameras in October; Billy Rose's "Jumbo" to start in November; and, for later dates, Robert Lewis Taylor's Pulitzer prize-winning novel, "The Travels of Jaimie McPheeters," Tennessee Williams' "Period of Adjustment," William Shirer's "The Rise and Fall of the Third Reich," Irving Wallace's "The Prize," (to be published next spring), "The Courtship of Eddie's Father," "It's Only a Paper Moon," "Over the Rainbow," "Guns in the Afternoon," "Raditzer," "Away From Home," John Steinbeck's "The Winter of Our Discontent," Franz Werfel's "The Forty Days of Musa Dagh" and a sequel to "Seven Brides for Seven Brothers."

15 TOP PRODUCERS AT WORK ON 30 FEATURE FILMS

Studio Continues to Add Important Filmmakers to Executive Talent Roster

Fifteen top producers are currently supervising 30 Metro-Goldwyn-Mayer feature motion pictures either before the cameras, in various stages of editing and scoring or in active preparation for forthcoming films.

This is evidence, MGM points out, that its executive creative power is at a record level.

Sol C. Siegel, himself one of the film colony's outstanding boxoffice producers before becoming head of MGM studios, has consistently aimed at bringing into the organization the finest available talents to augment the company's growing producer roster.

In the last two years, Siegel has added a number of producers of established records to the group of proven showmen long associated with MGM hits. In alphabetical order, they are:

PANDRO S. BERMAN, in his 21st year with MGM, has in production Tennessee Williams' hit Broadway play, "Sweet Bird of Youth," while preparing "The Prize," a major novel to be published in the spring of 1962.

JULIAN BLAUSTEIN, with "The Four Horsemen of the Apocalypse" in final editing, is working on the screen adaptation of John Steinbeck's best-seller novel, "The Winter of Our Discontent," and "Raditzer."

JACK CUMMINGS has returned to MGM where he produced a number of the studio's all-time hits, and is preparing a sequel for his memorable "Seven Brides for Seven Brothers," adapted from Stephen Benet's "Sobbin' Women."

ANATOLE DE GRUNWALD, currently in England for the filming of "I Thank a Fool," also has on his schedule "Very Important Persons" and "Over the Rainbow."

ROBERT ENDERS has completed his first feature film for MGM, "A Thunder of Drums," set for release shortly, and "Snowman."

ARTHUR FREED, who was associated with the first Academy Award winning musical in 1930, "Broadway Melody," and whose productions of "Gigi" and "An American in Paris" won Oscars, is readying "Light in the Piazza," recently completed in Florence, Rome and London, for preview.

EDMUND GRAINGER is working on two important novel adaptations, "Away From Home" and "Chautauqua."

JOHN HOUSEMAN is in Rome making final arrangements for location filming of "Two Weeks in Another Town," while on his schedule are William L. Shirer's "The Rise and Fall of the Third Reich," Jessamyn West's "South of the Angels," "The Alligators" and "In the Cool of the Day."

RICHARD LYONS is preparing "Guns in the



Pandro Berman



Julian Blaustein



Jack Cummings



Anatole de Grunwald



Robert Enders



Arthur Freed



Edmund Grainger



John Houseman



Richard Lyons



George Pal



Joseph Pasternak



Ted Richmond



Aaron Rosenberg



Lawrence Weingarten



Afternoon" for filming this fall.

GEORGE PAL, who also will direct fantasy sequences of the picture, is in Germany for location filming on the MGM-Cinerama production, "The Wonderful World of the Brothers Grimm."

JOE PASTERNAK, celebrating his 20th anniversary with MGM, started production on "The Horizontal Lieutenant" last week, while preparing Billy Rose's "Jumbo," "It's Only a Paper Moon" and "The Courtship of Eddie's Father."

TED RICHMOND has completed his first film for MGM, "Bachelor in Paradise," to be previewed in the near future.

AARON ROSENBERG, after months of filming on actual locales in Tahiti, is at the studio finishing final sequences of the immortal story of the sea, "Mutiny on the Bounty."

BERNARD SMITH, executive assistant to Sol C. Siegel, is producing MGM's first Cinerama production, "How the West Was Won."

LAWRENCE WEINGARTEN, who has been with MGM since its organization in 1924, has two big properties in preparation, Tennessee Williams' first comedy, "Period of Adjustment" and the Pulitzer Prize-winning novel, "The Travels of Jaimie McPheeters."



NEW PERSONALITIES ON THE RISE AT MGM STUDIOS

In its continuing search for talented, attractive young people to augment its roster of established stars, MGM has prominently cast 13 young players in major motion pictures and TV series. In the above photo, they are shown with Sol C. Siegel, the company's production chief. From left to right, they are: (seated) Carole Wells, "Thunder of Drums"; Brigid Bazlen, "The Honeymoon Machine" and "King of Kings"; Siegel; Yvette Mimieux, "Light in the Piazza" and "Four Horsemen of the Apocalypse"; Myrna Fahey, TV's "Father of the Bride"; Dick Chamberlain,

"Thunder of Drums"; (standing) Joyce Taylor, "Atlantis, the Lost Continent" and "Ring of Fire"; Tarita, "Mutiny on the Bounty"; Jim Hutton, "The Honeymoon Machine" and "Bachelor in Paradise"; Paula Prentiss, "The Honeymoon Machine" and "Bachelor in Paradise"; Joan Staley, TV's "Asphalt Jungle." Unable to be present for the picture were George Peppard, "How the West Was Won"; George Hamilton, "Thunder of Drums" and "Light in the Piazza" and Lori Martin, TV's "National Velvet," and "Cape Fear," made on loanout to U-I.

MGM Boasts 'One of the Finest Groups of Directorial Talent Ever Assembled'

The accelerated production pace at Metro-Goldwyn-Mayer finds 16 top directors now working on important motion pictures, some in production, some about to start and others in final editing stages.

The signing of new contracts by five directors in recent months brought the studio to this impressive total, which studio head Sol C. Siegel terms "one of the finest groups of directorial talent ever assembled."

The five signing new contracts recently are Vincente Minnelli and Charles Walters, neither of whom has worked at any other studio, and Jack Arnold, all signed to five-year pacts; George Ray Hill and Robert Stevens.

Minnelli starts his new term with "Two Weeks in Another Town," which goes before the cameras in Italy in October. He recently completed "The Four Horsemen of the Apocalypse."

Walters will next direct Billy Rose's "Jumbo," a great spectacle which was the last production presented at Broadway's famous old Hippodrome Theatre.

Arnold is now supervising final editing of "Bachelor in Paradise" from the story by Vera Caspary.

Hill, well-known stage and television director, will make his film debut with "The Rise and Fall of the Third Reich," William L. Shirer's best-selling book on Germany in the 1930s and 40s.

Stevens has been signed to direct "I Thank a Fool," the Anatole de Grunwald production now under way in England and Ireland.

Listed alphabetically, the other directors are:

Richard Brooks: Directing "Sweet Bird

of Youth" from his own screenplay, based on the Tennessee Williams stage success.

John Ford: Only four-time Academy Award director, supervising editing of the Civil War episode of the MGM-Cinerama production, "How the West Was Won."

John Frankenheimer: Acclaimed for his direction of outstanding television plays, now piloting "All Fall Down" from a screenplay by William Inge.

Guy Green: Completing post-production work on "Light in the Piazza," based on a best-selling novel by Elizabeth Spencer.

Henry Hathaway: In charge of three of the five interrelated episodes of "How the West Was Won." He completed principal photography on the first episode recently, will start the second this month and the concluding one late in the year.

Henry Levin: Directing the biographical

portion of MGM-Cinerama's presentation of a George Pal Production, "The Wonderful World of the Brothers Grimm."

Louis Malle: Famous French director, completing the Brigitte Bardot starrer, "A Very Private Affair."

George Marshall: Directing the fourth episode of "How the West Was Won" at Rapid City, S. D.

Lewis Milestone: Completing directing interiors of "Mutiny on the Bounty" at the studio, following extensive filming on location in Tahiti.

George Pal: To direct the three world-famous fairy tales to be incorporated into his production of "The Wonderful World of the Brothers Grimm."

Richard Thorpe: To direct "The Horizontal Lieutenant" following the successful "The Honeymoon Machine."

30 Writers Working on a Wide Variety of Film Stories

Thirty writers, the greatest number assembled at the studio in many years, currently are busy at Metro-Goldwyn-Mayer. Several are under contract for as many as three pictures in the future.

They are working on a wide variety of scripts in anticipation of one of the busiest production schedules in the past ten years. The screen plays include serious drama, melodrama, musicals, sophisticated and farcical comedy, fantasy, science-fiction, outdoor and historical action.

The writers are:

Eric Ambler, Charles Beaumont, Rich-

ard Brooks, William Driskill, Julius Epstein, Robin Estridge, John Gay, Frank Gilroy, Eleanore Griffin.

William W. Haines, William Inge, Charles Lederer, Ernest Lehman, Isobel Lennart.

Ben Maddow, John Mortimer, John Paxton, Terrence Rattigan, Irving and Harriet Ravetch, Meade Roberts, William Roberts.

Charles Schnee, Rod Serling, Arthur Sheekman, Sidney Sheldon, Edith Sommers, James R. Webb, George Wells, and Max Wilk.

MGM . . . The Season's Blockbusters

'KING OF KINGS'

Metro-Goldwyn-Mayer's first blockbuster of the new season will be Samuel Bronston's "King of Kings," a story of the Christ, filmed in 70mm Super Technirama with color by Technicolor. The world premiere will be held October 11 at Loew's State in New York, to be followed by premiere dates in 16 key cities. The production was filmed in Spain, and costars Jeffrey Hunter, Siobhan McKenna, Hurd Hatfield, Ron Randell, Viveca Lindfors, Rita Gam, Carmen Sevilla, Brigid Bazlen, Harry Guardino, Rip Torn, Frank Thring and Guy Rolf, with Maurice Marsac, Gregoire Aslan and Robert Ryan as John the Baptist.

Nicholas Ray directed and Philip Yordan wrote the screenplay. The production is filled with spectacular scenes, including the Sermon on the Mount. The Nativity, the Last Supper, and the attack on the Antonia fortress by Jewish rebels led by Barabbas are among the other highlights of the picture. In releasing the picture, MGM will follow closely the pattern established by the company for "Ben-Hur." More than 236,000 reserved seats already have been sold for the various premiere engagements.

The reservations include group sales, special student performances and individual ticket orders. The advance sales represents the equivalent of 196 sold-out performances, exceeding the pace set by "Ben-Hur" two years ago. Loew's State tops the advance sale list with 31,000 sold, the heaviest



In this scene from "King of Kings," Jesus bids his devoted disciples to go forth to the four corners of the earth carrying with them his Gospel of truth. Jeffrey Hunter portrays the title role in the film.

being through group sales. A 27,800 advance sale at Saxon in Boston is said to be the biggest for any picture in the city's history. Big promotions for the film already are well under way. Souvenir books already have been published. There will be a special edition of the Bible with scenes

from the movie, and several albums of recordings have been made, including one in which Richard Boone narrates children's stories from the Bible.

'THE FOUR HORSEMEN OF THE APOCALYPSE'

"The Four Horsemen of the Apocalypse," based on the famous novel by Vicente Blasco Ibanez, is being set for key showings in special situations in December. Directed by Vincente Minnelli, the Julian Blaustein production is in CinemaScope and color, and stars Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas, Karl Boehm, Paul Henreid and Yvette Mimieux. The background for the picture is cosmopolitan, ranging from the Argentine Pampas to Paris, from the French countryside to capitals of Europe. The screenplay updates the Ibanez classic from its original World War I setting to the Occupation of Paris and the French resistance. During production, more than 15,000 actors of all nationalities were used, with huge crowds coloring such scenes as the Argentine Fiesta, Nazi concentration camps, Left Bank student riots and the swarming melees in the Paris subways. For the evacuation of Paris, Minnelli employed four CinemaScope cameras and a total of 3,600 French residents. Paralleling the scope of the production is the original music by Andre Previn, running 140 minutes, longest and most comprehensive score for an MGM film since "Ben-Hur."



Fiery fiesta footwork is displayed by Lee J. Cobb and Glenn Ford as they dance up a storm during a gay sequence in "The Four Horsemen of the Apocalypse," MGM's dramatization of the Vicente Blasco Ibanez classic.

'MUTINY ON THE BOUNTY'

After almost ten months of continuous work in front of the cameras, "Mutiny on the Bounty," one of the most ambitious motion pictures ever undertaken by MGM, has now entered the final phase of production with actual filming expected to be completed within the next two or three weeks. It is expected to be ready for preview near the end of the year and will be released in mid-1962 as a roadshow. Interior sequences for the film are now being photographed at the MGM studios, following more than nine months in and around the island of Tahiti. Aaron Rosenberg is producing the picture as an Arcola production with Lewis Milestone directing. With Marlon Brando, Trevor Howard, Richard Harris, Richard Haydn, Hugh Griffith and an unknown Polynesian girl named Tarita heading a cast of many thousands, the picture went before the cameras on Nov. 28, 1960 on the historic island of Bora Bora, about 150 miles from Tahiti. More than 125 top technicians from Hollywood, Paris and London plus thousands of tons of filmmaking equipment were transported to the South Seas in what probably was the largest and most complicated location movement in the history of films. At a cost of more than \$750,000, MGM constructed at the Smith & Rhuland shipyard, in Nova Scotia, a three-masted sailing vessel, duplicate of the original Bounty. With unit director James Havens in charge, and a crew of 25 veteran seamen, the ship was sailed from Nova Scotia to Tahiti via the Panama Canal. To insure authenticity of the production, most of the scenes were filmed in the actual locale where they happened. The new Bounty, for example, dropped anchor in Matavai Bay in the exact spot where Captain Bligh landed in 1788 after his voyage from England. More than 6,000 Polynesians, gathered from remote sections of Tahiti and neighboring islands, were used in the



The crew of HMS Bounty experiences a bitter storm at sea in an action-packed sequence from "Mutiny on the Bounty." Filmed almost entirely in Tahiti, this MGM production stars Marlon Brando, Trevor Howard and Hugh Griffith.

more spectacular scenes. Some 1,000 native canoes were used in these sequences and three complete native villages were built on Tahiti.

'HOW THE WEST WAS WON'

"How the West Was Won" is the first MGM-Cinerama production, and the first in that process to carry a story line. After two years of preparation and filming, the picture is nearing the halfway mark of production, with late December the target date for completion. From the standpoint of all-star cast, physical scope and far-flung locations, MGM says the epic is the biggest ever projected in Hollywood. With stars of the fifth episode yet to be selected, the cast to date includes Carroll Baker, Brigid Bazlen, Walter Brennan, Andy Devine, Henry Fonda, Hope Lange, Karl Malden, Agnes Moorehead, Henry Morgan, Gregory Peck, George Peppard, Robert Preston, Debbie Reynolds, Thelma Ritter, James Stewart, Russ Tamblyn, John Wayne and Richard Widmark. Spanning America from the Erie Canal to the Golden Gate, the exciting story is woven around three generations of courageous pioneers covering the period of 1840 to 1890. Bernard Smith is producing and three top directors are handling the five sequences, with Henry Hathaway directing three and John Ford and George Marshall one each. The screenplay was written by James R. Webb, U.S. historical authority.



Debbie Reynolds and Carroll Baker prepare to tie up their craft for the night in the opening episode of the MGM-Cinerama production of "How the West Was Won." James Stewart heads this Ohio River Valley episode of pioneers trekking westward in 1840.

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☆ **CURRENT** ☆

☆ **AND** ☆

☆ **COMING** ☆

☆ *Metro-Goldwyn-Mayer* ☆

☆ ☆ ☆ ☆ ☆ ☆ ☆



"BRIDGE TO THE SUN." Starring Carroll Baker and James Shigeta, with James Yagi, Emi Florence Hirsch and Nori Elizabeth Hermann. Based on the autobiographical novel by Gwen Terasaki. Produced by Jacques Bar and directed by Etienne Perier.



"LIGHT IN THE PIAZZA." An Arthur Freed production. Starring Olivia de Havilland, Rossano Brazzi, Yvette Mimieux, George Hamilton and Barry Sullivan. Based on a story by Elizabeth Spencer, and directed by Guy Green. In CinemaScope and Metrocolor.



"THIEF OF BAGHDAD." A Joseph Levine presentation. Starring Steve Reeves, with Georgia Moll, Arturo Dominici, Edy Vessel, and George Chamarat. Produced by Bruno Vailati and directed by Arthur Lubin. In CinemaScope and Eastman Color.



"THE WONDERS OF ALADDIN."
Presented by Joseph E. Levine,
starring Donald O'Connor, with
Noelle Adam, Mario Girotti, Fausto
Tozzi, Raymond Buissieres, Vittor-
io de Sica and Michele Mercier.
A Lux Production, directed by
Henry Levin. In CinemaScope and
Eastman Color.



"THE TARTARS." A Lux Produc-
tion. Starring Orson Welles, Vic-
tor Mature, Folco Lulli, Liama
Orfei and Arnaldo Foa. Directed
by Richard Thorpe. In Techni-
color.



"BACHELOR IN PARADISE."
Starring Bob Hope and Lana Tur-
ner, with Janis Paige, Don Porter,
Jim Hutton, Paula Prentiss, Vir-
ginia Grey, Agnes Moorehead, Leo
Goodman, John McGiver and Reta
Shaw. Produced by Ted Richmond
and directed by Jack Arnold. In
CinemaScope and Metrocolor.





"A THUNDER OF DRUMS."
Starring Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronson and Duane Eddy. Produced by Robert J. Enders and directed by Joseph M. Newman. In CinemaScope and color.



"THE COLOSSUS OF RHODES."
Starring Rory Calhoun, with Lea Massari, Georges Marchal, Conrado Sanmartin and Angel Aranda. Directed by Sergio Leone. Michele Scaglione, executive producer. In SupertotalScope and Eastman Color.



"INVASION QUARTET."
Starring Bill Travers, Spike Milligan and Gregoire Aslan, with John le Mesurier, Maurice Denham and Millicent Martin. Produced by Ronald Kinnoch and directed by Jay Lewis. From the book by Norman Collins.

Univ. 39-Week Net Totals \$2,284,782

NEW YORK—Universal Pictures Co. reports consolidated net earnings from operations of \$2,284,782 for the 39 weeks ended July 29, 1961, after a provision of \$2,070,000 for federal taxes on income. This figure compares with consolidated net earnings from operations of \$5,204,224 for the 39 weeks ended July 30, 1960, after a provision of \$5,280,000 for federal taxes on income.

After dividends on preferred stock, the 1961 consolidated net earnings amount to \$2.45 per share on 888,390 shares of common stock outstanding, excluding shares in the treasury of the company as of July 29, 1961. After dividends on the preferred stock July 30, 1960, the earnings amounted to \$5.71 per share on 889,390 shares of common stock then outstanding, excluding shares in the treasury of the company.

Universal, Decca Give Quarterly Dividends

NEW YORK—The board of directors of Universal Pictures Company has declared a quarterly dividend of 25 cents per share on the common stock, payable September 29 to stockholders of record September 16.

The directors of Decca Records, Inc., have also declared a regular quarterly dividend of 30 cents per share on the company's common stock, payable September 29 to stockholders of record September 18.

RCA Declares Dividend On Common, Preferred

NEW YORK—Radio Corp. of America has declared a quarterly dividend of 25 cents per share on the common stock, payable October 23 to stockholders of record September 15.

A dividend of 87½ cents per share was also declared on the cumulative first preferred stock for the period October 1 to December 31, payable Jan. 2, 1962, to holders of record at the close of business December 4.

'West Side Story' Showings In 7 Cities Before 1962

LOS ANGELES—"West Side Story," a Mirisch Pictures presentation of a Robert Wise production, has been set for roadshow engagements in seven key cities across the country before the end of the year. The world premiere of the UA release will take place October 17 in New York at the Tivoli Theatre.

The six following engagements will be at Boston's Gary Theatre, November 1; Philadelphia's Midtown Theatre, November 8; Washington's Uptown Theatre, November 14; Miami Beach's Sheridan Theatre, November 14; Grauman's Chinese, Los Angeles on December 13 in time to qualify for Academy Award consideration; and San Francisco's United Artists Theatre, December 15.

The film, lensed in association with Seven Arts Productions, was directed by Wise and Jerome Robbins, starring Natalie Wood, with Richard Beymer, Russ Tamblyn, Rita Moreno and George Chakiris in leading roles.

Youngstein and Mochrie Tell Exhibitors:

'We Must Get Together As an Industry To Whip Its Formidable Problems'

CHATHAM, MASS.—Exhibition is going to have to risk its own money in making motion pictures and stop "just being a kibitzer" while production keeps taking risks of \$2 million and \$3 million per picture, Max E. Youngstein, United Artists vice-president, told the 30th annual meeting of the Independent Exhibitors and Drive-In Theatres Ass'n of New England.

Sharing of the risks is part of the desperately needed cooperation between production, distribution and exhibition to assure their mutual survival at a time when the motion picture industry is sick, Youngstein told the more than 200 New England exhibitors in attendance. He urged exhibitors to give unlimited backing to such industry leaders as Spyros Skouras.

"We must get together as an industry. One of the worst things you can do is to be critical of companies in trouble. Take risks to keep people like Spyros Skouras in business. Get involved. Put your dough where your mouth is. You're going to have to."

Both Youngstein and Robert Mochrie, MGM general sales manager, said that the industry, through its own leadership, know-how and resources, can whip the formidable problems facing it. Both emphasized the need for exhibitors to back young stars to the hilt with playdates and promotion. Exhibitors, Youngstein said, simply must give young talent time on their screens or face "mass suicide."

Mochrie named Paula Prentiss, Jim Hutton, George Hamilton, Susan Kohner and Brigid Bazlen as typical of the new talent.

"In a couple of years these new faces

are going to mean money to you," he said. "We are surrounding new faces with established stars and better boxoffice names in an effort to develop them."

Mochrie also advised exhibitors to keep their theatres "shining," to enlarge screens and stress cleanliness in their maintenance.

"People will come in greater numbers to clean, well-set-up theatres, regardless how big the picture is, more than they will come to a sloppy house," he said.

Outlining their companies' production plans, Youngstein said that United Artists is now ready to turn out 28-30 pictures a year, while Mochrie reported that MGM wants to come up with 18 major films a year, in addition to releasing five or six good pictures made by independent producers. The MGM goal, according to Mochrie, is to be able to release two good features each month.

MGM also is working toward having seven top roadshow films which can be re-released from time to time.

The meeting was opened by Edward W. Linder, IENE president, who said "Our role is to fight for the survival of our business against outside forces who seek to restrict the motion picture business and put it in chains, and against financial groups who delight in berating the industry for their own advantage. Film is the lifeblood of the business."

Carl Goldman, executive secretary of IENE, was coordinator of the meeting. George Roberts, Rifkin Theatres, was toastmaster at the banquet which closed the three-day convention.

Joseph Levine Purchases Robbins' 'Carpetbaggers'

NEW YORK—Joseph E. Levine's Embassy Pictures has purchased the motion picture rights to Harold Robbins' current best seller, "The Carpetbaggers," a novel set against Hollywood, New York and Reno backgrounds. The rights were acquired from Yolande Fox.

The picture is scheduled to go into production in 1962. Robbins, former executive at Universal Pictures, had previously written "Never Love a Stranger," "A Stone for Danny Fisher" and "Dream Merchants."

Levine's next production, for MGM release, will be "Boys' Night Out," which will be produced by Martin Ransohoff at the MGM Studios October 23 with Kim Novak, James Garner, Tony Randall, Gig Young, Janet Blair, Anne Jeffreys, Patti Page and Jessie Royce Landis starred under Michael Gordon's direction. Carlo Ponti's "Boccaccio 70" is also in production in Rome with Sophia Loren, Anita Ekberg and Romy Schneider starred. "The Last Days of Sodom and Gomorrah," the Biblical spectacle starring Pier Angeli and Stewart Granger, is nearing completion in Rome.

Actor Leo Carrillo Is Dead; Succumbs at Age 81

HOLLYWOOD—Film actor Leo Carrillo, 81, died September 10 of cancer at his home in Santa Monica. He made his biggest hit as the lovable Pancho of television's Cisco Kid series.

Due to ill health for several years, Carrillo, member of an early California family and descendant of the state's first governor, had not been active in films but had devoted himself to strengthening relations between this country and Latin America via nationwide goodwill tours, including a 20,000-mile tour of South America.

Among his best known motion pictures were "The Gay Desperado," "Bowery to Broadway," "Crime, Inc.," "Mexicana" and "Darling Caballero."

David Woolner to London

LOS ANGELES—David Woolner of Woolner Bros., producers, distributors and exhibitors, has left for London to make foreign release arrangements for the recently completed "Flight of the Lost Balloon," Spectrascope-color feature starring Marshall Thompson and Mala Powers. Woolner's own exchanges will distribute here.

Head the Association's 12 International Chapters



Esther Covington
Dallas



Della Jean Favre
New Orleans



Bernice Hinton
Atlanta



Katherine Keifer
Memphis



Diane Carr
Denver



Sarah Keller
Jacksonville



Blanche Carr
Charlotte



Jean Uttley
Toronto



Barbara Cuddy
St. Louis



Leone Matthews
Des Moines



Bonnie Aumiller
Kansas City



Dorothy Reeves
New York

WOMPIs to Review Year of Achievement

Women of Industry Hold Annual Convention This Week

CHARLOTTE, N. C.—Women of the Motion Picture Industry — WOMPI — delegates from 12 film exchange centers will assemble here September 22-24 to report on their ever-expanding public service activities and progress of the local units, which range from New York in the east to Denver, and from Jacksonville in the south to Toronto in the north. This gathering, called the "Carolina Cavalcade," marks the eighth annual convention of the Association of WOMPI.

Florence Long, Toronto, association president, will preside. Myrtle Parker, Charlotte, is convention chairman.

WOMPI members are proud of their total membership of 605, an increase of 71 new members, despite the loss of membership suffered because of industry staff reductions and consequent resignations from WOMPI. Other exchange areas continue to evidence interest in forming local clubs, among these being Montreal, Chicago and Miami.

The WOMPI clubs serve a two-fold purpose in their communities, stressing both public relations for the motion picture industry and community service. From its inception in Dallas in 1952, the aim of the organization has been to promote goodwill for the motion picture industry. This goal is achieved through service to the community and direct public relations work.

Current officers of the association are Florence Long, Toronto, president; Mary Hart, Jacksonville, vice-president; Myrtle Cain, Kansas City, recording secretary; Joan Shields, Toronto, corresponding secretary; Anna Belle Miller, Denver, treasurer. Immediate past president is Mable Guinan, Dallas.

Each of the clubs attending the Cavalcade is proud of its achievements in public relations and community service during the year. These projects include:

ATLANTA

WOMPIs hold monthly bingo-birthday parties for the old folks at the Battle Hill Haven and give birthday presents to those residents who celebrated a birthday during the month. They donate ice cream and home-baked cakes and at Christmas, they give a special program at the home.

CHARLOTTE

Although activities of this club have been aimed primarily at preparations for the convention, members have donated more than 300 hours in connection with the United Appeal and March of Dimes drives. The club received a citation of achievement for its efforts.

DALLAS

The WOMPI Premierettes, dressed in identical outfits, served as special hostesses for outstanding theatrical events as a service to the industry. They collected at drive-in theatres for the Will Rogers Hospital Fund. At Christmas, they dressed 178



Myrtle Parker
Convention Chmn.



Florence Long
President

dolls for the Salvation Army for distribution to needy families, and supplied food boxes. The club voted to equip the kitchen in the Dallas Services for the Blind Building at a cost of \$1,000 in memory of the late R. J. O'Donnell, and plans now are under way for completion of this work.

DENVER

The Denver club provides all of the funds for operation of a Youth Center, which receives no support from any other service organization. The club offers recreational and instructional facilities for underprivileged children regardless of race or creed. The center is open during the school year and the WOMPI members work as staff members, providing classes in leather-craft, ballet, ballroom dancing, cooking, handicrafts, charm and manners and various sports. This project requires at least six hours a week from each member.

DES MOINES

WOMPIs serve as hostesses at the Capri Theatre at the opening of roadshows. They held a theatre party for 500 children from the Des Moines Children's Home, the Saira Society of Crippled Children and Adults and the welfare agency. WOMPI also arranged with a cab company to furnish transportation to those who needed it, then members distributed popcorn, candy and balloons to the children. The event received both newspaper and TV coverage.

JACKSONVILLE

Much of the service work by this club has been with children and two members of the WOMPI have been named to the board of directors of the Blind Children's Foundation. At Christmastime, the WOMPIs gave a party for children at the Children's Home Society, where they provided Christmas tree decorations, refreshments, games and gifts. They also provide entertainment programs for wards at the Naval Air Station hospital.

The WOMPI club has won awards on three occasions for its Community Club work, with prize money totaling more than \$3,000, which is used for its service projects.

KANSAS CITY

Each month WOMPI entertains some 180 disabled veterans, providing cigars for bingo prizes, with cookies and coffee

for refreshments. In July, a watermelon feast is held for some 300 veterans. Money is contributed each month to provide daily lunches for a needy student in the Argentine school district. The club also provides clothing and a graduation outfit to a needy student. A monthly birthday party is held at the Catherine Hale Home for Blind Women, with gifts, cake, coffee and entertainment provided. The club members make and donate quilts, diapers, sheets and baby gowns to the Children's Mercy Hospital.

MEMPHIS

When staff reductions here became severe, this club almost gave up its charter, but this year, it has come back to almost its original strength, showing an 80 per cent increase in membership.

Members collected in theatres for the Will Rogers Hospital in addition to carrying out their own "Penny-a-Day" contributions. They have associated themselves with many local charity drives, assisting in Muscular Dystrophy, Heart Ass'n, March of Dimes and Easter Seal campaigns, spending some 150 hours in stuffing envelopes, alphabetizing mailing lists, booking and labeling trailers for shipment and typing thank-you letters. They also provided a Valentine's party at the Porter Leath Home and gave financial assistance to a family whose home and belongings were destroyed by fire.

NEW ORLEANS

WOMPI members greeted guests at the door of the Joy Theatre for an invitational screening and during intermission served coffee and homemade cookies to over 500 guests, with resultant wide publicity.

Extensive publicity also is given to the WOMPI Variety Show, which has been presented before six different social and fraternal organizations to raise money for charity projects. It is estimated that more than \$12,000 has been raised to be contributed to various charities from these shows.

NEW YORK

This newest WOMPI unit held its charter dinner on May 19 with Max Youngstein, vice-president, United Artists, as guest speaker. Servicewise, the new club began at once working on Will Rogers theatre collections and now is planning monthly USO activities.

ST. LOUIS

Christmas endeavors head the list of WOMPI service projects. The members made folders and filled 2,000 of them with handkerchiefs for women, and socks for men, patients of the St. Louis Chronic Hospital and inmates of the Bethesda-Dilworth home. Candy was packed and donated for the Christmas boxes for home cancer patients of the St. Louis Pelegrine Society and baskets of food were donated to poor families, living in the vicinity of Filmrow.

TORONTO

WOMPIs assist the Red Cross each week in making telephone calls for blood donors. They give continued assistance to old age pensioners and at Christmastime donated, collected and distributed sufficient food and clothing for large baskets for 15 families. They also contribute to the support of a children's library at the Crippled Children's Hospital in Hermagor, Austria, sponsored primarily by the Canadian Save the Children Fund.

LETTERS

(Letters must be signed. Names withheld on request)

OPPOSING VIEWS ON DOUBLE-FEATURING

This Exhibitor Prefers Singles

Your fine article in *Boxoffice* September 4, "Double Opportunity in Single Bills," is one all exhibitors should take to heart.

I am, perhaps, the oldest exhibitor (active) in Wisconsin, 50 years in theatre business, and, perhaps, one of the most successful ones.

I have never shown double bills, sex or horror pictures. I own the finest 500-seat house in Wisconsin, which I built in 1928. I have modernized from time to time, kept it clean and inviting. I have never shown a condemned picture.

And on Fridays and Saturdays film fare must be "A" pictures. I feel I have the confidence of all parents who send their children to this theatre. In fact, many parents have told me so and thanked me many times.

I firmly believe success is built on goodwill. "Goodwill, like a good name, is won by many acts, and lost by one."

I am enclosing an editorial from our local paper of August 24, which I would be happy to read in my favorite trade paper, *Boxoffice*.

Dan Kelliher, owner of the Sprogue Theatre in Elkhorn, tells us that the Disney movie, "The Parent Trap," broke all modern records at the theatre, showing to almost 4,000 people in a week.

The record proves what the veteran theatre operator always said during the trying days of TV competition. He never lost faith in his medium of entertainment and insisted, "If Hollywood will give us good movies, we have nothing to worry about."

It would appear that those who produce movies have the major responsibility for dislodging the people from their firesides and bringing them back into the show houses. The pattern is simple: Produce Quality shows.

D. F. KELLIHER

Sprague Theatre,
Elkhorn, Wis.

This One Says Doubles Are Necessary

A recent article in your magazine concerning single feature policy is, in my opinion, out of tune with the times and not practical for suburban as well as some key center theatres.

The heroic stand taken by my former associate, good friend and fine showman, Bob Sternburg, is rather drastic. The exhibitors would be playing with dynamite. If Bob is referring to the so-called blockbusters with footage of two hours or more, the policy he advocates is sound. However, to tell 400 to 500 independent theatre owners that all theatres will abandon the double feature soon is tantamount to extending to them an invitation to close more theatres. This is especially applicable at the present time when attendance is dropping in most theatres in New England.

My opinion is based upon 40 years' experience in operating theatres in key centers and suburban areas; namely, that double bills are a necessary evil to meet competition of television that advertises "Big Double Features" on many occasions. I am sure that smart exhibitors when booking double bills will pick one feature acceptable to women, such as romance, and one action type that will appeal to men. It is an insurance policy that will pay off. Cutting cost by running single bills could be serious in most spots. The exception could be in certain, shall we say, wealthy

neighborhoods.

With unsettled conditions in our business today, we believe that we can win back some of our lost 36 million patrons not by attempting to cut costs by playing single features but rather by booking the very best double bills, better maintenance, careful merchandising, closer contact with patrons by the manager, increasing prices for children as well as adults, and increasing the quality of shows. Higher admissions prices will not keep the public away from the theatres; as a matter of fact, I am confident that we shall be in business for many years to come.

Theatre Owners of America, Allied Theatres and other national groups can help our cause by a concentrated advertising campaign—not the type that "movies are better than ever," but rather on the idea that people should go to the movies for better recreation and to reduce business and home tensions by going to a movie at least once a week. In other words, use all practical means to **CHANGE THEIR STAY-HOME HABITS**. Moreover, the present well-managed theatres will show tremendous improvement. Hollywood, I feel confident, will not walk out on future money-making possibilities.

Bob goes back many years when he states that the late Jake Lourie started the double-feature bill at the Beacon Theatre, but did not state the reasons for this move. Jake Lourie was one of the shrewdest theatre operators of the early 1900s and a great humanitarian. It was in the days of World War I when conditions were rough. By government decree (due to shortage of coal and oil) all theatres had heatless days and had to alternate in keeping open. Added to this was the "flu" epidemic making business bad. Jake, in the interest of good, sound business and self-preservation, started the double features. This policy was followed by other exhibitors with increase in business within two weeks, thanks to Jake's business foresight.

Generally speaking, before we make quick decisions in cutting entertainment cost and time, we should study statistics on what has happened in our industry since the year 1949. Records indicate that, in the United States in 1949, there were 17,041 hardtops and 1,207 drive-ins, totaling 18,248 theatres. Now there are only 11,204 hardtops (5,809 less) and 5,140 drive-ins (3,933 more), totaling 15,144, or 3,104 less theatres.

I believe that our problems today will not be solved by a single-feature policy. Again, I say, with some exceptions of outstanding blockbusters, for the mutual interest of the industry and its patrons, in our opinion, we must keep the double-feature policy.

Although I am connected with a large New England theatre chain as district manager, the above expresses my personal opinion and is based on the fact that it would be beneficial for most theatres and the industry if more theatres were operating rather than closed. It would strengthen public opinion in favor of going to the movies more often.

HENRY I. WASSERMAN

Brookline, Mass.

'Showmanship, Not Good Films Alone, Will Help Boost Theatre Grosses'

NEW YORK—Good pictures alone will not boost grosses; it is the showmanship put behind each picture that spells the



Ernest Emerling

difference between a high and low gross. That, in essence, was the message delivered to managers, division managers and publicists of Loew's Theatres by major company advertising and publicity directors at a showmanship seminar in the new Summit Hotel here on September 8. The seminar was part of a three-day meeting of Loew's personnel from all parts of the country. In fact, it was the first time that Loew's managerial staff had been called together on a national scale, according to Ernest Emerling, vice-president, who conducted the seminar.

Robert Ferguson, advertising-publicity director of Columbia Pictures, paraphrased a well known industry bromide when he said, "There's nothing wrong with this industry that showmanship cannot cure." Ferguson used "Homicidal" as a case in point. He told the Loew's people that there had been some doubt as to the effectiveness of the "fright break" gimmick. Test engagements were used in Youngstown, O., and Harrisburg, Pa., and the picture was a solid hit in both cities.

NOT USED IN LOS ANGELES

In Los Angeles, however, Ferguson said, the theatre in which the picture had been booked refused to go along with the "fright gimmick," with the result that the picture did not do well. But in all situations in which it was used, business was exceptional. In a 104-theatre playoff in the New York area, Ferguson said, "Homicidal" grossed \$750,000 in one week and, he added, "that ain't hay."

Even though "The Guns of Navarone" is stacking up as a solid hit, he continued, promotion is necessary to give it even greater drawing power. He urged the managers to start promoting the picture well in advance.

Charles Levy, director of advertising and publicity for Buena Vista, concentrated his pitch on "Babes in Toyland," Walt Disney's Christmas release which will be the holiday attraction at Radio City Music Hall. Levy said that the campaign on "Babes" would be centered largely on television. He said that Disney's new TV show, "Wonderful World of Color," which this month will start over the NBC network of 204 stations, would be interspersed with one-minute spot plugs for "Babes" between September 24 and December 24. On the local level, the spots will be used on the ABC, NBC and CBS stations in 80 markets. In addition, radio spots will be stressed, along with ads in the Sunday comic sections of 55 newspapers, paperback editions of the story, merchandise

from 50 manufacturers through 500 licensees and heavy music concentration.

All Sears-Roebuck stores will use the "Babes in Toyland" motif in their Christmas displays, eliminating the Santa Claus theme completely. De luxe trailers are being prepared along with panoramic lobby displays. The film's stars will make personality tours to 12 cities.

Levy brought along a crate of the merchandising material which he displayed. Among the material were dolls, games, telescopes, diapers, trays, etc.

BIG 'EL CID' CAMPAIGN

Al Tamarin, representing Allied Artists' "El Cid," said inasmuch as the majority of people were not acquainted with "El Cid" and did not know whether the name was a mountain or a horse, it was AA's responsibility to make the Spanish hero well known and create a "want-to-see." This, he said, would be accomplished by ballyhooing the scope of the picture through various media. The Samuel Bronston production will open in about ten cities in December, followed by approximately 20 openings.

Fred Goldberg, national director of advertising and publicity for United Artists, was another who stressed the importance of television in promoting motion pictures. He said UA had found it highly beneficial and intended to use it more extensively. Goldberg said that money was only one ingredient of showmanship; enthusiasm and ingenuity were equally important. He said it was not a question of how much money would be spent on a campaign, but how well the money was spent. Merchandising methods have changed and campaigns must be designed to match today's market, he said. Goldberg pointed out that even the circus had streamlined its methods of ballyhoo to conform with the thinking of today.

Goldberg presented the advertising campaigns on "West Side Story," "Judgment at Nuremberg," "Paris Blues," "Town Without Pity," "X-15" and "One, Two Three."

MGM PRODUCT DISCUSSED

Emery Austin, exploitation chief of Metro-Goldwyn-Mayer, said his company wanted to cooperate with exhibitors at all times on all pictures. He exhibited the product insert (in this issue) that will be placed in all trade papers and discussed some of the pictures. He said "Ben-Hur" had grossed \$100,000,000 and that "Mutiny on the Bounty" represented a cost of \$18,000,000, about \$3,000,000 more than "Ben-Hur."

Martin Davis, advertising-publicity chief of Paramount Pictures, quoted an item from Life Magazine to the effect that today's young people were not going out at night as they used to do. He said this situation offered a challenge to the industry to develop new methods of merchandising to attract the stay-at-homes and said that exhibitors must help to develop those methods. He also discussed

the reissue of "White Christmas," which was a top money-maker in 1954 and contended that with the new campaigns, the picture should do even better than when it first was released. He listed some of the forthcoming product of the company.

Rodney Bush, exploitation manager of 20th Century-Fox, discussed some of the outstanding pictures from his company and urged the Loew's managers to get behind the drive to develop new talent. He told of a split-screen gimmick to be used in the television promotion of "Satan Never Sleeps." The TV film has France Nuyen on one half of the film's frames, the other half blank. Thus, a local commentator, with a little rehearsing, can give the appearance of interviewing the star personally.

Herman Kass, advertising chief of Universal, said that "Come September" was topping the grosses of "Pillow Talk" and matching those of "Operation Petticoat." He described the national campaigns on "Back Street," among which is a six-minute fashion reel which will be provided gratis to theatres. Among other pictures analyzed were "Flower Drum Song," "Lover Come Back" and "The Outsider."

Richard Lederer, advertising and publicity director of Warner Bros., outlined the one-performance formula for previewing "Splendor in the Grass," which he described as being highly successful. He said the company was spending about \$75,000 in full page ads in the newspapers of the cities in which the previews would be presented.

Sales managers who attended the showmanship seminar were James Velde, United Artists; Rube Jackter, Columbia; Robert Mochrie, MGM; H. H. Martin, Universal; Irving Ludwig, Buena Vista; and Glenn Norris, 20th Century-Fox.

TESMA Forms Council To Advise Exhibitors

NEW YORK—Directors of the Theatre Equipment & Supply Manufacturers' Ass'n approved the formation of the TESMA Advisory Council for the Motion Picture Industry, following a meeting held Thursday (7).

The new committee will be headed by Arthur Hatch, a vice-president of TESMA and president of the Strong Electric Co. of Toledo, Ohio, who was named temporary chairman of the new Advisory Council.

Hatch had been chairman of the TESMA survey committee which studied the problems encountered by exhibitors in buying equipment and supplies. The new TESMA committee will give advice, when consulted, to prevent exhibitors buying equipment which is not adequate to their situations or is too powerful. The committee will have a staff of experts available to exhibitors seeking counsel on problems of the physical plant.

The meeting in the offices of Jack Nolan of National Carbon was presided over by Larry Davee of Century Projector, president of TESMA. Others attending were Clarence Ashcraft sr. of Ashcraft; Richard Kneisley of Kneisley Electric; Don Peterson, Bausch & Lomb; Lee Jones, Neumade Products; Bill Cosby, National Carbon; J. Robert Hoff, Ballantyne Electronics; Leonard Satz, Technikote; and Merlin Lewis, TESMA secretary.

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NEW ORLEANS, LA.

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Exhibit Chairman — Van Myers
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Hollywood Report

By IVAN SPEAR

Rights to 'Raffles' Claimed As Property of Goldwyn

Following an announcement by Martin Poll and Martin Melcher that they had acquired "Raffles" for a planned Broadway musical and subsequent motion picture feature, Frances Howard Goldwyn, president of Howard Productions, informed the pair that she will not permit them to use the title.

Mrs. Goldwyn, wife of Samuel Goldwyn, stated in a formal letter that her company owned "Raffles" and other films through gifts by her husband, and that Goldwyn had acquired the original Raffles character in 1929 through an agreement which provided that no right would ever be granted in the future for use of the name "Raffles" as part of the title of "any photoplay or any other type of production." Mrs. Goldwyn declared that Goldwyn obtained rights from Joseph Menchen.

Earlier, Poll and Melcher announced they had purchased "Raffles" from Rosalie Menchen, who had previously tied up the property with the late author, E. W. Hornung's estate.

Dmytryk and Weiler Form Independent Company

Latest newcomers to the ranks of independently produced film fare are director Edward Dmytryk and Sam Weiler, who have formed Dmytryk-Weiler Productions with "Joseph Desa" (tentative title) scheduled as the company's initial venture. Maximilian Schell has been secured for the starring role in the photoplay which will be released by Columbia.

Dmytryk, who still owes Paramount four films under his present contract, has taken a leave of absence from the Marathon lot in order to do his first indie, and has already departed for Rome to scout locations for the picture. He plans to start shooting in the Italian city on October 1.

A second property also has been purchased by Dmytryk-Weiler, "The Day of the Damned," an original story and screenplay by Frank DeFelita. "Joseph Desa" is described as a comedy with religious overtones. It is an original screenplay by John Fante and Joseph Petracco. Dmytryk will direct as well as coproduce with Weiler.

Harold Hecht to Argentina For Filming of 'Taras'

Harold Hecht and a crew of 98 U.S. technicians headed for South America Wednesday (13) to prepare for the October 12 start of his "Taras Bulba," which will star Yul Brynner and Tony Curtis. Hecht and his crew arrived from Hollywood Tuesday (12) en route to Salta, Argentina, where the picture will be filmed in Panavision and Eastman Color.

Hecht chose the outdoor location after

a long search. Gilbert Kurland, Hecht's production chief, will set up location housing and a wardrobe of 7,000 American-made uniforms and costumes will be on hand there by October 12. J. Lee Thompson will direct and the supporting cast already picked is headed by Akim Tamiroff, Sam Wanamaker, Andrei Sokolov and Brad Dexter.

Robert Lippert Signs Staff For Remake of 'Caligari'

An entire Oscar-winners technical and production staff has been signed by Robert L. Lippert for his production of "Caligari," remake of the famous German silent film to be released by 20th-Fox. No cast has been announced to date.

The staff members assigned are Jack Russell, cameraman; Marjorie Fowler, film editor; Serge Krizman, art director, and Lee Lukather, production manager.

The picture is blueprinted for an October 18 start, with Roger Kay directing from Robert Bloch's script.

Laurence Harvey to Costar In Frank Sinatra Film

Laurence Harvey has been signed to costar with Frank Sinatra in "The Manchurian Candidate," slated for a January

Milton Berle to Produce Films Independently

Comedian-actor Milton Berle will enter independent film production under his Sagebrush Enterprises banner and has scheduled "Mr. Univar," an original comedy screenplay which he wrote with Hal Collins as his initial screen vehicle. Berle will costar in the property with Mickey Rooney, to be the first of a series of comedy pictures in which the two stars will team. Currently being developed by the pair are "Frozen Stiffs," "Once a Knight" and "Always on Monday," all to be made in \$400,000 to \$600,000 budget bracket.

Also on Berle's independent slate is another Collins-Berle piece, "The Biggest Gangster of Them All"; "Snow Shoes," a Robert Barbash screenplay, and "So Help Me Hannah," a story by Elon Packard and Harry Winkler.

According to Berle, Sagebrush will sign producers, directors and stars for both theatrical and television films. The company is now searching for a studio to house all Sagebrush operations which, besides movies and TV fare, will include music publishing and nontheatrical projects. Sagebrush will completely finance all activities on its slate.

start as a joint venture by George Axelrod-John Frankenheimer Productions and Essex Productions for United Artists release.

Axelrod is writing the screenplay from Richard Condon's novel. Frankenheimer will direct and Howard Koch will be executive producer.

Around Hollywood: Sam Peckinpah has been signed by MGM executive Sol C. Siegel to direct Randolph Scott and Joel McCrea in "Guns in the Afternoon." Richard Lyons will produce the CinemaScope feature . . . Eddie Albert was set for a costarring role with Dean Martin and Lana Turner in the Jack Rose production, "Who's Got the Action," for Paramount release . . . Mack David will pen special lyrics for the title tune of "Bachelor in Paradise." The music was composed by Henry Mancini . . . Producer-director Billy Wilder will use Hope Holiday in a top role in "Irma La Douce." The actress won acclaim as Jack Lemmon's bar companion in Wilder's "The Apartment" . . . Perry Lopez, who recently completed "Deadlock" at Paramount, has been inked for the important role of Tony Curtis' younger brother in "Taras Bulba" . . . Second femme lead in U-I's "The Spiral Road," starring Rock Hudson, Burl Ives and Gena Rowlands, goes to Chinese actress Judy Dan . . . Tom Ewell will costar in "State Fair," which Charles Brackett is producing for 20th-Fox.

U.S. Film Stars to Share In Mexican Film Unit

An outcome of earlier conferences in Rome between Ernest Borgnine, Katy Jurado, Linda Christian and Ariadna Welter is Producciones Mexico Films, S. A., a new production unit to be headed by Luis Aldas in Mexico City under which banner the principals will be partners in the coproduction for worldwide release of pictures to be shot in Mexico and abroad.

According to Aldas, the initial project likely will be "The Big Waters," by Luis Spota, although no deal has been set.

Beverly Garland, Fillmore Crank Form Their Own Company

Actress Beverly Garland and her husband Fillmore Crank, have announced formation of their own independent film production company and henceforth will produce both theatrical and TV films under the aegis of Garmore Productions.

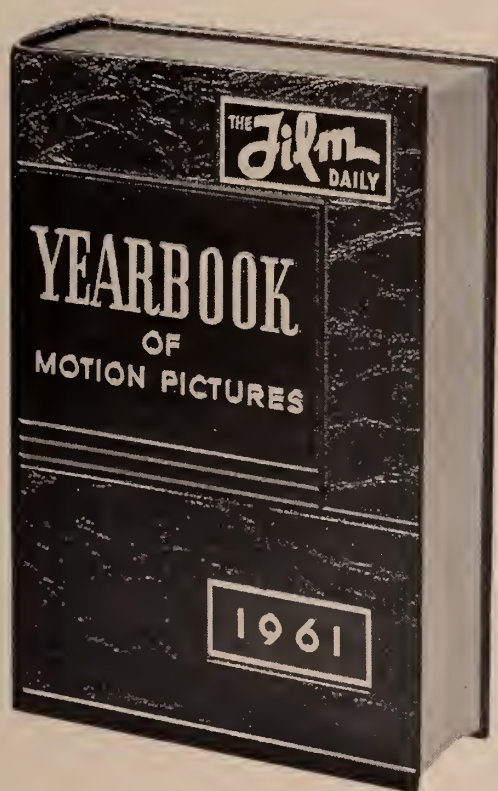
Will McCall's original story, "Okar," concerning an Apache Indian, is listed as one of the slated projects for the new outfit.

TV Star Pat McVey to Enter Theatrical Filmmaking

Television actor Pat McVey (starred in such video series as "Big Town" and "Manhunt") will enter theatrical film production with "Night of Terror," an original yarn, for his newly formed Court-teen Productions.

Blueprinted to follow "Terror" is "The Deliverance of St. Cecilia," a novel purchased by the actor. Both features will go before the cameras by the first of the year, according to McVey.

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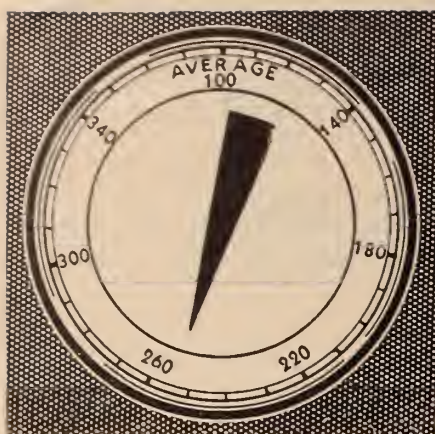
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ada (MGM)		175	105	130	150	125	185		150	150	125		100	100	100	125		125	140	80	129
Alakazam the Great (AIP)			85				150						150	140			200	135	130		141
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140		180	50	100	100	175	95		110		110	125	120
Angel Baby (AA)		200				90		110		100		100	135								123
Angry Silence, The (Valiant-Vitalite)				190	85								70	80		150				100	113
Atlantis, the Lost Continent (MGM)	100		200			200	100		150	125	105	100	200	100	80	150	120	145	220		140
Ballad of a Soldier (Kingsley)				140		75	150	190	100		225	50		100	130	200					136
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80			95							135	125		111
Between Time and Eternity (U-1)				165			100	100	90						100			100			109
Big Show, The (20th-Fox)	95	90	80	210	80	80		100	110		50	100	100	50	80	125	90		110		97
Bimbo the Great (WB)	100		105				100	95		100		100		70	100		85		100		96
Black Sunday (AIP)		160	125			200		125		150	150	200	125	300	65				175		161
Breathless (F-A-W)	120	225						120				100			120	200					148
By Love Possessed (UA)	150	150	120	175	95	115	80	125	175	200	180		125	175	110	145		125	150	100	139
Carry On, Constable (Governor)				170	120		200			310			240	100							190
Come September (U-1)	175	300	200	230	250	350	225		250		370	400	300	200				150	200		257
David and Goliath (AA)						90		100		175		150	100	80	100						114
Days of Thrills & Laughter (20th-Fox)				120	85	175			100		95	100		100	90	175					116
Deadly Companions (Pathe-America)		150	95				100			110	95	100		70				100	90		101
Dreams (Janus)	125	120		155					115					175	100	175	110				134
Goodbye Again (UA)	170		140	170	90	100	200	120	135		210			125		195	140	120	150		148
Hand in Hand (Col)	120			185	100		100			200	175		100		85	175					138
Herod the Great (AA)		75	115					100			105		100					100	90		98
Hippodrome (Cont'l)		175									60	100	150		90				125		117
Homicidal (Col)	110	150	125			150	100	125	175	180	90	160	200	200	85		125		175	175	145
Honeymoon Machine, The (MGM)	125	250	105	215	95	130	80		135		125	150	150	125		120	140	120	120		137
Hoodlum Priest, The (UA)	95	220	120	225	95	140	200	125		125	65	100	150	130	110	185			90		136
*Incredible Petrified World (Governor)			85	170				100			65		100								104
Love in a Goldfish Bowl (Para)			100					100		75	80		90		85		95		80	100	89
Mein Kampf (Col)	160	225	200	200	125	200	125	165	110	175	170		200	530	140	200	140	175			191
Nikki, Wild Dog of the North (BV)	130			190		125	300	125	175	320	110	200	145	250	115		165	165	130	200	178
On the Double (Para)	130	260	110	170	80	100	125	115	115	95	135		125	80	85	175	110	135		110	125
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250	150	125	125	160	120	195	115		200		166
Operation Bottleneck (UA)				130				100		100					100			100			106
Operation Eichmann (AA)		160	85	125		100		85			95	125		105					70		106
Pit and the Pendulum, The (AIP)				225						200				400		150	250				245
Please Turn Over (Col)	140	200	150	175	85	220	160	100	125	400	150	100	200	200	105	180					168
Raisin in the Sun, A (Col)	140	200	125	200	90	150	70	170			160		250	100	145	195	95		125	90	144
Rosemary (F-A-W)	120	100	95	170		100		90	110	90	200	90	125	150		200			150		128
Sat. Night & Sun. Morning (Cont'l)		260		155	200	120		120	110		220	225	300	225	160	200			300		200
Truth, The (Kingsley)	175					300	230		135					175		175					198
Underworld, U.S.A. (Col)	125			120			100	115		100	100				85					110	107

TOP HITS — OF — THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Young Doctors, The (Col)
Los Angeles.....255
2. Sat. Night and Sun. Morning (Cont'l)
Memphis225
3. Truth, The (Kingsley)
Denver230

4. Ada (MGM)
Denver185
5. Alakazam the Great (AIP)
Denver150
Milwaukee150
6. Honeymoon Machine, The (MGM)
Milwaukee150

'Thief' Tickles Fancy In Soso Milwaukee

MILWAUKEE — "Thief of Bagdad" turned out to be a sleeper at the Wisconsin, scoring a surprise 275 to lead the town. "Seven Wonders of the World" in its 20th week at the Palace was next best. Other first runs were good for the most part.

(Average Is 100)

Downer—Left, Right and Center (Bentley) . . .	150
Palace—Seven Wonders of the World (Cine-roma), 20th wk.	250
Riverside—Come September (U-I), 4th wk.	175
Strand—Lo Dolce Vita (Astor), 7th wk.	175
Times—Saturday Night and Sunday Morning (Cont'l), 4th wk.	90
Tower—Ada (MGM), 2nd wk.	100
Towne—The Honeymoon Machine (MGM), 2nd wk.	110
Warner—The Guns of Navarone (Col), 4th wk.	200
Wisconsin—Thief of Bagdad (MGM)	275

Novelty Program and 'Pit' Prosper in Minneapolis

MINNEAPOLIS—With only two new offerings this past week, the best business was done by a holdover program, "Kipling's Women" and "The Girl in the Bikini." The offbeat duo in its third week at the neighborhood Avalon pulled a big 200 per cent. Another holdover, "The Pit and the Pendulum," in its third week at the Uptown Theatre, rated 140 per cent. "Armored Command," which opened at the Lyric, scored 130 per cent. Most offerings were near the average mark.

Academy—La Dolce Vita (Astor), 7th wk. . . .	100
Avalon—Kipling's Women (KBA); The Girl in the Bikini (Atlantis), 3rd wk.	200
Century—Windjammer (Cinemirocle), reissue, 13th wk.	110
Gopher—Nikki, Wild Dog of the North (BV), 5th wk.	90
Lyric—Armored Command (AA)	130
Mann—The Big Gamble (20th-Fox)	90
Orpheum—Come September (U-I), 5th wk. . . .	90
State—The Guns of Navarone (Col), 6th wk. . .	105
Suburban World—Romance and Juliet (U-I), 7th wk.	100
Uptown—The Pit and the Pendulum (AIP), 3rd wk.	140
World—The Truth (Kingsley), 4th wk.	90

Holdovers Go Far in Front Of New Films in Omaha

OMAHA—All Omaha first-run theatres did commendable business again last week, ranging from even par to more than double the average. Best was the Dundee, which reported 225 per cent for the 15th week of "Spartacus."

Cooper—South Seas Adventure (Cinerama), 7th wk.	170
Dundee—Spartacus (U-I), 15th wk.	225
Omaha—Marines, Let's Go (20th-Fox)	100
Orpheum—Claudelle Inglish (WB)	105
State—Nikki, Wild Dog of the North (BV), 2nd wk.	150

Ralph Green Top Winner In Tent 12 Golf Tourney

MINNEAPOLIS—After an almost torrential downpour which temporarily put a damper on the event, over 150 golfers participated in the annual Variety Club golf tournament at Oak Ridge Country Club in suburban Hopkins Friday (8). This was the biggest turnout in the history of the tournament, according to Gil Swenberger, Ambassador Hotel, who was chairman of the arrangements committee.

The winner was Ralph Green, operator of the East Lake Theatre here and the drive-in at Rochester, who was awarded the championship trophy. Last year the tournament was won by Forrie Myers, sales manager at Paramount.

After the golf tournament 134 Tent 12 members and guests attended a dinner in the clubhouse.

L I N C O L N

Cooper Foundation's Stuart Theatre was the setting for the 8:30 a.m. meeting of some 450 city school teachers participating in this year's annual Business-Education Day observance. The event is sponsored by the Lincoln Chamber of Commerce, with school cooperation. After a talk, the teachers formed in groups to tour and be the guests of various local business and industrial firms. Cooper hosted a group of 14, demonstrating the operation of a theatre. A highlight was a private showing of "Question Seven." This picture also is scheduled for another private screening prior to its public showing at the Stuart late in September or early October. Guests will be Lincoln Council of Church members.

What Manager Dan Flanagan believes is a first for Nebraska drive-ins is scheduled September 20 at the 84th and O Drive-In when a week's run of "Exodus" begins. Tickets for the 3-hour, 40-minute picture will be sold on a reserve speaker basis only, Dan reports . . . The Nebraska provided special viewers to its patrons during the run of "September Storm" so the "miracle of StereoVision" could be appreciated.

The opening of the Interstate trafficway between Lincoln and Omaha makes the Cinerama Cooper Theatre even closer in time to the Nebraska capital city. "Only

60 minutes on the Interstate and you're in the South Pacific" is the Foundation's advertising invitations for Lincolmites to go see the Cinerama's current offering, "South Seas Adventure."

Freak temperatures and state fair week combined to give local drive-ins one of their poorest weeks of the season. Temperatures dipped into the low 60s, even lower at night, during several days of the first week in September . . . The Stuart has a new trainee manager, Luther "Luke" Smith. He comes from a sporting goods department job in Lincoln, but spent some earlier years working in theatres in Omaha.

Movie and television star Charlie Weaver, headlining the Nebraska state fair grandstand show, met his "baby brother from Lincoln" at one of the nightly performances. In real life, Lamir Splichal, a printer for the Journal-Star Printing Co., does look a lot like Charlie Weaver's brother from Mount Idy. Already equipped with the baggy pants, the shirt and the language, Lamir became real Mount Idy folks when Charlie gave him silver glasses and the familiar topper that goes wherever Charlie goes.

Brock Perlberg who is a cowriter of the screenplay of Paramount's "Night Without End," is a son of William Perlberg.

Lee ARTOE SAYS —



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FEPCO Honors Two 25-Year Men, Carrying on Founder's Upbeat Spirit



Watches for 25 years of service with FEPCO Theatre Advertisers were presented at a party given by Esther Green, owner and general manager, to Emery Toth, comanager, and Warren Baker, shop foreman. Left to right are Ron Rosseter, Mrs. Green, Toth and Baker.

OMAHA—Another milestone in the history of FEPCO Theatre Advertisers was noted last week in a party for Emery Toth, sales and service manager, and Warren Baker, shop foreman. The two men were presented handsome wrist watches for 25 years of service at FEPCO.

The party and watches were given by Mrs. Esther Green, who also was celebrating the 37th anniversary of the firm which she and her husband the late Walter Green founded in the summer of 1924.

Ron Rosseter, another veteran member of FEPCO who is manager of production and service departments, three years ago received a watch for 25 years of service.

The affair took place in "the party room," a section of the advertising department. A catering service provided a meal of chicken, ham, potatoes au gratin, salad glazed brownies and all the trimmings.

"It really was a tribute to Mr. Green," said Mrs. Green, who has carried on the business since the death of Walter.

"We started in the basement of our home in Council Bluffs. Walter had faith in the motion picture industry, a faith he never lost in all the years he was connected with it. In fact, his faith grew with the years and I feel that present conditions more than bear out that deep-rooted conviction of his optimism, which all those in our firm and those with whom he did business realized and in turn gained from it."

The same spirit has been carried on by Mrs. Green, who never misses an opportunity to point out the fundamental role movies play in the life of Americans and the chance those in the industry have to better their own industry.

When the slogan, "Get More Out of Life . . . Come Out to a Theatre," cropped out a few years ago Mrs. Green had her firm get out a sheet with five cartoons illustrating the slogan, each bearing the slogan. The sheet was gummed and perforated, so each of the cartoons could be separated and used as stickers for car windows, store windows, etc.

In an ad Mrs. Green offered to send the gummed sheets to any who would write in for them to boost the movies. She was flooded with requests from coast to coast.

Recently she ran a page ad in *Boxoffice* to set forth a quotation from Dr. John W. Gardner, president of the Carnegie Corp., because as she said, "I think it is something everyone in our industry ought to read and because I think all of us should do what we can to let the world know we have faith not only in our industry but in this country of ours."

The title over the quotation: "American Respect for the Dignity of the Individual."

And anyone who wants a copy also can get it, on parchment suitable for framing, just by asking for it.

OMAHA

Lights went on again at the Paxton Legion Theatre last week after a lapse of more than three years, with Bob Dickenson in charge of projection and Archie Lierley and Hugo Hehnke completing the three-man Legion crew handling the operation. Lierley made the original motion at a Legion meeting to investigate reopening the theatre, and the ballot was overwhelming in favor of returning movies to the western Nebraska town. "Volunteer help will staff the operation," he said, whereas a previous Legion theatre project had used all paid personnel. Offers for assistance came not only from Legion members but many nonmembers who were anxious to provide film entertainment for the community. The Paxton Legion post kicked in \$450 to recondition two projectors. This much is certain: Unanimous opinion was to the effect "locally-sponsored entertainment will be good for the community."

MGM has made northwest Nebraska and southwest South Dakota extremely movie-conscious the past weeks: Filming of "How the West Was Won" has been going on right in the area's great big back yard. And the fact that Henry Fonda, Omaha-born star, was on the set drew a lot of viewers to the location near the game lodge in Custer State Park, S. D., too. The Custer park area was chosen because of the large herd of buffalo which will be used in a buffalo stampede sequence.

MILWAUKEE

Twentieth-Fox chose Mellen, Wis., in which to film "Young Man," starting the 18th. According to our understanding, 20th-Fox sent in 85 persons. Some 200 to 300 local extras are to be used. A local accountant, hired by the film company as liaison man, says his phone keeps ringing day and night bringing offers of old cars for use in the picture, or requests for parts in the movie. The Hollywood group will be quartered at Ironwood, Michigan.

Actor Charles Coburn, veteran monocolled gent of stage and screen for more than 60 years who died August 30, began his acting career at Sheboygan, Wis. On his last visit to Milwaukee in 1953, Coburn recalled that his initial stage venture took place in 1900 at the Lakeview Theatre, then located in an amusement park on the Lake Michigan shore about a mile south of Sheboygan. He said he played a young doctor and had to wear a false beard to play the part. He spent 10 weeks in Sheboygan that summer, acting in a new show each week at a salary of \$10 a week.

Harold "Bud" Rose, branch manager for Allied Artists here for the past four years who has been promoted to the Cleveland post, will be succeeded by Carroll Morten, salesman out of the Chicago office.

Al Fusco New Manager

MORGANTOWN, W.Va.—Al Fusco is the new city manager of the Stanley Warner Theatres, coming here from Punxsutawney, Pa.

HURLEY

QUALITY PROJECTION

Super-Optica

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REAL ECONOMY

SCREENS

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"Down and still down it came — to cross the region of the heart!..." POE



"The shrieking of mutilated victims is the music of my life."



"As they mourned me... I was alive... struggling to be free."



"The agony found vent in a long final scream of despair."



"Ever since that day... I have not been able to live as other women."

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BERNARD McCARTHY
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MINNEAPOLIS 3, MINN.

Mary Jane Chinn, KRNT-TV staff member, was guest of honor at a dinner party given by the Women of the Motion Picture Industry at the Cloud Room of the Des Moines Municipal Airport. Miss Chinn was recently made an honorary member of the WOMPI club. She is well known throughout the Des Moines area and is active in many community affairs . . . Joyce Brain will go to Charlotte, N. C., September 22-24 as delegate from the Des Moines WOMPI club to the eighth annual WOMPI international convention.



Mary Jane Chinn

Municipal traffic engineer Herman Batts wants the city to build a two-million-dollar parking garage on the loop site now occupied by the RKO Orpheum Theatre. The recommendation, part of a large-scale downtown parking project, is being submitted to the city council for consideration . . . Davenport's new year around drive-in theatre, the Oasis, opened recently with a ribbon-cutting ceremony in which Mayor Don Petrucelli participated. The Oasis has a capacity for 800 cars, and, its owners say, has the largest screen in the midwest—120 feet wide. This is the third Quad-City outdoor theatre built and operated by the Independent Amusement Co. The other two are the Memri, at Milan, and the Semri, at Silvis.

Several theatres, closed for the summer lull, have reopened. The Iowa Theatre at Sioux City has been remodeled and is open on Fridays, Saturdays and Sundays. The Vogue Theatre at Remsen and the Strand at Mount Vernon also have reopened.

Thanks to a group of citizens known as the Toledo Community Theatre Guild, the old Wieting Theatre at Toledo is undergoing a complete facelifting. So far, the overhaul includes new sound equipment and more comfortable seats. The guild purchased seats from the closed Monte Theatre at Montezuma. Then, guild volunteers removed the seats from the old Monte, trucked them to Toledo and installed them in the Wieting.

Glen Lambert, manager of the Monte at Monticello reports a remodeling project under way there—new seats, new screen, new sound equipment and a new interior . . . At Swea City, the Commercial Club has been busy during the late summer renovating the Swea City Theatre.

A fire, believed to have started with a lighted cigaret in a trash container, dam-

aged a floor in the Liberty Theatre at Council Bluffs. The theatre was empty when the blaze was discovered about 11:15 p.m. . . . Despite efforts of the management and merchants to keep it in business, the Northwood Theatre at Northwood has closed and the landmark is being torn down.

Barney Barnard, the man who directed stage bands for two decades in Des Moines theatres, still is "leader of the band" at 65! Barney spent the summer directing orchestras at Iowa and Minnesota county and district fairs. A familiar face to Des Moines theatregoers, he led stage bands at the Orpheum and Paramount theatres from 1919 until the late thirties and later had a "theatre-dinner" orchestra at the Youngers tearoom.

Jim Maus, manager of the Burlington Drive-In, recently reported the theft of \$184 in cash in a break-in at the theatre office . . . Bruce Lowney, 76, longtime theatre employe at Marshalltown, died there recently. A former stage manager at the Odeon, Lowney had been a projectionist for a number of Marshalltown theatres. He was a charter member of the projectionists union and held a lifetime membership card.

MINNEAPOLIS

Al Mullen has taken over operation of the Cambridge Theatre at Cambridge from his son Ray. At one time he operated theatres at Pelican Rapids and Oliva. Recently he has been living in San Diego . . . Henry Greene closed his Lake Theatre. The property has been sold to a church. The Lake was one of the early neighborhood houses and was built by Greene's father.

Jane Russell was at the Paramount Theatre, St. Paul, Monday (11) for the premiere of "Hope," which marked the opening of the Greater St. Paul United Fund campaign . . . Sim Heller, operator of theatres at Grand Rapids and Milaca, is a grandpa now, his daughter, Ann, having given birth to a baby boy . . . Helen Hanson is the new ledger clerk at Allied Artists . . . Exhibitors on the Row: Leo Huss, Faulkton, S. D.; Leo Ross, Faribault; Arvid Olsson, Pine Island, and Joe Prill, Madison, S. D.

K. C. Branham of Cavalier, N. D., purchased the interest of James Cone in the Starlite Drive-In at Hatton, N. D. . . . When Freeman Parsons closed his Sky-Vu at Sauk Centre for the season, all residents of the town were invited to the final show as Parsons' guests . . . Rudy Lueders has refurbished his Rex at Littlefork . . . Jim Fieger is the new trainee in the advertising and publicity department of Minnesota Amusement Co. Fieger is a recent graduate of the University of Minnesota and replaces Dick Shack, who joined the Balaban & Katz circuit in Chicago.

Rita Pulling is the new biller at Warners . . . Myrtle Kelley, bookkeeper at 20th-Fox, vacationed at Longville . . . LaVerne Boerner, secretary at Independent Film Ser-

vice, vacationed in Las Vegas and Los Angeles . . . Sheldon Kliman, manager of the Aster, vacationed at Wisconsin Dells.

A compromise route in the proposed up-grading of the highway near the 7-Hi Drive-In to freeway standards has been worked out so that the road will not bypass the outdoor theatre. One proposal by the Minnesota highway department suggested the present highway be improved. Owners of the theatre, Minnesota Amusement Co., objected because part of the theatre's land would have had to be taken for an interchange.

Although Minnesota returned to standard time after Labor Day, residents along the northern and eastern border still have time differences to confuse them. Wisconsin remains on daylight saving time until next Sunday (24). Manitoba and Ontario on the northern boundary do not return to central standard time until October 29. Iowa, North Dakota and South Dakota did not adopt daylight time this summer.

The Minneapolis Star did a round-up story on the opinions of hotel and motel operators, restaurant owners and theatre operators concerning the first season of big league baseball in Minneapolis. Loudest complainers were the theatremen, who claimed that the Minnesota Twins have taken a large share of the amusement dollar here. Ben Berger, president of Berger Amusement Co., feels that major league ball has had "a harmful effect" on theatre attendance, estimating a drop in receipts of 15 to 20 per cent from last year.

David Lehman reopened the Strand at Sioux Falls, S. D. The house formerly was operated by Louis Bogdos. Ralph Pielow's Quad-States Theatre Service will continue to do the buying and booking . . . Stephen, son of Abbott Swartz, manager of Independent Film Distributors, was married to Harriet Kunik in Iowa City. They will live in Rochester.

Fremerman, Papin Go Into Advertising Partnership

KANSAS CITY — Marvin Fremerman, sound specialist and head of his own advertising agency, has formed a partnership with Bernie Papin, formerly an announcer with KMBC here. The new firm, to be known as Fremerman and Papin Advertising and Public Relations, will operate from Fremerman's present location in the Uptown Theatre Bldg.

Alliance Drive-In Theatre Recording Service, the sound service in which Marvin and Bernie Fremerman and their associates have been engaged for the past three years, also is conducted at the 3706 Broadway location. It is not affected by the new partnership.

Keaton Films to Museum

HOLLYWOOD—Buster Keaton has presented 25 of his early films to the Hollywood Motion Picture and Television Museum. They include Go West, Battling Butler, Steamboat Bill Jr., Paleface, The Boat, Balloonsticks, The Haunted House, and Frozen North. Curator Arthur Knight noted that Keaton is one of the screen's legendary comedians and that the collection is a "notable contribution to the museum's archives."

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Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Jackpot Touchdown Contest Enlists Patron Guesses on Big Game Score

The football season is here, with its fan interest greater than for baseball in many spots. George C. Wilson III of Wilson Theatres, headquartered in Tyrone, Pa., and Robert Hambright, manager of Wilson's Nittany Lion Drive-In at State College, Pa., early in August launched a promotion designed to bring in the grid fans (and others) in the hometown of Penn State University.

The stunt is a "\$1,000 Jackpot Touchdown" registration deal. Nittany Lion patrons are asked to fill in registration cards, approximately 4x3 inches, with name, address, phone and the score of the Penn State-Navy football game September 23. The contest will close the night before

the game. Patrons may register as many times as they wish. Prizes are listed in the concession stand.

Attractively designed letterheads, with copy explaining the "\$1,000 Jackpot Touchdown" contest, were distributed over the signature of Manager Hambright, starting in mid-August.

TOUCHDOWN LETTERS

The touchdown jackpot idea, of course, can be adapted to any big game.

Going after the football crowd patronage in a different way is Ronald Ashcroft, manager of the Wilson Theatre at Tyrone. He is offering a Friday midnight Touchdown package show deal, September 8 to November 10 inclusive, for \$3.75.

Special tickets, 2½x3-inch cardboard, have been prepared. At the top and bottom are the numbers from 1 to 9. These numbers are punched as used to prevent the cards from being passed along for multiple use on show nights.

"Touchdown" letters, distributed starting the last week in August, open with this copy:

"TOUCHDOWN! Yes, one and all will be hearing this word very shortly, and we realize that starting back to school has its advantages and disadvantages, but the Wilson Theatre is making a special offer on a package deal for its Friday midnight shows after the football games.

"For \$3.75 you will see 12 full-length features—a big savings. Your admission is less than 40 cents. Here are the features you will be seeing:

(Dates, name of pictures and cast stars).

"We hope that you will take advantage of this fine offer. Remember, Friday, September 8, is not far away and you and all your classmates, friends and parents are always welcome to the Wilson or El Patio Theatre. We have an outstanding fall movie program for one and all.

FRIDAY EVE BARGAIN

"Get your bargain, Friday eve midnight show tickets now. Only a limited amount will be sold, but there will always be individual tickets for each and every show at the boxoffice each Friday night at regular prices. Doors open 11:30, feature time 12:15.

"We will hope to see you often. Get More Out of Life. Go Out to a Good Movie Tonight."



Survival Kit Presented To Parents of 11 Kids

When the Village, neighborhood first-run theatre in Dallas, was due to open "Beware of Children," the British comedy attraction, Hal Cheatham, Interstate circuit publicist, found a couple who had flung the caution expressed in the film title to the winds as evidenced by 11 stepping-stone offsprings. Taking the kidding in good nature, Mr. and Mrs. Walter C. Stock appeared with their brood at the Village on a Saturday morning where Tony Todora, Village manager, presented them a parents' survival kit! This included a first aid kit, of course; also ear plugs, paddles, a fake hypodermic needle, etc., and a rope just in case they reached their wit's end! Crews from television stations KRLD and WFAA were on hand to take film for telecasting on their news shows.



Kathy Price poroded her well-curved charms around downtown New Orleans, in front of supermarkets and other high-traffic spots. Occasionally she would find a spot where she could relax, as shown above, and point out her sign message, line by line. A roly-poly clown accompanied her to plug "Bimbo the Great," the other half of the double bill, but he didn't get in the above picture. RKO Orpheum Monoger Frank Hanson and assistant Bobby Rogsdole obtained Kathy from Tony Medollion's model school. Rogsdole encased Kathy, flanks to her neck, in a funny little box from which Kathy brought forth, like magic, handbills for "The Honeymoon Machine." Note Miss Price heightens the impression she makes by wearing full-length hose.

A Mario Lanza Weekend

The Clark Theatre in the Loop at Chicago highlighted its September film fare with a Mario Lanza musical weekend (September 15-17). Featured were "For the First Time," "Once More With Feeling" and "Serenade."

Design a Parent Trap Contest

A contest to design "a parent trap" was used by Rex Pickett, manager of the neighborhood Boulevard Theatre, Minneapolis, to create interest in "The Parent Trap." The first prize was \$10, and there was a second prize of \$5 and ten consolation prizes. The contest was open to persons of all ages and was advertised in the Minneapolis newspapers.

Selling 'Bridge to the Sun'

Japanese-Theme Tie-ins, Ads With a Fleshier Pitch Add Power to Promotions Being Set Up in Loew's Theatres

By RUSSELL F. GRANT

Advertising and Publicity Department, Loew's Theatres, Inc.

"Bridge to the Sun" is an excellent picture, and one that has more than usual appeal to women. Treat it as a "builder" rather than an "opener" and you'll get sunny results; the word-of-mouth is bound to be that effective.

Metro's ads for "Bridge" are rather conservative, designed for the average theatre in the average situation. I suspect this is the result of an early policy decision.

I feel that for the action houses, which make up the greater percentage of the domestic market, a bolder, fleshier pitch may be called for. Fortunately, we have Carroll "Baby Doll" Baker, who presents a ready-made, provocative image, castwise, and the unusual story line of the love affair of a white girl and an Oriental.

FLESHIER PITCH IN ADS

We suggest, and will shortly have available for the Loew circuit, a couple of new ads using the main and supplementary art shown in pressbook ad No. 407, together with new copy along the following lines:

BABY DOLL BAKER'S BACK—IN THE SCREEN'S MOST DARING LOVE STORY . . . the Many-Splendored Romance of a Reckless Southern Beauty and Her Oriental Sweetheart!

Since the title of the original novel has not been changed for the film, we will limit book and Reader's Digest copy to a small panel of art and copy. (Those who have already read the book have been presold.) The "It's True" copy, I think, can be confined just to the two words, IT'S TRUE! making more space available for informative, selling lines.

Of the other items in the MGM sales package, we will certainly find program time for the newsreel-type teaser trailer made during a special showing in the hometown of the author, Gwen

(Continued on next page)



'Baby Doll' Baker Heads Cast

CARROLL "Baby Doll" BAKER and JAMES SHIGETA are the principals of "Bridge to the Sun," the romantic story of an American girl married to a Japanese diplomat, who live in Japan during the turbulent war years. In the above scene, the romance begins at the Japanese embassy in Washington. This, with others of the MGM series, vividly tells the highlights of the unusual story.

East-West Love Themes in Film

Theatregoers have liked films dealing with love between occidentals and orientals.

Some recent examples include SAYONARA, LOVE IS A MANY-SPLENDORED THING, THE INN OF THE SIXTH HAPPINESS, THE BARBARIAN AND THE GEISHA, THE WIND CANNOT READ, CRY FOR HAPPY, THE WORLD OF SUZIE WONG and HIROSHIMA MON AMOUR.

Through the local newspaper, conduct a write-in contest on the following subject: "The Most Moving East-West Story." Limit entries to 50 words or less, awarding guest tickets to "Bridge to the Sun" for the ten best entries.



An interesting assortment of 8x10 scene stills may be obtained from MGM for lobby, library, book and other displays. Above, at left: Following Japanese custom, Jimmy Shigeta takes Carroll Baker to the grave of his parents to tell them of their marriage. Center, Carroll Baker finds it diffi-

cult to learn the ways of a Japanese wife in this scene. Right, Carroll, her Japanese husband and little Nori Elizabeth enjoy life as the Terasaki family before war clouds shatter their dreams. Other shots include an interesting scene from a Japanese geisha house.

Terasaki. This runs about a minute and a half, and shows off Carroll Baker to advantage in a topical, interesting setting.

Daytime radio ought to be a natural for the open-end transcription featuring Gwen Terasaki—a charming, frank and intriguing interview that will twitch the ears of listening housewives. Incidentally, I have just learned that MGM is preparing a slip-sheet for its "Bridge" pressbook that will contain several special newspaper stories based on this interview. Get this by all means! The Dell Books special paperback edition will provide an excuse for multiple window and store displays for those managers interested in depth plugging around town.

One of the most valuable assets in the MGM promotion effort should be the MGM Records release of the "Bridge to the Sun" theme. Movie theme music has hit a new high in appeal lately, and if the "Bridge" theme catches on, the publicity via deejays, store windows and jukeboxes will be tremendous.

MANY POSSIBILITIES

"Bridge to the Sun" is tailor-made for exploitation, and I would certainly say there are more promotional possibilities than appear in the pressbook. For instance, Japan is a fruitful source of unusual and inexpensive gimmicks. We propose to deluge the deejays, pressfolk and others with genuine chopsticks, saki sets, fans, bamboo bridges, ash trays, back-scratchers, etc., each item accompanied by a line or two of appropriate copy plugging the attraction.

A Japanese "happy-coat," obtainable for two or three dollars, will certainly delight the principal critics. And if the mayor or a comparable VIP can be induced to put one on and proclaim a Happy Week, it ought to be good for at least a three-column photo, maybe even page one.

Picture personalities are important, and if the touring "Bridge" people are not available in some of our cities we will try to set up telephone interviews with Mrs. Terasaki or Carroll Baker and newspaper people, working in cooperation with the MGM publicity department. These are always sure to see print. Another newspaper idea that ought to be productive would be a contest whereby theatre seeks snapshots of Japan or Korea taken by exservicemen. If the cooperating newspaper won't publish a picture each day, the entries will make a very effective lobby poster.

PLAN GEISHA PARTY

In Loew's larger situations, we are asking our managers to seek—through the press—three or four Japanese girls to act as geishas (in costume) at a special press party and screening. The girls would play stringed instruments, serve tea, and generally act as atmosphere. Be sure to invite women's club leaders to this affair. The most attractive girl might also be retained as a "Bridge to the Sun" press agent, visiting radio and TV folk with our gimmicks and talking on the air about the film where possible.

Our associate Don Baker, recently added to Loew's home office staff to beef up Loew's picture-promotion firepower, is concentrating on a kit of business-stimulating ideas designed for additional "Bridge" promotion. Among these is a press release offering free admission to anyone appear-

(Continued on next page)

Wide Selection of Ad Mat Sizes in Pressbook



The true story that inspired a great film!
A best-seller and Reader's Digest special feature!
The romance that almost changed history!

Metro Goldwyn-Mayer presents

Carroll Baker in Bridge to the Sun



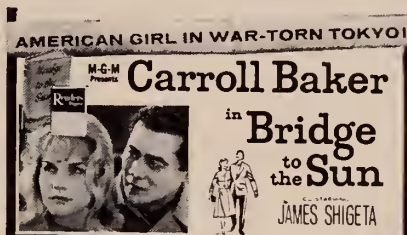
A custom of the Orient
the public bath startles
the young American bride!



The girl from Tennessee
defying hardship and
dangers in war-torn Tokyo.

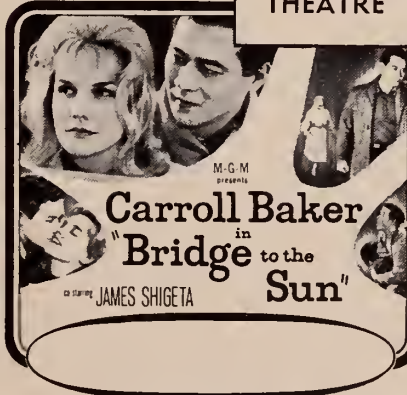
CASTING BY JAMES SHIGETA
BASED ON THE AUTOBIOGRAPHICAL NOVEL BY GWYN Terasaki
SCREEN PLAY BY CHARLES KAUTMAN
DIRECTED BY ETIENNE PERLÉ
A CITE FILMS PRODUCTION

THEATRE



Starts THURS. at COOL

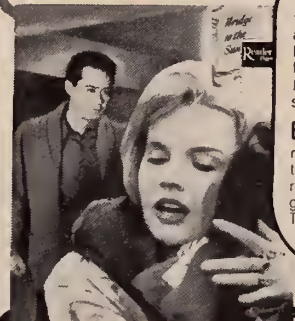
THEATRE



WHY THIS MOVIE WILL BE THE TALK OF AMERICA

Because...
the famed book
and Reader's
Digest special
feature come to
life on the
screen!

Because...
millions were
thrilled by the
romance of this
girl from
Tennessee!



Metro Goldwyn-Mayer presents

Carroll Baker in "Bridge to the Sun"

CASTING BY JAMES SHIGETA

BASED ON THE AUTOBIOGRAPHICAL NOVEL BY GWYN Terasaki
SCREEN PLAY BY CHARLES KAUTMAN
DIRECTED BY ETIENNE PERLÉ
A CITE FILMS PRODUCTION

COOL

THEATRE

Starts THURS.

The "Bridge to the Sun" pressbook lists a fine selection of ad mats, from one and two-column headers on up to four-column layouts. Mats also are available in two sizes on some of the ads, such as the one at top or at bottom right. Loew's publicist Russell Grant, writer of the accompanying article, likes the work in the ad at top, and is using this with beefed-up copy.

More Selling Ideas on 'Bridge to Sun'



This cartoon drawing of "Bridge to the Sun" characters is by the noted Sam Norkin. Newspaper amusement editors will want this drawing for advance art work on the film.

Theme Song on MGM Record

Theme music from motion pictures is gaining steadily in recording popularity. With this in mind, the release by MGM Records of a great arrangement of "The Theme Song From 'Bridge to the Sun'" will be a great asset in promotion of the picture. The theme music will be used in MGM's radio spots also, so that constant repetition will develop a trademark for the local playdates. Tie in with window displays in music shops; playing of the record in the lobby and inside the theatre for recessions and intermissions, etc., are musts. In addition, local disc jockey and station cooperation should be lined up.

Get in touch with the local MGM Records distributor for dealer-theatre tieups and promotion material.



MGM is coming out with an interview by Gwen Terasaki, author of the story of "Bridge to the Sun," for use on radio. It is said to be an eye-opener for women. Mrs. Terasaki is seen at left, with Carroll Baker, star of the film, and May Ross McDowell, mayor of Johnson City, Tenn., hometown of Mrs. Terasaki, where a special preview was held.

(Continued from preceding page)

ing at the boxoffice on opening day attired in an authentic Japanese kimono; a "Bridge to the Sun" fashion show featuring silks, to be sponsored and staged by a cooperating department store; riksha and umbrella-girl ballyhoos; a Northwest-Orient airlines tieup; fortune cookie distribution, and lobby and window exhibits of Japanese art, just to mention a few.

Si Seadler of the MGM office has arranged a striking Times Square exhibit to remain on display in the center of the populous spot for a month before opening. This is in the nature of a tieup with the Army recruiting office, and we are passing it along to our people in other cities who have good relations with the military in the hope that they can work out something with either their Army, Navy or Marine public relations officers. The pitch, in brief, consists of recruiting displays, usually strategically placed A-boards, which suggest that young men dreaming of travel to foreign lands may build a "Bridge to the Sun" and visit such countries as Japan by enlisting in the service.

The only thing to remember about any promotion for this attraction is that "Bridge to the Sun" is a class production and nothing that is vulgar or in bad taste should be used to ballyhoo it.

Dept. Store Promotions

Japanese merchandise from souvenirs to cameras, and clothing to works of art have struck a responsive note in America. All across the country shops sell Japanese goods. Department stores handling a variety of products of Japan should be specially receptive to promotions and tieups. Here then is a chance to gain valuable publicity for your playdate.

Try to interest local department stores in a "Bridge to the Sun" festival featuring Japanese goods. Store should be decorated in a Japanese motif. There are sure to be Japanese goods in almost every department of the store—textiles, clothing, cameras, paintings, books, phonograph recordings, radios, TV sets, umbrellas, fans, ceramics, furniture and toys, to name a few.

Arrange for cooperative newspaper advertising as well as window and counter displays in the store, using stills from the film, plus your theatre and playdate credits. Title gives a catchy line which presents strong opportunities for beach and summer promotions. Sample copy can read: "Let Schultz' be your BRIDGE TO THE SUN. Have fun in the sun with beachwear from Schultz' sports department."

Riksha Ballyhoo

Here is a stunt that will get publicity. Get a jinrikisha and have one of the ushers, dressed in kimono and sandals, take an usherette or model, Oriental if possible, through the streets in busy parts of town where they will get much attention. Have rikisha properly bannered for film title with theatre and playdate credits. If you are unable to rent a rikisha have local carpenter shop make one up.



Special Dell Edition

Dell publications has planned a nationwide campaign for its special movie edition of "Bridge to the Sun." The book will be distributed to coincide with opening playdates of the film around the country.

The Dell field forces are prepared to cooperate fully on local and regional tieups. Below is a checklist for a strong local level campaign tieing in the film and the book.

1. Arrange point-of-sale displays of books, posters, and movie tiein stills at all Dell Book outlets.
2. Plan eye-catching, full window displays with book, drug and department stores, utilizing 8x10 stills, posters, and playdate.
3. Run a co-op ad with distributor and/or stores selling the paperback edition.
4. Tie up with local libraries. Set up counter displays using stills from the picture.
5. Set up lobby displays of paperback books, stills and posters.

Manager's Endorsement

"Bridge to the Sun" is a motion picture of unusual interest for its probing of modern problems. This human drama will leave a deep impression on every person who sees it. It is particularly suited to a personal endorsement by the theatre management. Make up a 40x60 with your endorsement and use in lobby. Send postcards to your mailing list with endorsement imprinted on the back.

Play Music; Serve Tea

Play Japanese music over loudspeaker in lobby and front during week before opening and inside theatre during intermissions. If Japanese musicians available have them appear on local TV. Mention picture, theatre and playdate. Order Japanese tea in bulk. Serve to patrons. Dress usherette as geisha girl to pour tea. If tea-reader available, use for telling fortunes.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Noturama; R Regalscope; T Technirama. Symbol & denotes BOXOFFICE Blue Ribbon Award; color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; == Very Poor.

In the summary ++ is rated 2 pluses, == as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	.....BV	2-27-61	++	++	++	++	++	++	++	++	++	13+
2550	Ada (108) © Drama	.....MGM	8- 7-61	+	+	+	+	+	+	+	+	+	7+
2552	After Mein Kampf (74) Semidoc'y	.....Brenner	8-14-61	±	±	-	+						3+3-
2546	Alakazam the Great (84) Cartoon Feature	.....AIP	7-17-61	+	++	+	++	+	++				9+
2516	All Hands on Deck (98) © Farce-Comedy	.....20th-Fox	4-17-61	±	±	±	+	±	+				6+4-
2514	All in a Night's Work (94) Comedy	.....Para	3-27-61	++	+	+	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	.....Atlantis	3-13-61	±									1+1-
2524	Angel Baby (97) Drama	.....AA	5-15-61	++				±	++	+	±	+	8+2-
2548	Anna's Sin (86) Drama English-dubbed	.....Atlantis	7-24-61	±									2+2-
2496	Another Sky (83) Melodr.	.....Harrison	1-23-61	+									3+1-
2549	Armored Command (99) War Dr.	.....AA	8- 7-61	+				+					2+
2518	Atlantis, The Lost Continent (91) Science-Fiction	.....MGM	4-24-61	++	+	±	+	++	+	+	+	+	9+1-
2541	Atlas (84) Spec. VistaScope..Filmgroup		7- 3-61	+									1+
-B-													
2545	Battle at Bloody Beach, The (80) © War Drama	.....20th-Fox	7-17-61	+	±	±	+	+	±	±			7+4-
2517	Behind the Mask (85) Dr.	.....Showcorp	4-24-61	+									1+
2517	Bernadette of Lourdes (91) Religious Drama	.....Janus	4-21-61	±				+					2+1-
2526	Beyond All Limits (100) Dr.	.....Omat	5-15-61	++									2+
2531	Beware of Children (80) Com.	.....AIP	6- 5-61	+			+						4+1-
2556	Big Gamble, The (100) © Ad. 20-Fox		8-28-61	+	±	+	+	+					5+1-
2528	Big Show, The (113) © Dr.	.....20th-Fox	5-22-61	++	+	±	+	++	+	++			10+1-
2520	Bimbo the Great (87) Circus Dr.	.....WB	5- 1-61	+	±	±	+	±	-	±			5+5-
2504	Black Sunday (84) Horror Dr.	.....AIP	2-20-61	+	+	+	++	++	+	+			9+
2516	Blast of Silence (77) Drama	.....U-I	4-17-61	+	±	±	+	±					7+3-
2560	Blood and Roses (74) © Dr.	.....Para	9-11-61	±									2+2-
2496	Blueprint for Robbery (88) Cr.	.....Para	1-23-61	+	++	+	+	+	+	±			8+1-
2543	Brainwashed (78) Dr.	.....AA	7-10-61	±			++	++	+				7+1-
2554	Bridge to the Sun (113) Drama..MGM		8-21-61	++	+	+	++	+					7+
2534	By Love Possessed (116) Drama..UA		6-12-61	+	±	±	++	+	+	+			8+2-
-C-													
2512	Canadians, The (85) © Dr.	.....20th-Fox	3-20-61	±	±	-	+	+	+	±			6+4-
2494	Carry On, Constable (86) Com.	.....Gov'n'r	1-16-61	+			+						3+
2495	Carthage in Flames (93) Spectacle Drama	.....Col	1-23-61	±	±	±	+	±	±	±			7+6-
2551	Cat Burglar, The (65) Ac Dr.	.....UA	8-14-61	±									2+1-
2497	Circle of Deception (100) Dr.	.....20th-Fox	1-30-61	+	++	±	++	++	+	+			7+1-
2558	Claudelle Inglish (99) Dr.	.....WB	9- 4-61	±			±	+					3+2-
2491	Code of Silence (75) Melodrama	.....Sterling World-SR	1- 9-61	+									1+
2550	Cold Wind in August (80) Dr.	.....Aidart	8- 7-61	+	±	+	+	±					6+2-
2544	Come September (112) © Com.	.....U-I	7-10-61	++	+	++	++	++	++				11+
2549	Creature From the Haunted Sea (60) Horror Spoof	.....Filmgroup	8- 7-61	+									1+
2494	Cry for Happy (110) © Com.	.....Col	1-16-61	+	+	+	++	++	±	+			9+1-
2521	Cry Freedom (90) Dr.	.....Parallel	5- 8-61	±	+	+	+						4+1-
2521	Curse of the Werewolf, The (91) Horror Drama	.....U-I	5- 8-61	++		++	++	+	+	+			8+
-D-													
2528	David and Goliath (93) © Biblical Spectacle	.....AA	4-22-61	+	±	+	++	+	±				7+2-
2559	Day the Earth Exploded, The (83) Science-Fiction	.....Excelsior	9-11-61	+									1+
2512	Days of Thrills and Laughter (93) Comedy Compilation	.....20th-Fox	3-20-61	++	+	+	++	±	++	+			10+1-
2514	Dead One, The (70) Horror	.....SR	4- 3-61	±									1+1-
2535	Deadly Companions, The (90) Panav'n, Western	.....Pathe-America	6-12-61	++		+	++	+					6+
2547	Dentist in the Chair (84) Com.	.....Ajay	7-24-61	++			++	±					6+1-
2503	Devil's Commandment (71) © Ho.	.....RCIP	2-20-61	±									1+1-
2508	Don Quixote (110) Classic Dr.	.....MGM	3- 6-61	++		++	++	-	++	++			10+1-
2499	Dondi (100) Comedy	.....AA	2- 6-61	±	±		±	±	+				5+4-
2527	Dr. Blood's Coffin (92) Ho.	.....UA	5-22-61	-	±	-	+		±	±			4+5-
-E-													
2490	Exodus (212) Super-Panavision 70 Drama	.....UA	12-26-60	++	++	++	++	++	++	++	++	++	14+
-F-													
2520	Fabulous World of Jules Verne, The (81) Novelty Adv.	.....WB	5- 1-61	++	+	+	+	+	++	++			10+
2542	Fanny (133) Com. Dr.	.....20th-Fox	7- 3-61	++	++	++	++	++	++	++			14+
2557	Fast Set, The (84) Comedy Audubon-SR		9- 4-61	±									1+1-
2526	Ferry to Hong Kong (103) © Adventure Drama	.....20th-Fox	5-15-61	+	-	+	-	+					3+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2496	Fever in the Blood, A (117) Dr....	WB			1-23-61	+	+	+	+	+	+	+	9+
2516	Fiercest Heart, The (91) © Outdoor Drama.....	20th-Fox			4- 3-61	+	±	±	+	±	+	+	7+3-
2531	Five Golden Hours (90) Comedy	Col			6- 5-61	+	-	±	+	±	±		5+4-
2507	Five Guns to Tombstone (71) W'n ..	UA			3- 6-61	±	±	±	+	±			6+5-
2538	Follow a Star (102) Comedy	Zenith			6-19-61	±	-				±	±	3+3-
2498	Foxhole in Cairo (68) Dr.....	Para			1-30-61	+	++	-	+	±		±	7+4-
2548	Francis of Assisi (105) © Religious Drama	20th-Fox			7-24-61	++	±	+	++	+	+	++	10+1-
2495	French Mistress, A (91) Com...F-A-W				1-23-61	±	+	+	+		+		5+1-
2507	Frontier Uprising (68) W'n	UA			3- 6-61	+	+	±	±	+	±		6+3-
-G-													
2523	Gambler Wore a Gun, The (67) W'n..	UA			5-15-61	±	±		±		±		4+4-
2531	Get Outta Town (65) My...Sterling W'ld				6- 5-61	±							1+1-
2533	Gidget Goes Hawaiian (102) C/M...Col				6-12-61	+	-	+	+	++	++	+	8+1-
2542	Girl in Room 13, The (79)	Astor			7- 3-61	+							1+
2495	Go Naked in the World (103) © Drama	MGM			1-23-61	+	++	+	++	±	+	±	9+2-
2491	Goddess of Love, The (68) © Spectacle	20th-Fox			1- 9-61	+	-				±		2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	WB			2- 6-61	±	++	+	+	++	+	+	9+1-
2544	Goodbye Again (120) Dr.....	UA			7-10-61	+	+	++	++	+	±	++	10+1-
2498	Gorgo (76) © Ad. Dr.....	MGM			1-30-61	++	±	+	+	++	++	++	9+2-
2481	Great Impostor, The (112) Dr.....	U-I			11-28-60	++	++	+	++	++	++	++	12+
2560	Great War, The (118) Drama	Lopert			9-11-61	+			++	+			4+
2540	Green Helmet The (88) Ac.....	MGM			6-26-61	+	-	+	±	±	±	±	6+4-
2556	Greyfriars Bobby (91) Drama	BV			8-28-61	++		++	++	++			7+
2529	Gun Fight (62) Western	UA			5-29-61	±	±		+	+	-		4+3-
2533	Guns of Navarone, The (157) © War Adventure	Col			6-12-61	++	++	++	++	++	++	++	14+
-H-													
2515	Hand, The (61) Melodrama	AIP			4-17-61	+							1+
2488	Hand in Hand (75) Dr.....	Col			12-19-60	+	++	++	++	++	++	++	13+
2487	Herod the Great (93) © Costume Spectacle	AA			12-19-60	+			±	+	±	±	6+3-
2513	Hippodrome (96) Action, (English-dubbed)	Cont'l			3-27-61	+	+			+			4+
2535	Hitler's Executioners (78) Documentary	Vitalite			6-12-61	±		++					3+1-
2499	Home Is the Hero (83) Dr.	Showcorp			2- 6-61	++	+				+	+	5+
2539	Homicidal (87) Mys.	Col			6-26-61	+	++	+	+	++	+	+	9+
2546	Honeymoon Machine (87) © Comedy	MGM			7-17-61	++	+	+	++	++	++	++	11+
2506	Hoodlum Priest, The (101) Dr.....	UA			2-27-61	++	++	+	++	++	++	++	10+
2530	House of Fright (80) C Ho.....	AIP			5-29-61	+	±	±	+		±		5+3-
-I-													
2503	It Takes a Thief (94) Melo...Valiant				2-20-61	+							1+
2556	Invasion Quartet (87) Com-Dr...MGM				8-28-61	±				+	+		3+1-
-J-													
2481	Jazz Boat (96) © Dr/Music	Col			11-28-60	+	±	±		+			4+2-
-K-													
2540	King of the Roaring 20's (106) Cr. Drama	AA			6-26-61	+			±	++	+	+	6+1-
2536	King in Shadow (78) Historical Dr.....	Exclusive			6-12-61	+							1+
2507	Konga (90) Horror Drama	AIP			3- 6-61	++	+	±	+	++			7+1-
-L-													
2533	Ladies Man, The (106) Com....Para				6-12-61	++	±	+	+	++	+	±	9+2-
2532	Last Sunset, The (112) W'n.....U-I				6- 5-61	++	±	±	++	++	+	+	9+2-
2529	Last Time I Saw Archie, The (98) Comedy	UA			5-29-61	+	+		±	++	+	+	7+1-
2505	League of Gentlemen, The (113) Comedy-Drama	Kingsley			2-27-61	++	++	++		++	++	+	11+
2493	Little Angel (90) Com-Dr....Murray				1-16-61	±	±		+		±		4+3-
2465	Little Shop of Horrors, The (70) Horror Comedy	Filmgroup			10- 3-60	+		+					2+
2502	Long Rope, The (61) © W'n..20th-Fox				2-13-61	+	++	±	±	+	+		7+1-
2513	Look in Any Window (87) Dr.....AA				3-27-61	+	-	-	±	±	±	-	4+6-
2549	Loss of Innocence (99) Dr.....Col				8- 7-61	++	+	+	++	+	++		9+
2534	Love in a Goldfish Bowl (87) Comedy/Songs	MGM			6-12-61	+	±	±	+	-	±	+	6+4-
-M-													
2524	Mad Dog Coll (88) Ac Dr.....Col				5-15-61	+	+	±	+	+	±	±	7+3-
2552	Magic Boy (75) Cartoon feature...MGM				8-14-61	++	++	+	+	++			7+
2512	Mailbag Robbery (70) Ac.....Tudor				3-20-61	+							1+
2492	Make Mine Mink (101) Com....Cont'l				1- 9-61	++	++	+		+	+	++	5+
2541	Man in the Moon (98) Com...Trans-Lux				7- 3-61	+	+	+	+		+	++	7+
2501	Mania (85) Ho. Dr.	Valiant			2-13-61	+		+					2+
2554	Marines, Let's Go (104) © Service comedy	20th-Fox			8-21-61	±	±	±	+		±		5+4-

REVIEW DIGEST

AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2503	Marx of the Devil (73)	Melo.....	RCIP		2-20-61	±							1+1-
2546	Mary Had a Little (83)	Comedy.....	UA		7-17-61	±	±	-	+	-			3+4-
2525	Master of the World (104)	Science-Fiction Drama.....	AIP		5-15-61	±	±	±	±	±	±	±	9+1-
2532	Matter of Morals, A (90)	Drama.....	UA		6- 5-61	+	+	+	+	+	+	±	7+1-
2518	Mein Kampf (121)	Documentary.....	Col		4-24-61	+	±		+	+	±	±	9+
2504	Mighty Crusaders, The (87)	Spectacle.....	Falcon-SR		2-20-61	±							1+1-
2502	Millionairess, The (90)	G. B. Shaw Comedy.....	20th-Fox		2-13-61	+	±	+	±	±	±	±	9+1-
2523	Minotaur, The (92)	Adv.....	UA		5-15-61	+	±	±	±	±	±	±	4+3-
2500	Misfits, The (124)	Drama.....	UA		2- 6-61	+	±	±	±	±	±	±	13+
2537	Misty (92)	Youth Classic	20th-Fox		6-19-61	±	+	+	±	±	±	±	10+
2499	More Deadly Than the Male (60)	Crime Melodrama.....	Schoenfeld		2- 6-61	±							2+
2535	Morgan the Pirate (93)	Adv. MGM			6-12-61	+	+	+	±	±	±	±	7+3-
2538	Most Dangerous Man Alive (82)	5F.....	Col		6-19-61	+	-	-	±	-	-	-	2+5-
—N—													
2543	Naked Edge, The (102)	Susp. Dr. UA			7-10-61	±	±	+	±	±	±	±	11+1-
2545	Naked Road, The (74)	Melo. Zison Ent			7-17-61	-							1-
2519	Nature Girl and the Slayer	(70) Adv. UPRO			5- 1-61	±							1+1-
2553	Never Take Candy From a Stranger	(82) Psychological Dr.....	0mat		8-21-61	+							1+
2536	Nikki, Wild Dog of the North	(73) Outdoor Drama.....	BV		6-12-61	+	+	+	+	±	±	±	9+
—O—													
2527	On the Double (92)	Panavision Comedy.....	Para		5-22-61	±	±	+	±	±	±	±	12+1-
2514	One-Eyed Jacks (141)	Dr...Para			3-27-61	±	±	±	±	±	±	±	13+
2497	One Hundred and One Dalmatians	(80) Animated Feature.....	BV		1-30-61	+	±	+	±	±	±	±	12+
2555	One Plus One (114)	Dr.....	SR		8-28-61	±	±	+	±	±	±	±	5+3-
2510	Operation Bottleneck (78)	Ac.....	UA		3-13-61	+	±	±	±	±	±	±	4+3-
2554	Operation Camel (74)	Serv. Comedy..AIP			8-21-61	±							1+1-
2509	Operation Eichmann (92)	Drama....AA			3-13-61	±	+	-	±	±	±	±	8+2-
—P—													
2523	Parent Trap, The (124)	Comedy BV			5-15-61	±	±	+	±	±	±	±	13+
2510	Parrish (137)	Drama.....	WB		3-13-61	±	±	+	±	±	±	±	11+1-
2509	Passport to China (75)	Ac.....	Col		3-13-61	±	±	+	±	±	±	±	5+3-
2492	Pepe (157)	Comedy/Music.....	Col		1- 9-61	±	±	±	±	±	±	±	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama.....	U-I		5- 1-61	±	±	±	±	±	±	±	4+4-
2559	Pirate and the Slave Girl, The	(87) Adv. Crest-SR			9-11-61	+							1+
2552	Pit and the Pendulum, The (85)	Horror Drama.....	AIP		8-14-61	+	+	+	±	±	±	±	7+1-
2519	Pleasure of His Company, The	(114) Comedy.....	Para		5- 1-61	±	±	+	±	±	±	±	11+
2501	Police Dog Story (61)	.....	UA		2-13-61	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama.....	WB		4- 3-61	±	±	±	±	±	±	±	10+1-
2522	Portrait of a Sinner (96)	Dr.....	AIP		5- 8-61	±	±	±	±	±	±	±	3+
2511	Posse From Hell (89)	W'n.....	U-I		3-20-61	±	±	±	±	±	±	±	7+2-
2530	Primitive Paradise (66)	Documentary.....	Excelsior		5-29-61	±	±	±	±	±	±	±	7+
2508	Prisoners of the Congo (90)	Adventure Drama.....	Atlantis		3- 6-61	±							1+1-
—Q—													
2516	Question 7 (110)	Dr.....	DeRochemont		4- 3-61	±	±	±	±	±	±	±	5+1-
—R—													
2516	Raisin in the Sun, A (128)	Dr.....	Col		4- 3-61	±	±	±	±	±	±	±	12+
2551	Rebellion in Cuba (80)	Doc Dr.....	IFD		8-14-61	±							2+1-
2522	Return to Peyton Place	(122) Drama.....	20th-Fox		5- 8-61	±	±	±	±	±	±	±	9+1-
2529	Revolt of the Slaves (100)	Action Spectacle.....	UA		5-29-61	±	±	±	±	±	±	±	4+1-
2526	Right Approach, The (92)	Drama/Music.....	20th-Fox		5-15-61	±	±	±	±	±	±	±	5+5-
2519	Ring of Fire (91)	Outdoor Action.....	MGM		5- 1-61	±	±	±	±	±	±	±	9+2-
2511	Rocket Attack, U.S.A. (66)	Melodrama.....	Exploit-Brenner		3-20-61	±							1+1-
2524	Romanoff and Juliet (112)	Com...U-I			5-15-61	±	±	±	±	±	±	±	11+
2557	Rommel's Treasure (85)	Ac...Medallion			9- 4-61	+							1+
—S—													
2506	Sanctuary (90)	Drama.....	20th-Fox		2-27-61	±	±	±	±	±	±	±	8+
2558	Sand Castle, The (70)	True-Life Fantasy.....	DeRochemont		9- 4-61	±							5+
2515	Saturday Night and Sunday	Morning (90) Drama.....	Cont'l		4-17-61	±	±	±	±	±	±	±	9+
2464	Savage Innocents, The (89)	Adv. Dr.....	Para		9-26-60	±	±	±	±	±	±	±	11+1-
2551	Scream of Fear (81)	Susp. Dr.	Col		8-14-61	±	±	±	±	±	±	±	8+
2550	Secret of Monte Cristo, The	(80) Adv. Dr.....	MGM		8- 7-61	±	±	±	±	±	±	±	5+3-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2511	Secret Partner, The (91)	My.....	MGM		3-20-61	+	+	±	±	±	±		8+2-
2513	Secret Ways, The (112)	Dr.	U-I		3-27-61	+	+	-	+	+	+	+	6+1-
2522	②Serengeti (84)	Jungle Documentary Adventure	AA		5- 8-61	±	±				±		6+
2516	Shadows (87)	Drama	Lion Int'l		4-17-61	+	+	±	+	+	+	±	9+
2521	Shadow of the Cat, The (79)	Horror Drama	U-I		5- 8-61	+		±	+		+	±	5+2-
2539	Silent Call, The (63)	C Dr. 20th-Fox			6-26-61	±		+		+	+		4+1-
2547	②Sins of Mona Kent, The (75)	Drama	Astor		7-24-61	+							1+
2505	②Sins of Rachel Cade, The (123)	Drama	WB		2-27-61	±	+	+	±	±	±	+	10+1-
2504	Sins of Youth (82)	Dr.....	Janus		2-20-61	±						-	1+2-
2528	Snake Woman, The (68)	Horror	UA		5-22-61	±	±	-	±	±	-	±	5+7-
2502	Sniper's Ridge (61)	© Dr.....	20th-Fox		2-13-61	-	+	+	±	±	±		5+4-
2530	③Snow White and the Three Stooges (107)	© Fant'y	20th-Fox		5-29-61	±	±	-	±	+	+	+	8+2-
2650	②Splendor in the Grass (124)	Dr...WB			9-11-61	±		±	±				6+
2525	⑤Steel Claw, The (96)	Ac.....	WB		5-15-61	±	+	-	+	±	±		5+4-
2536	Stop Me Before I Kill! (93)	Suspense Dr.	Col		6-12-61	+	+	+		±	+	+	6+1-
2558	⑤Sun Lovers Holiday (65)	Novelty	Astor		9- 4-61	±							1+1-
2494	②Sword of Sherwood Forest (80)	Adventure Drama	Col		1-16-61	+	±	+	+	±	±	±	8+3-
—T—													
2539	②②Tammy Tell Me True (97)	Com. Dr.	U-I		6-26-61	+	±	+	±	±	±	±	9+2-
2515	Teacher and the Miracle, The (88)	Religious Drama	President		4-17-61	+			±		±	+	4+2-
2555	Teenage Millionaire (84)	Musical (some color is used)	UA		8-28-61	+		±	±	+			4+2-
2514	Terror of the Tongs, The (80)	Ac.....	Col		3-27-61	+	±		+		+	±	5+2-
2543	③Thief of Baghdad (90)	© Ad. Fantasy.....	MGM		7-10-61	+	+	±	±	±	+	+	7+2-
2534	Three Blondes in His Life (73)	Mystery	Cinema Assoc		6-12-61	±		-		±			2+3-
2559	Three on a Spree (83)	Comedy	UA		9-11-61	+			+		-	±	3+2-
2485	③3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col		12-12-60	+	+	±	±	±	±	±	11+
2557	⑤Thunder of Drums, A (97)	Outdoor Drama	MGM		9- 4-61	+		±		+	±		5+1-
2542	Time Bomb (92)	Suspense Dr.	AA		7- 3-61	+					±		2+1-
2498	③Tomboy and the Champ (92)	Comedy-Drama	U-I		1-30-61	+	±		+		+		4+1-
2510	③③Trapp Family, The (106)	Comedy-Drama	20th-Fox		3-13-61	+	+	±	+	±	+	±	7+3-
2541	Trouble in the Sky (76)	Action-Dr...U-I			7- 3-61	±					+		2+1-
2548	Truth, The (Le Verite) (127)	Dr., Eng.-dubbed	Kingsley		7-24-61	±	+		±				5+
2493	③Tunes of Glory (106)	Dr.....	Lopert		1-16-61	±	±	±	±	±	±	±	13+
2544	20,000 Eyes (61)	© Dr.	20th-Fox		7-10-61	+		±	+	+	±		5+2-
2525	③Two Loves (100)	© Drama	MGM		5-15-61	±	±	+	±	±	±	+	11+
2538	③Two Rode Together (109)	Dr.....	Col		6-19-61	±	+	±	±	±	±	±	10+2-
2501	Two-Way Stretch (87)	Com.....	Showcorp		2-13-61	+	±	±	±	±	±	+	9+
—U—													
2505	Underworld, U. S. A. (98)	Cr.....	Col		2-27-61	+	±	+	+	+	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama....	AA		1- 9-61	+					-	±	2+2-
2545	⑤Upstairs and Downstairs (100)	Comedy	20th-Fox		7-17-61	±	±	+			+	+	7+
2553	Unstoppable Man, The (68)	Suspense Drama.....	Sutton		8-21-61	+							1+
—V—													
2540	⑤Voyage to the Bottom of the Sea (105)	© Ad.	20th-Fox		6-26-61	+	+	+	±	±	±	+	8+1-
—W—													
2527	⑤Warrior Empress, The (87)	© Action-Adventure	Col		5-22-61	±	±	±	+	+	±	±	7+5-
2515	Watch Your Stern (88)	Com.....	Magna		4- 3-61	+	±	±	±				6+1-
2532	When the Clock Strikes (72)	Mystery	UA		6- 5-61	±	-	±	+	±	-		4+5-
2484	④Where the Boys Are (99)	© Com. MGM			12- 5-60	±	±	±	±	±	±	±	13+
2500	⑤White Warrior (86)	© Adv. Dr. (Eng. dubbed)	WB		2- 6-61	+	±	-	+	±	±	±	7+4-
2537	⑤Wild in the Country (114)	© Drama/Songs	20th-Fox		6-19-61	+	±	±	+	±	±	+	7+4-
2508	⑤Wings of Chance (76)	Outdoor Drama	U-I		3- 6-61	±	-			+	+		3+2-
2553	⑤World by Night (103)	A survey of world night spots....	WB		8-21-61	+	+	±	+	±			5+2-
—XYZ—													
2547	You Have to Run Fast (73)	Suspense Drama	UA		7-24-61	±	±		±	±	-		4+5-
2555	Young Doctors, The (102)	Dr.....	UA		8-28-61	±		±	±	±	±	±	11+1-
2518	Young Love (80)	Drama.....	Exclusive		4-24-61	+							1+
2497	Young One, The (96)	Dr.....	Valiant		1-30-61	+	+	±	±	±	±	±	9+3-
2517	Young Savages, The (103)	Dr.....	UA		4-24-61	±	±	+	±	±	±	+	11+

FEATURE CHART

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FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
JANUARY	<p>Marriage-Go-Round (98) © C..101 Susan Hayward, James Mason.</p> <p>Little Shepherd of Kingdom Come (108) © D..102 Jimmie Rodgers, Luana Patten</p> <p>Can-Can (131) © M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) W..6102 James Brown, Della Sharnau</p>	<p>The Grass Is Greener (105) C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) D..008 Efrem Zimbalist Jr., Angie Dickinson</p>	<p>ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Billy Budd .....D.. Peter Ustinov, Robert Ryan El Cid .....D.. Charlton Heston, Sophia Loren</p> <p>AMERICAN-INT'L Reptilicus .....SF.. Roddy Miller Journey to the 7th Planet. SF.. John Agar, Greta Thyssen Black Mutiny .....Ad.. Don Megowan, Silvana Pampanini Lost Battalion .....Ac.. Leopold Saledo, Diane Jergens</p> <p>COLUMBIA Mysterious Island .....Ad.. (Suner-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Barabbas .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda 13 East Street .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady .....C.. Jack Lemmon, Kim Novak, Fred Astaire</p> <p>MGM Four Horsemen of the Apocalypse .....D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux King of Kings .....B.B.D.. Jeffrey Hunter, Slobodan McKenna Colossus of Rhodes .....Ad..204 Rory Calhoun, Lea Massari Bachelor in Paradise .....C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss</p> <p>PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke (118) .....D..6107 Laurence Harvey, Geraldine Page Hawaii! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
FEBRUARY	<p>The Millionaire (90) C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) D..111 Bradford Dillman, Suzy Parker</p> <p>Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot</p> <p>The Canadians (85) OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78) 6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) OD..009 Chut Walker, Leticia Roman (Filmed in sepla)</p>	
MARCH	<p>Sanctuary (90) D..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation C..114</p> <p>The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt</p> <p>Sniper's Ridge (61) Ac..116 Jack Ging, Stanley Clements</p>	<p>The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates</p> <p>Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley</p>	<p>Wings of Chance (76) DD..6111 James Brown, Frances Rafferty</p>	<p>The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	
APRIL	<p>All Hands on Deck (98) M..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ferry to Hong Kong (103) Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms</p> <p>The Fiercest Heart (91) OD..120 Stuart Whitman, Juliet Prowse</p>	<p>The Minotaur (92) Ad..6115 Bob Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90) D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Tomboy and the Champ (92) OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (112) D..6109 Richard Widmark, Sonja Ziemann</p>	<p>The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (108) Ac..011 Vic Morrow, Ray Danton</p>	
MAY	<p>Return to Peyton Place (122) D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (92) D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p> <p>The Big Show (113) Ad..123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103) D..6114 Burt Lancaster, Shelley Winters, Dana Merrill</p> <p>The Gambler Wore a Gun (67) W..6109 John Davis, Merry Anders</p> <p>Gun Fight (62) W..6113 James Brown, Joan Staley</p>	<p>Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>The Pharaoh's Woman (88) Ad..6113 Linda Cristal, John Drew Barrymore</p> <p>Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>The Steel Claw (96) Ac..012 George Montgomery, Charlito Luna</p>	
JUNE	<p>Battle at Bloody Beach (80) Ac..128 A. Murphy, G. Crosby, D. Michaels</p> <p>Wild in the Country (114) D/M..129 E. Presley, H. Lange, T. Weld</p> <p>Snow White and the Three Stooges (107) C..130 Carol Heiss, Stooges</p>	<p>Snake Woman (68) Ho..6112 John McCarthy, Susan Travers</p> <p>Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court</p> <p>Revolt of the Slaves (100) Ad..6117 Rhonda Fleming, Lung Jeffries</p>	<p>Romanoff and Juliet (112) C..6106 P. Ustinov, S. Dee, J. Gavin</p> <p>Curse of the Werewolf (91) Ho..6115 Clifford Evans, Yvonne Romain</p> <p>The Shadow of the Cat (79) Ho..6116 Barbara Shelley, Andre Morell</p> <p>The Last Sunset (112) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (81) Ad..013 Ernest Revere, Louis Locke</p> <p>Binbo the Great (87) Ad..014 Charles Holm, Mary Ann Shields</p>	
JULY	<p>Misty (92) OD..131 David Ladd, Arthur O'Connell</p> <p>Voyage to the Bottom of the Sea (105) Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p> <p>The Silent Call (63) D..119 Roger Mobley, David McLean, Gail Russell</p>	<p>By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist Jr.,</p> <p>The Last Time I Saw Archie (98) C..6118 Robert Mitchum, Jack Webb,</p> <p>When the Clock Strikes (72) My 6116 James Brown, Merry Anders</p>	<p>Trouble in the Sky (76) Ac..6118 Michael Craig, Elizabeth Seal</p> <p>Tammy Tell Me True (97) CD..6119 Sandra Dee, John Gavin</p>	<p>Parrish (137) D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p>	
AUGUST	<p>Marines, Let's Go (104) C..137 David Hedison, Tom Tryon, Linda Hutchins</p> <p>The Big Gamble (100) D..134 Stephen Boyd, Juliette Greco, David Wayne</p>	<p>The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr</p> <p>Goodbye Again (120) D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins</p> <p>The Cat Burglar (65) Ac..6121 Gregg Palmer, June Kenney</p> <p>Teenage Millionaire (84) (partly in color) C/M..6126 Jimmy Clanton, Zasu Pitts, Rocky Graziano</p>	<p>Blast of Silence (77) D..6120 Allen Baron, Molly McCarthy</p>	<p>Fanny (133) D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	
SEPTEMBER	<p>Francis of Assisi (105) D..132 Bradford Dillman, Dolores Hart, Stuart Whitman</p>	<p>You Have to Run Fast (73) Ac..6122 Craig Hill, Elaine Edwards</p> <p>Three on a Spree (83) C..6123 Jack Watling, Carol Lesley</p> <p>The Young Doctors (102) D..6128 Fredric March, Ben Gazzara, Ina Balin, Dick Clark</p>	<p>Come September (112) C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin</p>	<p>World by Night (103) Doc..151 A tour of world-famed night spots</p> <p>Claudelle Inglish (99) D..155 Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford</p>	
OCTOBER	<p>The Hustler (...) D..136 Paul Newman, Piper Laurie, Jackie Gleason, Geo. C. Scott</p> <p>Seven Women From Hell (...) Ac..140 Patricia Owens, Denise Darcel, Cesar Romero, John Kerr</p> <p>Pirates of Tortuga (97) Ad..135 Ken Scott, Leticia Roman, Rafer Johnson</p>			<p>Splendor in the Grass (124) D..154 Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie</p>	<p>WARNER BROS. Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders .....Ac.. Jett Chandler, Ty Hardin The Music Man .....M.. Robert Preston, Shirley Jones A Majority of One .....C.. Rosalind Russell, Alec Guinness</p>

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
 (128) Panavision ..Ad..Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 (129) One Hundred and One
 Dalmatians (80) ..An..Mar 61
 (130) The Absent-Minded Professor
 (97) ..C..May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 (131) The Parent Trap
 (123) ..C..Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills
 (132) Nikki, Wild Dog of the
 North (73) ..Ad..Jul 61
 Jean Contu, Nikki (dog star)
 (133) Greyfriars Bobby (91) CD..Oct 61
 Donald Crisp, Kay Walsh
CONTINENTAL
 The Entertainer (97) ..D..Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98) ..D..Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C..Dec 60
 Terry-Thomas, Athene Seyler
 (102) Hippodrome (96) ..Ac..Mar 61
 (Eng-dubbed) Gerhard Reldmann,
 Margit Nanke
 Saturday Night and Sunday
 Morning (90) ..D..Apr 61
 Albert Finney, Shirley Ann Field
 The Pure Hell of St. Trinian's
 (94) ..C..Oct 61
 Joyce Grenfell, Cecil Parker,
 George Cole
EDWARD HARRISON
 Another Sky (83) ..D..Jan 61
 Victoria Grayson, Tayeb
FILMS-AROUND-THE-WORLD
 A French Mistress (91) ..C..Dec 60
 Cecil Parker, Jas. H. Justice
FILMGROUP
 Last Woman on Earth
 (71) ..D..Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70) ..HoC..Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D..Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ..D..Nov 60
 Gary Clark, Mario Ryan
 Atlas (84) VistaScope Spec. May 61
 Michael Forest, Frank Wolf,
 Barboura Morris
 The Pirate of the Black
 Hawk (93) ..Ad..Sep 61
 Mijanou Bardot, Jerard Landry
GOVERNOR
 Carry On, Nurse (89) ..C..
 Kenneth Connor, Shirley Eaton
 Carry On, Constable (84) C..Feb 61
 Ken Connor, Leslie Phillips
KINGSLEY-UNION
 The League of Gentlemen

(113) ..CD..Feb 61
 Jack Hawkins, Nigel Patrick
K. GORDON MURRAY
 Santa Claus (94) ..F..Nov 60
 Narrated by Ken Smith
 Little Angel (90) ..CD..Jan 61
 Maria Gracia, J. M. de Hoyos
LOPERT PICTURES
 Never on Sunday (91) ..C..Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) ..D..Jan 61
 Alec Guinness, John Mills
PATHE-AMERICA
 The Deadly Companions
 (90) Panavision ..W..Jul 61
 Maureen O'Hara, Brian Keith,
 Steve Cochran, Chill Wills
RCIP
 The Devil's Commandment
 (71) ..Ho..Jan 61
 Glenna Marta Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D..Jan 61
 Maria Felix, Crox Alvarado
SHOWCORPORATION
 Home Is the Hero (83) D..Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C..Apr 61
 Peter Sellers, Wilfrid Hyde White
STERLING WORLD DIST'S
 The Half Pint (73) ..C..Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ..Ac..Dec 60
 Carlos Thompson, Arlinda Welter
 Code of Silence (75) ..Cr..Feb 61
 Terry Becker, Elisa Lott
UNITED PRODUCERS (UPRO)
 Black Pit of Dr. M.
 (72) ..Ho..Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93) ..Ad..Mar 61
 Peter Wyngarde, Donald Sinden
 Nature Girl and the Slave
 (70) ..Ad..May 61
 Marlan Michael, Adrian Hoven
VALIANT-VITALITE
 Sword and the Dragon
 (83) ..Ad..Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) ..D..Jan 61
 R. Attenborough, Pler Angell
 The Young One (103) ..D..Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ..Ho..Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ..D..Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners
 (78) ..Doc..Jun 61

FOREIGN LANGUAGE

ARGENTINA
 End of Innocence (74) ..9-19-60
 (Kingsley) ..Elsa Daniel
FRANCE
 Breathless (89) ..3-6-61
 (F-A-W) ..Jean Seberg, Jean-
 Paul Belmondo
 Frantic (90) ..8-28-61
 (Times) ..Jeanne Moreau, M. Ronet
 Love Game, The (85) ..2-13-61
 (F-A-W) ..Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110) ..3-6-61
 (Cont'l) ..Gerard Philippe, Lilli
 Palmer, Anouk Almee, L. Padovani
 Ostrich Has Two Eggs, The
 (89) ..11-21-60
 (Janus) ..Pierre Fresnay, Simone
 Renant
 Port of Desire (85) ..12-5-60
 (Kingsley-Union) ..H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) ..Jean Renoir, Pauline
 Linbost
 Rue de Paris (90) ..12-12-60
 (Lopert) ..Jean Gabin
GERMANY
 Confess, Dr. Cordal (102) 12-5-60
 (President) ..Hardy Kruger, E.
 Mueller
 Glass Tower, The (104) ..10-3-60
 (Ellis) ..Lilli Palmer
 The Girl of the Moors (87) 9-4-61
 (Casino) ..Claus Holm, Marla Emo
 Three-Penny Opera, The
 (113) ..11-21-60
 (Brandon) ..Lotte Lenya, Rudolph
 Forster
GREECE
 Counterfeit Coin (120) ..10-3-60
 (Atlantis) ..K. Logothetides
 Moussitsa (75) ..6-5-61
 (Greek Pictures) ..A. Vouyouklaki
 288 Stournara St. (90) ..2-27-61
 (Atlantic) ..Orestis Makris,
 Sophia Vembo

ITALY
 Big Deal on Madonna St.,
 The (91) ..1-30-61
 (UMPO) ..V. Gassman, Toto
 Holiday Island (105) ..11-14-60
 (Brandon) ..Vittorio de Sica
 La Dolce Vita (175) ..4-24-61
 (Astor) ..Marcello Mastroianni,
 Anita Ekberg, Anouk Almee, Alain
 Cuny
 L'Avventura (145) ..6-5-61
 (Janus) ..Monica Vitti, Gabriele
 Ferzelli, Lea Massari
 Two Women (105) ..6-19-61
 (Embassy) ..Sophia Loren,
 Jean-Paul Belmondo
 Wild Love (86) ..5-1-61
 (Ellis) ..Franco Interlinghi
JAPAN
 Rikisha Man, The (105) 5-8-61
 (Cory) ..Toshiro Mifune
 Road to Eternity (181) ..2-27-61
 (Beverly) ..Tatsuya Nakadai
POLAND
 Ashes and Diamonds (105) 9-4-61
 (Janus) ..Z. Cybulski,
 E. Krzyzewska
SWEDEN
 Dreams (86) ..8-8-60
 (Janus) ..E. Dahlbeck, H. Anders-
 son
 Unmarried Mothers (79) ..3-13-61
 (President) ..E. Etberg, B. Logart
 Virgin Spring, The (88) ..12-12-60
 (Janus) ..Max von Sydow,
 Birgitta Pettersson
U.S.S.R.
 Ballad of a Soldier (89) ..1-31-61
 (Kingsley) ..Vladimir Ivashov,
 Shanna Prokhorenko (also Eng.-
 dubbed)
 Fate of a Man (100) ..8-28-61
 (UA) ..Sergei Bondarchuk

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

COLUMBIA
 ASSORTED & COMEDY FAVORITES
 (Reissues)
 5424 French Fried Frolic
 (16 1/2) ..Feb 61
 5434 Hectic Honeymoon
 (17) ..Jan 61
 5425 Should Husbands
 Marry? (17) ..Apr 61
 5435 Aim. Fire, Scoot (16) ..Mar 61
 5426 He Flew the Shrew
 (16 1/2) ..May 61
 5436 Man or Mouse (18) ..Jun 61
 CANDID MICROPHONE
 (Reissues)
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61
 5555 No. 5, Ser. 2 (11) ..Mar 61
 5556 No. 6, Ser. 2 (10 1/2) ..Jul 61
 COLOR SPECIALS
 5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10) ..May 61
 COLOR FAVORITES
 (Technicolor Reissues)
 5604 Way of All Pests
 (7 1/2) ..Nov 60
 5605 Four Wheels, No
 Brakes (6 1/2) ..Nov 60
 5606 Skeleton Frolic (7 1/2) ..Dec 60
 5667 Babie Boogie (6) ..Jan 61
 5608 Pickled Puss (6 1/2) ..Jan 61
 5609 Christopher Crumpet's
 Playmate (6 1/2) ..Feb 61
 5610 Swiss Tease (6) ..Mar 61
 5611 The Rise of Dutton
 Lang (6 1/2) ..Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61
 5614 Topsy Turkey (6 1/2) ..Jun 61
 5615 PUNCHY de Leon (6 1/2) ..Jul 61
 FILM NOVELTIES
 (Reissues)
 5852 Push Back the Edge
 (10) ..Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10) ..Mar 61
 5854 Yukon Canada (10) ..Apr 61
 LOOPY de LOOP
 (Color Cartoons)
 5702 Here Kiddie Kiddie
 (6 1/2) ..Dec 61
 5703 Countdown Clown (6 1/2) Jan 61
 5704 Happy Go Loopy (6 1/2) Jan 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky
 Day (6 1/2) ..May 61
 5707 Fee Fie Foe (6 1/2) ..Jun 61
 5708 Zoo Is Company (6 1/2) Jul 61
 MR. MAGOO REISSUES
 (Technicolor)
 5754 Magoo Makes News (6)
 (Both @ and standard) ..Dec 60
 5755 Hotsy Footsey (7) ..Feb 61
 5756 Magoo's Canine Mutiny
 (Both @ and standard) ..Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6) ..Jul 61
 SPECIAL COLOR FEATURETTES
 5441 Wonderful Hong Kong
 (19 1/2) ..Jan 61
 5442 Splendors of Paris
 (19) ..May 61
 5443 Wonderful Greece (19) Jun 61
 SERIALS
 (15 Chapter-Reissues)
 4160 King of the Congo ..Jun 60
 5120 Son of Geronimo ..Nov 60
 5140 The Great Adventures of
 Captain Kidd ..Mar 61
 5160 Cody of the Pony
 Express ..Aug 61
 STOOGE COMEDIES
 (Reissues)
 5402 Pardon My Backfire
 (16) ..Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16) ..Jan 61
 5405 Knutsy Knights
 (17 1/2) ..Feb 61
 5406 Shot in the Frontier
 (16) ..Apr 61
 5407 Scotchd in Scotland
 (15 1/2) ..May 61
 5408 Fling in the Ring
 (16) ..Jul 61
 THRILLS OF MUSIC
 (Reissues)
 5951 Ray Anthony & His
 Orchestra (10 1/2) ..Oct 60
 5952 Shorty Sherlock & His
 Orchestra (8 1/2) ..Dec 60
 5953 Skitch Henderson & His
 Orchestra (10) ..Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11) ..May 61
 WORLD OF SPORTS
 5801 Rassin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2) Feb 61
 5803 Water-Sports Champs
 (10) ..Apr 61
 5804 Dogs Afield (10 1/2) ..Jun 61

M-G-M
 GOLD MEDAL REPRINTS
 (Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7) ..Sep 60
 W262 Mice Follies (7) ..Sep 60
 W263 Touché Pussy Cat (7) Sep 60
 W265 Touchdown Duckling
 (7) ..Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7) ..Sep 60
 W272 Mouse for Sale (7) ..Sep 60
 W273 Cat Fishin' (8) ..Sep 60
 W274 Part Time Pal (8) ..Sep 60
 W275 Cat Concerto (7) ..Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7) ..Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droogie (8) Sep 60
 W271 Field and Scream (7) Sep 60
 PARAMOUNT
 CARTOON CHAMPIONS
 Herman and Katnip
 S20-1 Rail Rodents (7) ..Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for
 Two (7) ..Sep 60
 S20-4 Mouse Trapeze (7) ..Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or
 Butts (6) ..Sep 60
 S20-7 Candy Cabaret (7) ..Sep 60
 S20-8 The Oily Bird (7) ..Sep 60
 COLOR SPECIALS
 (2 Reels)
 B20-1 Carnival in Quebec
 (16) ..Sep 60
 B20-2 Boats a-Poppin' (18)
 (Anamorphic) ..Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic ..Apr 61
 MODERN MADCAPS
 (Technicolor)
 M20-1 Galaxia (7) ..Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher
 (6) ..Jan 61
 M20-5 The Kid From Mars
 (6) ..Mar 61
 M20-6 The Mighty Termite
 (6) ..Jun 61
 NOVELTOON
 (Technicolor)
 P20-1 Northern Mites (6) ..Nov 60
 P20-2 Miceniks (6) ..Dec 60
 P20-3 The Lion's Busy (6) ..Mar 61
 P20-4 Goodie the Gremilin
 (6) ..Apr 61
 P20-5 Alvin's Solo Flight (7) Jun 61
 P20-6 Hound About That (6) Jun 61
 SPORTS ILLUSTRATED
 (Anamorphic-Color—1 Reel)
 D20-1 Kings of the Keys
 (9) ..Sep 60
 D20-2 Big "A" (9) ..Sep 60
 D20-3 A Sport Is Born
 (10) ..Nov 60
 D20-4 Ten Pin Tour (9) ..Apr 61
 D20-5 Speedway (10) ..May 61
 THE CAT
 (Color Cartoons)
 C20-1 Top Cat (8) ..Sep 60
 SPECIAL
 A-21 Abner the Baseball. 2 Reel
 (12 1/2) ..Jul 61
 TRAVELRAMA
 (Anamorphic-Color-1 Reel)
 T20-1 Porpoise Posse (10) ..Mar 61

TERRYTOONS
 (Color-CinemaScope)
 5101 Night Life in Tokyo
 (6) ..Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6) ..Jun 61
 UNIVERSAL-INT'L
 COLOR PARADE
 4171 Valley of the Mekong
 (9) ..Nov 60
 4172 The Lion City (9) ..Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) ..Mar 61
 4176 Puerto Rican Playland
 (8) ..Apr 61
 WALTER LANTZ CARTUNES
 (Technicolor. Can be projected in
 the Anamorphic process, 2.35-1)
 (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality
 (Woody Woodpecker) ..Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker) ..Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker) ..Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Enginapier ..Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker) ..Mar 61
 4118 Papoose on the Loose ..Apr 61
 4119 Clack and Carry ..Apr 61
 WALTER LANTZ REISSUES
 (Color Cartunes. Can be projected
 in the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6) ..Nov 60
 4132 Witch Crafty (6) ..Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) ..Feb 61
 4135 Squareshootin' Square
 (6) ..Mar 61
 4136 Bronco Busters (6) ..Apr 61
 SPECIAL
 4104 Foothall Highlights of
 1960 (10) ..Dec 60
 2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60
 WARNER BROS.
 BLUE RIBBON HIT PARADE
 (Technicolor Reissues—7 min.)
 8301 Room and Bird ..Sep 60
 8302 Crooked Quack ..Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped ..Nov 60
 8305 Little Beau Pepe ..Dec 60
 8306 Tweet Tweet Twenty ..Dec 60
 8307 Bunny Hugged ..Jan 61
 8308 Wearing of the Grin ..Feb 61
 8309 Beep Deep ..Mar 61
 8310 Rabbit Fire ..Apr 61
 8311 Feed the Kitty ..Apr 61
 8312 The Lion's Busy ..May 61
 8313 Thumb Fun ..Jun 61
 8314 Corn Plastered ..Jul 61
 8315 Kiddin' the Kitty ..Aug 61
 8316 Ballot Box Bunny ..Aug 61
 BUGS BUNNY SPECIALS
 (Technicolor—7 min.)
 8721 From Hare to Heir ..Sep 60
 8722 Lighter Than Hare ..Dec 60
 8723 The Abominable Snow
 Rabbit ..May 61
 8724 Compressed Hare ..Jul 61
 MERRIE MELODIES
 LOONEY TOONS
 (Technicolor—7 min.)
 8701 The Dixie Fryer ..Sep 60
 8702 Hopalong Casualty ..Oct 60
 8703 Trip for Tat ..Oct 60
 8704 Doggone People ..Nov 60
 8705 High Note ..Dec 60
 8706 Cannery Woe ..Jan 61
 8707 Zip 'n Short ..Jan 61
 8708 Hoppy Daze ..Feb 61
 8709 Mouse on 57th St. ..Feb 61
 8710 Strangled Eggs ..Mar 61
 8711 Birds of a Feather ..Apr 61
 8712 D'Fightin' Ones ..Apr 61
 8713 Lickety-Splat ..Jun 61
 8714 A Scent of the
 Matterhorn ..Jun 61
 8715 Rebel Without Claws ..Jul 61
 8716 The Pied Piper of
 Guadalupe ..Aug 61
 WORLD-WIDE ADVENTURE
 SPECIALS
 (Color Reissues)
 (Two Reel)
 8001 Enchanted Is. (20) ..Oct 60
 8002 The Man From New
 Orleans (20) ..Mar 61
 8003 Winter Wonders (18) ..Jul 61
 (One Reel)
 8501 Riviera Days (10) ..Nov 60
 8502 Alpine Champions (10) Feb 61
 8403 Kings of the Rockies
 (10) ..Apr 61
 8404 Grandad of Races (10) May 61
 8505 Snow Frolics (9) ..Jun 61
 8506 Hawaiian Sports (9) ..Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

Plenty of Mileage . . .

There's still plenty of mileage left in "Friendly Persuasion" from Allied Artists. Beautiful new color prints and new paper make this better than most of today's new shows. If you are not playing some of AA's product, then you just don't like money. They are always fair with me and I think we owe it to some of these small companies to play their product. Played this on a Sun.-Tues. change.

JIM FRASER

Auditorium Theatre,
Red Wing, Minn.

ALLIED ARTISTS

Dandi (AA)—David Janssen, Patti Page, David Kory. A very good family production. We went overboard on it with advertising and were expecting something really big, but business was only slightly above average. By all means play it, though, it will please everyone who sees it. Don't pay any more than your usual rental for it, though. Played Thurs. through Mon. Weather: Cool.—Harry Hawkenson, Orpheum Theatre, Marietta, Minn. Pop. 380.

BUENA VISTA

Swiss Family Robinson (BV)—John Mills, Dorothy McGuire, James MacArthur. This picture is the box-office champion for my theatre for 1961! No complaints and plenty of satisfied customers. Played Thurs., Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Ten Who Dared (BV)—John Beal, Brian Keith, Ben Johnson. Okay action story. I singled, but it should have been on a double-bill (at least, it should for my situation). Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

COLUMBIA

Mein Kampf (Col)—Documentary. The present generation knows little or nothing about the book Hitler wrote; in fact, they don't appear to know very much about the madman. Art house fare. Not for small situations. Played Thurs., Fri., Sat. Weather: Clear.—C. D. Simmons, Grace Theatre, Grace, Ida. Pop. 725.

Underworld, U.S.A. (Col)—Cliff Robertson, Dolores Dorn, Beatrice Kay. Good underworld story—worth a date for double billing. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Warrior Empress, The (Col)—Kerwin Mathews, Tino Louise. This type does not do very much for me. Have played too many dealing with this same era. Brutal and not very much of a story. Played Fri., Sat. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

METRO-GOLDWYN-MAYER

Gone With the Wind (MGM, reissue)—Clark Gable, Vivien Leigh, Leslie Howard. Thought we were headed for the biggest Sunday since taking over the house. Instead, we had by far the worst—and this is putting GWTW against the sorriest films made. This is no fault of the greatest film ever made—it's just in our situations we must show trash to pay the bills and our duck-tailed, cigaret-smoking 11-year-olds and little innocent girls who write on the bathroom walls are more receptive to petty films than the good ones. (Not that we miss this element—but we do need someone to attend.)—Al Zarzana, Ray Boriski, Boulevard Theatre, Houston, Tex.

Go Naked in the World (MGM)—Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa. This is a good picture for adults only. Color and "Scope" are good. The trouble is that right now there are too many pictures slanted toward the adults and not enough slanted toward the family audience. The only hope for theatres is pictures that will get the families back into the audience. Business on this was poor. Played Sun., Mon., Tues. Weather: Rainy.—B. L. Brown Jr., Arcade Theatre, Sanderville, Ga. Pop. 5,424.

PARAMOUNT

Boats a-Poppin' (Para)—Featurette. Just a note that this is an excellent short subject from Paramount in CinemaScope and beautiful color. Play it, by all means. Your patrons will really enjoy every minute of it. Played Sat. Sun. Weather: Cool.—Harry Hawkenson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Ladies Man, The (Para)—Jerry Lewis, Helen Traubel, Pat Stanley. Very good. Played Fri., Sat. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

One-Eyed Jacks (Para)—Marlon Brando, Karl Malden, Katy Jurado. A big disappointment to me. Business was slow and comments were divided 50-50 on this one. Played six days.—Jim Fraser, Auditorium Theatre, Red Wing, Minn. Pop. 12,500.

20th CENTURY-FOX

Con-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier. No doubt this was an expensive production. Khrushchev thought the same as I did about this one. They must think we have a bunch of screwballs going to movies. Kids were kept home and grownups were embarrassed by the previews so they all stayed away. Played Sun., Mon., Tues. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Con-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Good show, but not strong boxoffice in our small town. Played Fri., Sat.—C. W. Rowell, Idle Hour Theatre, Hardwick, Vt. Pop. 1,696.

Millionairess, The (20th-Fox)—Sophia Loren, Peter Sellers, Vittorio de Sica. Not so hot. Several times I thought this was going to get going and be something. But it was rather disappointing in story and boxoffice. Played Sun., Mon., Tues. Weather: Good.—B. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

North to Alaska (20th-Fox)—John Wayne, Fabian, Capucine. This is one of the better action pictures, like in the old days, and it did better than average business here in this small second-run house.—R. N. Justin, Palace Theatre, Gastonia, N. C. Pop. 23,000.

UNITED ARTISTS

Alamo, The (UA)—John Wayne, Richard Widmark, Laurence Harvey. A very well-made historical epic which should do well everywhere. John Wayne proves to be an able producer and director as well as an actor. This gave me a 'way above average business for over Labor Day and, brother, that's something! James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Hoodlum Priest, The (UA)—Don Murray, Kier Dullea, Cindi Wood. Very well made movie, powerful message. The acting is nothing less than superb with Murray excellent and Larry Gates (criminal lawyer) and Keir Dullea (the young convict) equally as good. It did very satisfactory biz considering the hot weather. Played Sun., Mon.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNIVERSAL-INTERNATIONAL

Four Fast Guns (U-I)—James Craig, Martha Vickers, Edgar Buchanan. People have become very tired of watching little black and white oaters on their TV screens, so why should they see them on the big screen? This statement has been repeated over and over again. It's time somebody does something about it. This pic was good, but would have been oh, so much better in COLOR.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Gross Is Greener, The (U-I)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons. Another sex, sex, outspoken sex picture. Neither point nor aim; ditto entertainment value. Long and talky. A great disappointment. Such fine talent wasted. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

WARNER BROS.

Gold of the Seven Soints (WB)—Clint Walker, Roger Moore, Leticia Roman. Popular TV stars that failed to draw. Business was away below average. Color would have helped the nice scenery considerably. Played Sat., Sun., Mon. Weather: Showers.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Sundowners, The (WB)—Deborah Kerr, Robert Mitchum, Peter Ustinov. Played late to a good crowd (but it could have been better.) Wonderful show, excellent acting by the five principals (not including Dina Merrill who simply didn't belong). Play it.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

MISCELLANEOUS

Jubilee Trail (Republic; reissued in Canada by U-I)—Vera Ralston, Joan Leslie, Forrest Tucker. I thought this 1954 western in color was good, but some complained about the overacting. I didn't see it that way myself. I didn't do any business at all, but not the fault of the picture. We had our worst storm of the year, and very few people ventured

Strong Rural Appeal

Lloyd Royal's "Notchez Trace" is a very entertaining action picture which made money for us. Don't pass this up if you need a real good outdoor drama. I was on location several times when it was filmed at Flatwoods, Tenn. We doubled it with "Flesh and the Spur" from AIP.

J. WILMER BLINCOE

Twilight Drive-In,
Central City, Ky.

FOREIGN LANGUAGE FEATURE REVIEWS

Rice

A Ratio: Melodrama
1.85-1

Cavalcade Pictures—

States Rights 118 Minutes Rel. Sept. '61

This Toei Japanese import, in Eastman Color, is a carefully delineated glimpse of life amongst the peasant class of the modern Japanese generation, and is not to be confused with an Italian story of similar title in release perhaps a decade or so ago. Stories of two families run parallel—in one the second son takes to fishing instead of farming to avoid the pitfalls of drinking and licentious sex, at the same time finding himself a lovely young girl whom he will wed and cling to protectively over the years. The girl's mother, Yuko Moshizuki, emerges as the basic heroine of Yasutaro Yagui's perceptive screenplay—she dutifully keeps her family together while willingly staying up through the bleak evening hours fishing. At the fade-out, she takes her own life. Tadashi Imai has directed with a touching grasp of tender moments. This has English titles.

Yuko Moshizuki, Koh Kimura, Shinjiro Ebara,
Masako Nakamura, Toskiko Okada.

Secrets of Women

F Ratio: Comedy
1.66-1 Drama

Janus Films 114 Minutes Rel. Aug. '61

One of the last of Ingmar Bergman's early directorial efforts to reach U.S. theatres, this 1952 production for Svensk Filmindustri is superior fare for the art houses, where Bergman has almost become a cult with class patrons and Eva Dahlbeck, Gunnar Bjornstrand and Maj-Britt Nilsson, all Bergman regulars, have marquee draw. Released in Sweden as "Kvinnors Vantan," this has an episodic story, written by Bergman, during which three sisters-in-law, waiting for their returning husbands, pass the time by recalling little romantic episodes of their married lives. The first revelation concerns Anita Bjork, who almost has a love affair with a former sweetheart while married to an understanding older man; the second concerns Maj-Britt Nilsson, who was unable to settle down to marriage with a young painter until she learned of the impending arrival of their baby. The third, and by far the best, has a mature couple, Eva Dahlbeck and Gunnar Bjornstrand, stuck in their apartment house elevator during which they discuss their extramarital affairs and become amorous and reconciled—this is superbly acted by the striking Miss Dahlbeck and the suave Bjornstrand. In the end, a young sister who has been listening, decides to run away with her teenage boy friend. Except for a brief childbirth sequence, there is nothing to offend younger patrons. Photography and music are both first rate, as in all Bergman films. While not up to the high standard of the recent "Wild Strawberries," this is entertaining, if not symbolic.

Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson, Jarl Kulle, Anita Bjork.

out.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

League of Gentlemen, The (Kingsley) — Jack Hawkins, Nigel Patrick, Richard Attenborough. Outstanding version of "Ocean's 11." I have not seen the latter, but it will have to be something to beat this British production which you can book safely for any situation. Tension first class all the way. Wise-cracks and situations out of this world! Here's a real honey. Played Fri., Sat. Weather: Fine.—Dave S. Klein, Vega Theatre, Bancroft, N. Rhodesia, Africa. Pop. 3,000.

Symbol **Ⓜ** denotes color; **Ⓒ** CinemaScope; **Ⓥ** Vistavision; **Ⓢ** Superscope; **Ⓝ** Naturama; **Ⓡ** Regalscope; **Ⓣ** Technirama. For story synopsis on each picture, see reverse side.

Mantrap

A Ratio: 1.85-1 Drama

life
ntracts
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Paramount (6102) 93 Minutes Rel. Oct. '61

Despite some incongruities, "Mantrap" has the kind of action, suspense and excitement to hold and please the action fans. In fact, it has a little of everything: A Korean war sequence, shattered romance, clandestine meetings, international intrigue, a cop-and-robber chase through San Francisco streets, wild parties, theft of \$3,500,000, the good guy, the bad guy, the good girl, the bad girl. Jeffrey Hunter has a somewhat contrasting role, inasmuch as he portrays Jesus in the forthcoming "King of Kings," and he does a very convincing job. Stella Stevens, as the sexy, unfaithful wife, gives a standout performance, while David Janssen and Elaine Devry, a newcomer, are assets to a fine cast. Box-office potentials are good but a strong selling job will be necessary. Edmond O'Brien and Stanley Frazen produced the picture which was based on a novelette in Cosmopolitan Magazine from which Ed Waters fashioned the screenplay. O'Brien directed it with an eye on keeping the story going at a fast clip.

Jeffrey Hunter, David Janssen, Stella Stevens, Elaine Devry, Virginia Gregg, Hugh Sanders, Arthur Batanides.

The Explosive Generation

F Ratio: 1.85-1 Drama

United Artists () 90 Minutes Rel. Oct. '61

To the current rash of photoplays dealing with the subject of parental and professorial supervision—or the lack thereof—of adolescents is added this praiseworthy independent venture which should prove financially successful if for no other reason than it affords the young 'uns opportunity to indulge in a bit of I-told-you-so-ing. Earlier entries in the above-mentioned cycle have pursued either the comic or serious approach. Herein the latter obtains, although there are occasional sequences of levity. Apparently, these pictures evolve from the long line of films that preceded them and were generally cataloged as juvenile delinquency exposes. They undertake to establish that teenagers are capable of doing their own thinking and soundly evaluating problems ranging from sex to situations of social significance. Whatever manifestations of amateurishness—and they are frequent—that are to be found in acting, writing and direction are liberally salvaged by the enthusiasm of everyone concerned with making the feature. Adding to the offering's chances of garnering substantial patronage is the presence in the generally effective cast of a few names that will be known to ticket-buyers, especially TV devotees. Stanley Colbert produced, Buzz Kulik directed.

William Shatner, Patty McCormack, Lee Kinsolving, Billy Gray, Steve Dunne, Arch Johnson, Virginia Field.

Anatomy of a Psycho

A Ratio: 1.85-1 Psychological Drama

Unitel of California 75 Minutes Rel. —

Strictly filler matter, this modest-budgeted entry for the states-rights market, stars Ronnie Burns, who's been progressing, with some distinction, in the highly competitive television comedy field. He's called upon here to essay a strictly dramatic role and what his TV fans will think of such reverse casting is something to ponder. Moreover, Burns may be the top "name" in the Brooke L. Peters production (Peters also doubled as director), but the principal emoting stint goes to vocalist Darrell Howe; he, too, cast in something far and away from his usual roles. Peters' direction is as uninspired as his production effects. The original story is by Jane Mann, who also wrote the screenplay in collaboration with Harry Lee. If sufficient promotional effort can be generated around Ronnie Burns' name, it might salvage a fair volume of attendance.

Darrell Howe, Ronnie Burns, Pamela Lincoln, Judy Howard, Russell Bender, Pat McMahon.

The Sergeant Was a Lady

F Ratio: 1.85-1 Comedy

Universal (6202) 72 Minutes Rel. Dec. '61

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Take a handsome young missile technician mistakenly assigned to a missile installation manned by 125 "healthy young women" and the result is an entertaining comedy programmer which will satisfy as a supporting dueler in almost any situation. The provocative title is the best selling angle as the only two familiar names are Bill Williams, recently starred in the "Kit Carson" TV series, and Catherine McLeod, a well-known leading woman of the 1940-50s, who makes a screen comeback as the mature WAC major. The romantic leads are nicely played by Martin West, who made his film debut in the title role of "Freckles" last year, and attractive Venetia Stevenson. A Twincraft production, written, produced and directed by Bernard Glasner, this is a modest-budget film all taking place in and around Pacific island missile bases. While the incidents involving the handsome GI and scores of responsive members of the opposite sex are always predictable, they are amusing enough to generate chuckles and even a few howls of laughter—the chief purpose of this "second feature." Mari Lynn and Chickie Lind contribute several bright moments as man-chasing missile technicians.

Martin West, Venetia Stevenson, Bill Williams, Catherine McLeod, Mari Lynn, Jomarie Pettit, Chickie Lind.

Queen of the Pirates

F Ratio: 2.35-1 Sea Adventure

Columbia (604) 80 Minutes Rel. Oct. '61

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Italian-made, English-dubbed, this should hit a responsive chord from amongst the obviously large audience segment that constantly dotes on imaginatively concocted adventure across the bounding main, and, since the leading player, for a change is a lovely lady in distress, the promotion pitch might well encompass the distaff side of the ticket-buyers, too. Gianna Maria Canale, who's essayed a number of roles in recent American market imports, is the girl laboring under the illusion that fellow pirate Jaspe Jose is her dad; after the smoke of battle with the wicked Duke (a grim Paul Muller) is cleared, it's not so surprisingly learned that the Duke himself is her father, and, moreover, she's heirless to a sizable fortune. At the same time, she clinches with Count Massimo Serato, who's also yearned to bring freedom to the down-trodden and oppressed. Scilla Gabel is Muller's daughter, too, but the principal premise of Nina Stresa's screenplay adheres predominantly to the tale of woe leading to ecstasy for Gianna Maria Canale, and what exhibitor's to argue the considerable footage devoted to his fetching form of femininity! Filming was in Super-Cinescope, black-and-white, by producer Ottavio Poggi. The Max production was ably directed by Mario Costa.

Gianna Maria Canale, Massimo Serato, Scilla Gabel, Paul Muller, Livio Lorenzon, Giustino Durano, Jaspe Jose.

The Last Rebel

F Ratio: 1.85-1 Adventure Drama

Sterling World 83 Minutes Rel. Aug. '61

Past boxoffice performance by action dramas highlighting the fables and fiction of legendary heroes across the adventurous American Western frontier has demonstrated, certainly, there's a waiting market for the likes of this Miguel Contreras Torres production, filmed in vivid Eastman Color, and containing forceful delineations, particularly by Carlos Thompson, as the wronged man-of-peace Joaquin Murrieta, who turns outlaw to gain vengeance against brutal gold miners in California who have attacked his wife and murdered his brother; Rudolph Acosta, as his first lieutenant, colorfully labeled "Three Fingers" Jack; and Charles Fawcett, as a grim-countenanced Texas Ranger bent on tracking down the infamous Murrieta, after the latter's done in a whopping 300 gold miners, the deed, of course, speeding demise for those hombres responsible for wrecking havoc with the Murrieta family. History books have been kind to Joaquin Murrieta; the peasants among whom he lived revered the outlaw leader as a contemporary Robin Hood. Torres' production and direction effects are geared to constant action, of a kind and variety much accoladed by the audiences for which this Sterling World Distributors Corp.'s. states rights attraction is obviously earmarked.

Carlos Thompson, Ariadne Welter, Rudolph Acosta, Charles Fawcett, Lee Morgan.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY:

"The Sergeant Was a Lady" (U-I)

Through an error in the U.S. War Department's classifying of personnel, Martin West, young missile technician, is reassigned to an island missile installation which is manned entirely by 125 WACs under the command of Catherine K. McLeod, who realizes that he will have to remain until new orders are issued from Washington. West is assigned to his new quarters by Venetia Stevenson, the pretty staff sergeant whom he finds attractive although she remains aloof. West gets into many mixups with the man-hungry females, but he remains to help Miss McLeod and the girls prove that they are as good as men in handling missile tactics. The WACs even send him to the rival missile base manned by men and, when he learns their secret tactics, the girls win out in missile firing. West then leaves for his new post with Venetia promising to wait for him.

EXPLOITIPS:

Play up the intriguing title which is similar to the popular "I Was a Male War Bride," etc. Mention that Martin West played the title role in "Freckles" for 20th Century-Fox and that Bill Williams is the star of the TV series, "Kit Carson" and "Assignment: Underwater."

CATCHLINES:

One GI and 125 WACs on a Lonely Missile Base in the Pacific . . . It's Panic in the Pacific and in the Pentagon . . . Man the Launching Pads! Here Comes the Laugh-Rocket of the Year!

THE STORY:

"Queen of the Pirates" (Col)

Beautiful, hot-tempered and capable of commanding a ship or fighting a duel better than any man around, the green-eyed Gianna Maria Canale and smuggler chieftain Jaspe Jose, whom she believes to be her father, finally are captured by the wicked Duke Paul Muller, who plans to hang the one and sell the other—along with other kidnapped girls—into Turkish harems; their lives are saved by Massimo Serato, Count of Santa Croce, a nobleman whom the Duke hopes will marry his daughter, Scilla Gabel. Gianna and Jose embark on a career of outright piracy; Serato plots to capture the girl and, instead, falls in love with her, working with the Queen of the Pirates in planning to frontally assault the feudal lord's palace. Gianna and Serato hold off the Duke's men as pirates, peasants and smugglers fight their way into the castle. The Duke is fatally wounded, but before dying, confirms Jose's statement that Gianna is really his rightful heiress.

EXPLOITIPS:

Since this is rampant with duelling scenes and rousing swordplay, contact fencing clubs and teams to help you promote the sea adventure. Set a "Queen of the Pirates" tourney for the ladies and a "King of the Pirates" for the men.

CATCHLINES:

A Swashbuckling Beauty . . . Crossing Swords with Cut-throats and Cavaliers.

THE STORY:

"The Last Rebel" (Sterling)

Near the California Gold Rush town of Sonora, the lusty and violent career of Joaquin Murrieta begins. The legendary character lives a peaceful life with his wife as a gold prospector when one day five miners accost her, killing her, and then cause the death by hanging of Murrieta's brother, who tries to stop the attack. Murrieta (Carlos Thompson) organizes a band of outlaws to prey on the gold miners. Three hundred die before his onslaught, including those responsible for his wife's and brother's deaths. The murders have shocked the state, however, and full-scale law enforcement groups organize to catch Murrieta's gang, but all attempts fail. Capt. Harry Love of the Texas Rangers (Charles Fawcett) and hand-picked deputies meet Murrieta's men in a gun battle in the process killing Murrieta and his first lieutenant, "Three Fingers" Jack (Rudolph Acosta).

EXPLOITIPS:

Set up library displays on Murrieta's reign of terror a century ago. Tie-in with a horse-riding academy and the like for street ballyhoo.

CATCHLINES:

Noble by Birth . . . Outlaw by Fate! . . . He Branded an Entire State with Revenge!

THE STORY:

"Mantrap" (Para)

When Jeffrey Hunter saves David Janssen's life during a Korean battle, the latter swears that he will repay the deed by splitting any fortune he may sometime possess. Eight years later, Hunter's marriage is breaking up, despite the fact he still loves his alcoholic wife, Stella Stevens. He is carrying on illicitly with his secretary, Elaine Devry. Janssen comes into their lives with a proposition involving the heisting of \$3,500,000 in cash which is arriving from a Central American country, money to be used by revolutionists for arms. Against Hunter's better judgment, he joins his former buddy in the job on the promise of getting half of it. But when the heist is accomplished successfully, despite a street gun battle, Hunter doesn't want it. His wife's accidental death looks like murder. Janssen fails to get away with the loot, but in the final fadeout Hunter is cleared of all charges.

EXPLOITIPS:

Place a gray steel suitcase in the lobby with a sign on it stating there is \$3,500,000 inside and invite patrons to see the picture so that they can find out how it got there. Stress the fast action and suspense.

CATCHLINES:

An Action-Splashed Picture You Will Never Forget . . . It's Savage! It's Terrifying! It's Thrilling! . . . Thrills After Thrills—It Will Leave You Breathless . . . She Was a Girl You Loved to Hate.

THE STORY:

"The Explosive Generation" (UA)

High school teacher William Shatner attracts the wrath of his superiors and women active in the PTA when he conducts a sex survey among members of the senior class. The survey, upon which the students themselves had insisted, resolved around essays each class member had written setting forth his or her experiences and viewpoints on the verboten subject. Whether or not these papers are to be made available to parents and the school principal becomes a local cause celebre. Shatner is dismissed because of his refusal to relinquish the themes. The students protest via demonstrations. Shatner is reinstated, Patty McCormack reads her paper to her mother, thereby proving that she is still a good girl despite being suspected because of her participation in a wild all-night party.

EXPLOITIPS:

Tout Patty McCormack as star of "The Bad Seed" and Billy Gray as "Bud" in TV's "Father Knows Best" series. Exploit newspaper stories dealing with the real high school teacher who was involved in the real case set forth in the film. Ask high school students and/or teachers to write in their views on the importance of sex education for teenagers and who is responsible for it—teacher or parent.

CATCHLINES:

Were They Too Young to Know About Love? . . . A Daring, Truthful Expose of Teenage Sex Problems.

THE STORY:

"Anatomy of a Psycho" (Unitel)

This story is the conflict within a young man torn by an evil force that makes him feel he must exact a toll from society that put his brother in the state gas chamber. This execution triggers the motive for the story itself. A man is tried and convicted of murder. During the last visit to the prison, the convicted man deliberately lies to his younger brother, saying he is innocent of the murder charge. This younger brother (Darrell Howe) then takes it upon himself to justify his brother's death by committing various acts of revenge on those who convicted his brother. During this series of revengeful acts, he involves himself with a little sexpot (Judy Howard) who helps him gain entrance to places where he can inflict his revenge. Meanwhile, his clear-thinking sister, Pamela Lincoln, tries to persuade him that, according to information gained through her sweetheart, Ronnie Burns, that their brother was definitely guilty of the crime. Howe finally accepts the truth and confesses.

EXPLOITIPS:

This marks a straight dramatic role for heretofore cast-in-comedy Ronnie Burns, son of George Burns and Gracie Allen. Darrell Howe is better-known for TV and recording work.

CATCHLINES:

A Terrifying, Searching Expose . . . Caught in a Frenzied Nightmare in a Web of Murder and Revenge!

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House manager or experienced assistant, male or female, that knows theatre operation, Norfolk, Virginia area. Age bracket 25-60. Air-mail previous experience, salary, draft, and marital status c/o Boxoffice 9353.

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Projectionist: Over 15 years in theatre. Complete sound and repair. Go anywhere. Write to 902 E. North Street, Staunton, Illinois.

Manager: 18 years experience all phases first run conventional theatres. Excellent promotion man, married, sober, excellent references. Boxoffice 9348.

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Complete booth equipment, lenses, etc., 500 international chairs, plastic screen, 14x26'. Also 350 speakers and posts, complete drive-in booth. Motograph, Ashcraft 11mm lamps. Strong rectifiers, 100x60-foot screen tower. Box 489, Price, Utah.

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Wanted: 15 to 20 HP generator with controls; Pair 90 A Ashcraft rotating carbon lamps or equal; One 3 flavor carbonizer drink machine. Other booth equipment, lowest price first letter. Boxoffice 9351.

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THEATRE

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THE *Film*
DAILY

Editor's Report

Questions and Answers

... travelling Coast to Coast

By CHESTER B. BAHN

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"The trailer reaches the backbone of the motion picture audience—the more frequent moviegoer upon whom the theatre must rely to stay in business."

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SEPTEMBER 25, 1961

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The Guns of Navarone

COL.

254%



The Pit and the Pendulum

AIP

238%



The Parent Trap

BV

212%

**TOP HITS
OF THE
SUMMER QUARTER**

June through July

Page 10

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 Columbus: Fred Oestreicher, 52½ W. North Broadway.

Dallas: Mable Gulman, 5927 Winton.
 Denver: Bruce Marshall, 2881 S. Cherry Way.

Des Moines: Pat Cooney, 2727 49th St.
 Detroit: H. F. Reves, 906 Fox Theatre Bldg., WOODward 2-1144.

Hartford: Allen M. Widem, CH 9-821.
 Jacksonville: Robert Cornwell, 1199 Edgewood Ave.

Memphis: Nell Adams, 707 Spring St.
 Miami: Martha Lummus, 622 N.E. 99 St.
 Milwaukee: Wm. Nichol, 2251 S. Layton.
 Minneapolis: Don Lyons, 72 Glenwood
 New Orleans: Mrs. Jack Auslet, 2268½ St. Claude Ave.

Oklahoma City: Sam Brunk, 3416 N. Virginia.

Omaha: Irving Baker, 911 N. 51st St.
 Pittsburgh: R. F. Klingensmith, 516 Jeanette, Wilkingsburg, CHurchill 1-2809.

Portland Ore.: Arnold Marks, Journal.
 Providence: Wm. Trambukis, Loew's State.
 St. Louis: Joe & Joan Pollack, 7335 Shafter, University City, PA 5-7181.

Salt Lake City: H. Pearson, Deseret News.
 San Francisco: Dolores Barusch, 25 Taylor St., ORdway 3-4813; Advertising: Jerry Nowell, 417 Market St., YUkon 2-9537.

Washington: Charles Hurley, 306 H. St. N. W.

In Canada

Montreal: Room 314, 625 Belmont St., Jules Larochelle.

St. John: 43 Waterloo, Sam Babb.
 Toronto: 2675 Bayview Ave. Willowdale, Ont. W. Gladish.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.
 Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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MEANS FOR IMPROVEMENT

IN HIS keynote address at the annual convention of the Missouri-Illinois Theatre Owners at St. Louis, John W. Keiler II, president of the Columbia Amusement Co. of Paducah, Ky., set forth a basis for improving conditions in the motion picture industry. He advocated (1) a return to block-booking; (2) permission for former affiliated circuits to enter production; (3) the establishment of a research program, one result of which could be technical improvements; and (4) a well-financed public relations program.

All of these ideas have been sounded before and some attempts to bring them to fruition have been made. But, thus far, their advocacy has brought little progress. Still, it is within the province of possibility, that the "right action" on two of the points that require approval of the Department of Justice could bring the desired results. We refer to Points 1 and 2.

Experience has shown that the outlawing of block-booking has had an adverse effect, even on those who sponsored and strongly supported this action. Not only did this raise film rental costs but it has been a direct cause of the product shortage and, as well, almost destroyed the industry's ability to discover and develop new screen personalities. Adding to the obstructiveness of this move was the divorcement of production-distribution from theatre affiliates, which changed the whole pattern of picture-making, further cutting down on picture output and bringing about policies and practices that have proved to be far worse than those which previously existed.

These ill effects soon became known and the Department of Justice was apprised of them, with appeals from exhibitor groups—and distributors—to modify, if not eliminate, the restrictions that hampered this industry's growth. But, even though what has been termed "illegal" for this industry is not applied to other industries, no tangible relief has been offered. The very thing that the Government declared to be its purpose—to stimulate competition and thereby increase the product output and a betterment of the status of motion picture theatres—has, instead, turned out to be the reverse. Maybe another try, a stronger appeal than heretofore has been made, will lead to getting the industry on the right course.

There are many kinds of research in which this industry should regularly and constantly engage. It would point the way to discoveries, not only in technological advances but of other ways through which the public could be better served. Mr. Keiler suggests that the development of 3-D films without glasses might be one result, affording the industry another great advantage over television—unless television beats us to the

punch, which several times has been rumored. But, as in other things for the collective industry's good, research is an undertaking that the whole industry should support as actively and as fully as possible.

Certainly, a well-financed public relations program would be of benefit to the industry, but we do not believe it is necessary or desirable "to engage an outside public relations firm" to sell the moviegoing habit to the public, as Mr. Keiler suggests. We have plenty of capable advertising and promotion people in this business who have the know-how for doing the job. But what is lacking is the sufficiency of funds that would make possible their doing the best job. Here, again, collective effort is required. And, too, it has to be a continuing effort, not just a sometime thing that is motivated by sudden impulse.

Financing such a program via contributions of one per cent of their film rentals by exhibitors would be a good way of doing it. But, some other method will have to be found, as similar proposals in the past have failed to jell. Moreover, promotion programs died a-borning, because exhibitors did not come through, voluntarily or otherwise, with a sufficient fund, even though distributors agreed to match dollar-for-dollar the contributions of exhibitors.

Here, too, another try is in order—and it would seem obligatory for exhibitors to lead the way.

★ ★

The Best Medium

In a newspaper article the other day, Dore Schary, former production head of MGM who is producing a series of specials for television, was quoted as follows:

"I'm interested in television and I find there are so many things it does well—news, comment and the like. But, if I have a good piece of fiction I want to produce, I still prefer to take it into a theatre—the stage or motion pictures. For one thing, it will not be interrupted three or four times with commercials. And it can be done better."

Indeed it can! Better on the stage than in TV, and better still in a theatrical motion picture. Evidently other producers agree with Mr. Schary, for many who sojourned in TV are returning to the theatrical film fold with big and important story properties which need the scope that only the theatrical screen can provide.

Ben Shlyen

Three Forums to Highlight TOA-NAC Convention

NEW ORLEANS — A merchandising meeting devoted to current and upcoming motion pictures and forums on concessions and drive-in theatre operations will highlight the 14th annual convention of Theatre Owners of America to be held at the Hotel Roosevelt here October 8-12.

The five-day convention will be held concurrent with that of the National Ass'n of Concessionaires, with NAC conducting the concessions forum at a joint meeting with TOA the morning of Wednesday, October 11. The industry trade show will run October 8-11.

Directors of TOA will meet Sunday afternoon to consider a number of industry problems and elect a new slate of officers. The presidency is wide open, as Albert Pickus of Stratford, Conn., is reported reluctant to accept a third term. The slate is to be presented by a nominating committee consisting of E. D. Martin, president of Martin Theatres of Georgia, chairman; Arthur Lockwood, Lockwood and Gordon Theatres, Boston; David Wallerstein, president of Balaban & Katz, Chicago; T. G. Solomon, Solomon Theatres, McComb, Miss.; Mitchell Wolfson, Wometco Enterprises, Miami; James Gaylord, president, Alabama Theatres Ass'n, and Robert Selig, National Theatres and Television, Los Angeles.

Day-by-day high points of the convention will be: Monday, October 9—Showmanship Crusade, luncheon address by Laurence Tisch, president of Loew's Theatres, evening get-together cocktail party; Tuesday, October 10 — merchandising meeting, and screening of Paramount's "Blue Hawaii," followed by Hawaiian luau party; Wednesday, October 11—concessions forum, Columbia Pictures cocktail party and trailers screening, Pepsi-Cola Mississippi river boat ride and buffet supper; Thursday, October 12—drive-in forum, luncheon address by producer Ross Hunter, Universal-International trailers screening, National Carbon Co. cocktail party, and the president's banquet with the Coca-Cola Co. as host.

Form Licensing Company For Instant Sync Process

NEW YORK — Instant Synchronization Corp. has been formed here as production and licensing organization for Instant Sync, a post-synchronization and dubbing process. The process is said to eliminate the present slow and expensive procedure and provide an accurate, almost instantaneous method of performing the task.

A five-man board of directors was elected at the company's first stockholders meeting. The board consists of Jean H. Lenauer, president; Myer P. Beck, secretary-treasurer; Ephraim London, attorney, and William J. Ruane and Edward B. Goodnow of Kidder, Peabody & Co., Inc.

The new corporation plans to put into immediate production the construction of additional machines for the post-synchronization and dubbing of English and foreign films of all languages and will move into international operations.

Ticket-Back Guarantee Planned by Texas Chain

DALLAS—As probably the first U. S. circuit to approach patron satisfaction with a "movie guarantee ticket-back" pass, Trans-Texas Theatres will inaugurate this plan October 1 in nine of the circuit's 11 theatres in six Texas cities.

The pass will be given to patrons who do not enjoy a picture being shown on one of the circuit's screens and will be honored Monday through Thursday, with the exception of holidays and roadshow engagements. The Fine Arts Theatre, Dallas, will be excluded as will the Capri in Dallas and the Capri in El Paso, both of the latter being converted to show Cinerama films.

"We try to offer the finest motion pictures available, but we are the first to agree that not every person will completely enjoy every movie," according to Norm Levinson, general manager of the theatre chain.

The plan will work like this: If, after seeing five minutes or the full show, a patron is not happy with the picture, he can obtain a movie guarantee ticket-back pass by presenting the stub of his paid admission ticket to the theatre manager or assistant manager. This guarantee is good for family groups, as well as individuals.

The Trans-Texas managers convention, scheduled to start in Dallas September 12, has been postponed to a later date because of damage to the circuit's drive-in theatres in Austin from hurricane Carla.

Named Local Coordinator For NAC Convention

CHICAGO—J. D. Douglass sr., of the J. D. Douglass Concessions, Audubon Park, New Orleans, has been appointed local coordinator for the National Ass'n of Concessionaires' forthcoming convention at the Roosevelt Hotel, New Orleans, October 8-12, it was announced by Augie J. Schmitt of the Houston Popcorn and Supply Co., and NAC executive vice-president and general convention chairman.

Douglass is recognized among city park executives as a successful concessionaire. His knowledge of the city and ability to get things done will be a great asset to NAC in convention planning.

Mrs. J. D. Douglass sr. (Marian) will assist with ladies programs and activities at the New Orleans convention.



J. D. Douglass sr.

Says Exhibitors Less Interested in 'Names'

NEW YORK—Exhibitors are not asking "Who's in it?" as much as they used to when a salesman has a picture to sell. That opinion was expressed by Rube Jackter, vice-president and general sales manager of Columbia Pictures.

It used to be that exhibitors would shy away from any picture that wasn't loaded with star names, Jackter said. Or, at least, they wanted a picture that was headlined by a pair of well-known stars. Jackter said he had noted a tendency on the part of exhibitors to swing away from demanding big names and becoming more interested in the subject matter of a film. Showmen are responding to new talent and are giving it greater exposure than ever before, he said. They feel that they have to because new faces must be developed.

Jackter said he found that exhibitors were taking a new look at the business. They are finding that there is plenty of business if they will go after it and have found that new enthusiasm can be instilled in their patrons through remodeling and improvements in their theatres. The public is still shopping for its entertainment, he said, and personal comfort is a big magnet.

Television was a "dud" this past summer and it drove many patrons, who had been stay-at-homes, to the theatres. Jackter said he believed that the created momentum would continue so that theatres would cash in on television's failure to entertain.

The strong product on the way, not only from Columbia but from all companies, will result in a continued pickup in patronage, Jackter asserted.

Upper N.Y. Exhibitors Form Allied Affiliate

BUFFALO — Making its first formal move to expand its lineup of regional affiliates, since the new administration took over, Allied States Ass'n on Monday (18) helped organize an upstate exhibitor organization to be known as Allied Theatres of New York State. Thirty-seven exhibitors, operating approximately 100 theatres, from Buffalo, Niagara Falls, Syracuse, Rochester, Binghamton, Jamestown, Elmira and other cities in upper New York attended the meeting.

Marshall Fine, national president, and Milton H. London, executive director, were present to assist in launching the unit.

The exhibitors named an executive committee with powers to establish a permanent office and to administer the new organization until officers and board directors are elected. Named to the group were Sidney Cohen, Dewey Michaels, Manny Brown and Myron Gross, Buffalo; Charles Finnerty, Jamestown; Charles Martina, Rochester; Robert Hayman, Niagara Falls; Herbert Slotnick, Syracuse, and Sam Suness, Binghamton.

Cohen, who operates drive-in theatres in the Buffalo area, spark-plugged formation of the new unit when he called a smaller exhibitor group together September 5 to consider formation of an Allied group. Key figures with him in the planning were Gross, who heads Cooperative Theatres of Buffalo, and Brown who is film buyer for a number of drive-in theatres.

Requests for Capital Reflect Optimism

NEW YORK—Industry optimism apparently is drifting into non-industry channels and is being reflected in the increased inquiries for financing by independent producers.

A source of information on that subject is the Industrial Funding Corp. which provides business and financial assistance to corporations and organizations which wish to expand and/or diversify.

A company spokesman said last week that the Business Acquisition Institute, a division of the company, had received a large number of requests for capital from independent producers who had expressed the highest optimism over the future of motion pictures. He added that investment capital for film production was available, a situation that was more difficult to meet a few years ago.

The feeling is, the spokesman said, that the film industry "is out of the woods" and that the fear of television had disappeared. The improvement in pictures and the apparent upswing in production show an increased marketability of product.

In addition, a large motion picture theatre circuit has asked IFC to contact smaller circuits with the view of acquiring them or becoming partners, the spokesman said. He said he was looking for privately owned circuits which could be purchased or become a part of the existing circuit.

Nobody is "running scared" any more and the prospects, based on the inquiries received by the company, reflect a healthy outlook, he concluded.

Files \$1,200,000 Suit Vs. Pathe and Others

LOS ANGELES—A \$1,200,000 lawsuit, charging breach of contract and alleging fraud and conspiracy to defraud, has been filed here against eight motion picture industry firms and the Theatre Owners of America by Advertising Engineers Corp. Defendants in the action are America Corp., Motion Picture Investors, Inc., Pathe-Alpha Finance Co., Pathe-America Distributing Co., Pathe Laboratories, Producers and Distributors Finance Corp., Republic Pictures Corp., Sutton Pictures Corp. and TOA.

The complaint charges that Pathe Laboratories, acting for itself and the other defendants, employed Advertising Engineers to sell, advertise and exploit certain motion pictures to be produced, among them "The Deadly Companions," currently in release. Compensation, it is charged, was to be equal to five per cent of the gross receipts on the pictures.

Advertising Engineers charges that, after some of the pictures had been produced and some put into distribution, the defendants deliberately and willfully withheld compensation. The complaint also alleges that because of Advertising Engineers services and plans, Pathe Laboratories increased its business and realized considerable profits.

Advertising Engineers Corp., an advertising and marketing agency, is headed by Edward R. Halperin, who in the past produced films for United Artists, Universal, First National, Metro-Goldwyn-Mayer, Paramount and other companies.

St. Louis Keynoter Urges:

Return of Blockbooking, Filmmaking by Circuits

ST. LOUIS—John W. Keiler, president of Columbia Amusement Co. of Paducah, Ky., made some off-beat proposals in his keynote speech to the Missouri-Illinois Theatre Owners Ass'n convention here Monday (18).

Keiler proposed that exhibition persuade the Department of Justice to permit blockbooking. This, he said, would be advantageous to both the distributor and exhibitor. He said that the distributor would save a great deal of selling expense and, thereby, be more agreeable to enter into an overall equitable deal.

The Kentucky showman also suggested that the Justice Department again be contacted and requested that the divorced circuits be permitted to enter production. If this approval were obtained, he contended, and more pictures were made available, "then the law of supply and demand will take care of the terms. We will then be able to keep a greater amount of the gross on blockbusters to help absorb the losses on some of the other pictures we play."

Keiler further proposed that an outside public relations firm be engaged to sell the moviegoing habit to the public. He said it should be fashionable again to say, "We're going to the movies" rather than "I haven't been to a movie in over a year."

This can be accomplished, he said, by a big, well-financed public relations program. The only practical way to finance it would be for exhibitors to contribute one per cent of all film rentals to a special fund and for distributors to do likewise.

Keiler also urged united effort in research so that the industry could offer the paying public something it cannot get free on TV sets, such as 3-D films without glasses.

Keiler prefaced his proposals with the statement that theatres can gross more on top pictures today than ever before and yet, because of the scarcity of pictures, "we are forced to pay exorbitant rentals, and though a distributor can cover all his losses and show a profit for the year by having one big-grossing picture, we, as exhibitors, cannot."

The keynoter said exhibition had many problems, "but I think that they can be licked, and they will be licked."

Phil Harling Says \$240,000 Needed to Fight Pay TV

ST. LOUIS—To undertake the grass roots campaign against pay television, the Joint Committee Against Pay TV will need \$240,000 and exhibitors must act quickly if they want to survive, Philip F. Harling, committee chairman, told the Missouri-Illinois Theatre Owners Ass'n's convention here Monday (18). Harling pointed out that legal counsel must be retained, a public relations firm must be established on a national scale and literature must be

prepared, as well as having sufficient funds to handle the mailing of the vast amount of needed material.

There are a number of undetermined facets of pay television, Harling said, such as whether it is in the public interest, whether it is legal, whether it will destroy free television and whether exhibitors can survive it. He said a judicial interpretation and a legislative policy must be determined before the questions can be answered. While expressing the opinion that pay TV could never succeed, Harling said that even in the testing and ultimate failure, pay TV could disrupt the business, subvert production sources and cause theatre failures.

Harling urged exhibitors to contribute to the cause and to solicit other exhibitors in the fight. The amount to be asked from each territory will be based on the percentage which a territory contributes to the national grosses. For example, St. Louis is a five per cent territory and five per cent of the needed \$240,000 would be \$12,000, which Harling described as a small amount to pay as insurance against the advent of a system which could put many theatres out of business. He noted that Phonevision and Telemeter each had spent more than \$10,000,000 to develop their systems and were ready to spend many more millions to attain a small portion of the national circulation.

Ask for More Pictures For Family Viewing

ST. LOUIS—Exhibitors at the Missouri-Illinois Theatre convention this week adopted a resolution strongly urging producers to make more family-type pictures. The theatremen also adopted a resolution to be forwarded to producers in which they declared that the increased use of sex in motion pictures will prove detrimental to the industry.

TOA Enrolls New Members In Texas, Fla. and Md.

NEW YORK—New members of Theatre Owners of America in Texas, Florida and Maryland have been announced by Albert M. Pickus, TOA president.

They are Eddie Joseph, member of the Texas Drive-In Theatre Owners Ass'n, who enrolled his Austin Drive-In Theatre; J. Edgar Lillard, a member of the Maryland Theatre Owners Ass'n, who enrolled his Stanton Art Theatre, Washington, D.C., and James J. Tringas, who enrolled his Tringas Theatre, Fort Walton Beach, Fla.

Tringas and his wife will attend TOA's annual convention in New Orleans, October 8-12.

H. G. Wells Story to AIP

NEW YORK—Screen rights to H. G. Wells' "When the Sleeper Wakes" have been purchased by American International.

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**NEW YORK PREMIERE
CAPITOL THEATRE OCT. 12th**

To Meet Need for Sub-Teeners:

Reade Urges Planned, Coordinated Programs

NEW YORK—Walter Reade jr. believes he has an answer to industry critics who have been asking, "What are you doing for children in presenting suitable pictures for them?"

Reade, who recently acquired the "Adventure Series" program produced under the aegis of the Children's Film Foundation, gave a sampling of the film fare to approximately 800 sub-teen children and adult members of various organizations and the press here Tuesday (19) morning at the DeMille Theatre. The children were between the ages of 6 and 12 and were permitted to attend by arrangement with the Board of Education and the heads of private schools.

ENGLAND LEADS THE WAY

In addressing the audience, Reade emphasized the need for well-planned and coordinated film showings for the sub-teen patrons. He said that England had led the way in this type of programming but that the Soviet countries were making strong inroads and that he hoped American producers would cooperate in producing children's pictures.

The pictures presented at the Tuesday showing were a feature titled "The Dog and the Diamond" and the first episode of a serial, "Five Clues to Fortune." Reaction of the children was spontaneous and co-operation of various motion picture councils was pledged if they were offered in their local theatres. The programs are designed for Saturday morning matinees. Eight features and one serial comprise the present lineup, but Reade has representatives searching the international market for films that will bear the test of sub-teen appreciation.

The production of children's entertainment films was started in England in 1943 as an experiment by the J. Arthur Rank Organization in an effort to coordinate children's activities within the framework of the war effort. This led to the establishment of the Children's Film Foundation in 1951, a project which won the support of British theatre owners. The Foundation set forth as its aim the production of films designed to "set as high a standard of taste and behavior as possible by appealing to children's intelligence and love of adventure and to employ the arts of cinematography and its technical qualities at the highest level consistent with the telling of a good clear story."

SENSATIONALISM AVOIDED

In short, Reade said, the Foundation, through its experience, avoided sensationalism, unhealthy excitement or vulgarity in its programming and its productions. It catered, instead, to the excellent natural taste of children and their enjoyment of clean, healthy, intelligent adventure as its yardstick for audience appeal.

The technique of production by the Foundation was based entirely on audience observation. It was learned that individual

questioning of children at showings had little value. A study of infra-red photographs of child audiences, as well as tape recordings of audible juvenile reaction to films, were the yardstick by which entertainment values were reached.

Within the next five weeks, the programs will be presented on an experimental basis in 20 theatres in New York, New Jersey and Connecticut, but national distribution, through Continental Distributing, Inc., is contemplated. In this area, the programs have been booked by the Skouras, Fabian, AB-PT, Stanley Warner and Associated Independent circuits.

Censors Warned to Take It Easy on Adult Films

REGINA, SASK.—Film censors of Canada, England and the United States attended the Fifth Conference of Canadian Film Censors here this week, and the first warning they received was to take it easy on serious, adult films.

O. J. Silverthorne, chairman of the Ontario Board of Film Censors, told the censors that there appears to be increased resentment by the public toward censorship of mature, intelligent, seriously produced adult motion pictures. He also declared that under its present system of censorship, Canada had become "the most over film-censored country in the world, and ridiculous in the eyes of cultured nations."

There was hope that the meeting here would result in an organization embracing censorship bodies in the Commonwealth and the United States. The U.S. was represented at the conference by Geoffrey Shurlock, Production Code administrator; Dr. Hugh Flick, former head of censorship in New York; his successor, Louis Pesce, and Sidney Drebin, an assistant corporation counsel for Chicago.

Williamson Named WB's Central Division Mgr.

DALLAS—Ed Williamson has been appointed central division sales manager for Warner Bros., with headquarters in Dallas. He will supervise the company's branches in Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Oklahoma City and Dallas.



Ed Williamson

Williamson previously served as Dallas - Oklahoma City district manager. He was with 20th-Fox in Memphis from 1937 to 1939. He became branch manager for Warner Bros. in Memphis from 1939 to 1950. He was branch manager for Warners in Dallas in 1950 and became midwest division sales manager in 1957.

Long Circuit Loses 5 Drive-Ins in Storm

DALLAS—First concrete reports of damage to theatres by hurricane Carla have been received on Filmrow here. The J. G. Long Circuit was hit hard, losing five drive-ins valued at approximately \$1,000,000. The damaged theatres were the Trade Winds, Freeport; Roundup, Angleton; Alvin, Alvin; Port, Port Lavaca, and the Showboat, Bay City.

In addition, the Long circuit indoor theatres suffered widespread water damage in Texas City and Freeport, but they are expected to be open for business late this month.

It is reported that the Frels circuit Tejas and Azteca in Victoria were severely damaged but the Lone Tree withstood the fury of the wind.

Storm Damage Varies In Houston Area

HOUSTON — Much of the news from these parts now is in relation to the fickle fancies of Carla. The Surf Drive-In Theatre at Freeport, which was opened under the sponsorship of Bro Crim and Bob Hartgrove just a couple of days after they had opened the Paris Art Theatre in Houston, went down for a temporary count after only a few days of being open.

Biggest property damage was the loss of the roof on the concessions stand. But replacing that will probably be much simpler than the other repairs, which will consist of the removal of mud and muck from the entire area, plus the taking apart of all electrical wiring in the booth, which must be cleaned, dried and then reassembled.

The Delman was another of the houses that kept its doors open for anyone wanting in out of the weather, although Manager Ellis Ford didn't try to show a film Monday night because of the inconsistency of the power.

Loew's Homer McCallon reported that "We played to a total of \$136 all day," adding that they just wanted to prove that not even hurricane Carla could close Loew's.

Practically all neighborhood theatres were closed, at least Monday, and some Sunday. But the big downtown houses stayed open as usual, showing their features, and after a little time of selling tickets, allowing anyone who wished to "come in out of the rain."

The Trail Drive-In Theatre was the only drive-in not reopened for business within a week. Besides other hurricane damage, some of which most theatres suffered in varying degrees, the power was still not on in that southeast area.

Rubye Gibson's Navaway Theatre suffered probably the worst damage of any indoor theatre in the Houston area. The water tower blew down, flooding the theatre, with the first four rows of seats inundated. Carpets were completely ruined.

Camus Novel for Films

ROME — Dino De Laurentiis has purchased the screen rights to "The Stranger," by the late Albert Camus, for one of his productions for 1962. De Laurentiis is currently completing two pictures for Columbia Pictures release in 1962, "Barabbas" and "The Best of Enemies."



DISCUSS 'CAPRI' SCRIPT—Joseph E. Levine (right), president of Embassy Pictures Corp., discusses the script for "Capri" with producer John Calley (standing) and director Irvin Kershner. "Capri," a full-length motion picture which will serve as a pilot for a projected network television series, will go before the cameras soon in southern Europe with Rory Calhoun starred. "Capri" is being produced by Embassy Pictures, Filmways Co. and Calhoun's Calvic Corp.

Continental to Release Nine Sept.-to-December

NEW YORK—Continental Distributing, Inc., will release nine pictures, including five British-made films, in the four months from September through December 1961.

September releases are "The Pure Hell of St. Trinian's," British comedy starring Cecil Parker, Joyce Grenfell and George Cole, and "The Man Who Wagged His Tail," a Spanish-made film with English titles, starring Peter Ustinov and Pablito Calvo. For October, the releases will be "The Mark," filmed in England and Europe, starring Rod Steiger, Maria Schell and Stuart Whitman; "Call Me Genius," a British film in Technicolor, starring Tony Hancock and George Sanders; "From a Roman Balcony," a French picture starring Jean Sorel and Lea Massari, and "The Hands of Orlac," made in England and France, starring Mel Ferrer and Dany Carrel.

November releases will be "Never Let Go," a British film starring Peter Sellers, Richard Todd and Elizabeth Sellars, and "Rififi for Girls," a French film starring Najda Tiller. The December release will be "Harold Lloyd's World of Comedy," compiled from the comedian's silent films.

Pictures for 1962 will include "A View From the Bridge," with Arthur Miller's play, starring Carol Lawrence, Maureen Stapleton and Raf Vallone, and "A Taste of Honey," from the London and Broadway stage hit, with Dora Bryan and Rita Tushingham.

'Magic Voyage of Sinbad' to Filmgroup

LOS ANGELES—The Filmgroup has acquired distribution rights to "The Magic Voyage of Sinbad," color-widescreen fantasy spectacle made abroad as a three-country coproduction, according to announcement made by Roger Corman.

The new Filmgroup release will be distributed nationally beginning November 22 in order to catch Thanksgiving and subsequent holiday bookings, Corman said.

Contends Most Theatres Need Double Features

LOS ANGELES — Declaring that most theatres cannot afford to drop double-feature programs, veteran theatre operator and film producer Robert L. Lippert has challenged a statement by Robert M. Sternburg, president of New England Theatres, Inc., and Allied Theatres of New England, that a movement toward single-feature policy is under way in New England.

Lippert took issue with Sternburg's assertion that "95 per cent of our theatres" in the Boston area would play only single bills by the end of the year and that "soon all theatres will abandon the policy." He exhibited a letter from Arthur H. Lockwood, Lockwood & Gordon Enterprises, Boston, and another from Al Levy, 20th Century-Fox branch manager there.

"Most of the theatres in New England that have consistently run double features are continuing to do so where there is a fairly good second feature available," Lockwood wrote. "Where there isn't, they generally run a repeat of a co-feature."

Levy wrote that he could not tell what Sternburg had in mind for the future, but, "I can tell you that there is positively no indication of this area going single-bill for some time to come."

"In fact, in our big key situations we are running out of second features. From what I can see from here, the only reason they might stop double bills is if there is an out-and-out shortage of second features."

Lippert reasoned that the single-feature policy is impractical for most theatres because they must compete with drive-ins, being constructed in ever-increasing numbers, and he asserted that drive-ins cannot exist on single bills.

"Concessions are where the profit is for drive-ins," Lippert said. "They account for

as much profit as the features. Drive-in patrons insist on double bills. Where drive-in operators have experimented with single bills concessions have dropped off 5 per cent, and no operator can afford this."

Lippert said there are no more than 14 blockbusters turned out annually which can run as single features and make money without addition of a second feature. He decried the drop-off in "B" picture production in Hollywood and pointed out that theatre operators, rather than accepting single-feature programs, are bringing in foreign films for the lower half of their double bills.

"The quicker Hollywood will get 100 'B' pictures a year made, spread among all of the companies, the quicker we will get new faces and give new people a chance," he said.

No Trend Toward Single Bills Seen in Kansas City Area

KANSAS CITY — The Missouri-Kansas trade area was described this week as having "always been a double-bill territory" by M. B. Smith, vice-president and director of advertising and publicity for Commonwealth Theatres, who added that he could see no trend toward single-feature policies here.

Most first-run houses in the area play single bills, Smith said, as a general rule, but in the sub-runs and the drive-ins double bills are the practice.

Smith also pointed to a trend (usually weekend) in the drive-ins in the area toward triple bills and conjectured that if a triple-bill policy were to be set up generally by the drive-ins many more indoor houses might be forced to a firm double-bill program.

Green Sheet Rates 3 of 12 Films in Family Category

NEW YORK—Three of 12 pictures reviewed by the Film Estimate Board of National Organizations for its Green Sheet were classified as family films in the September issue. Three were listed as suitable for adults and mature young people, four for adults, mature young people and young people and two strictly for adults.

In the family class were American International's "Alakazam the Great" and MGM's "Secret of Monte Carlo" and "Thief of Baghdad."

Rated for adults and mature young people were Allied Artists' "Brainwashed," 20th Century-Fox's "Marines, Let's Go" and Columbia's "Scream of Fear."

In the adults-mature young people-young people bracket were MGM's "Honeymoon Machine" and "Invasion Quartet," Columbia's "Queen of the Pirates" and United Artists' "When the Clock Strikes." The adult films were Paramount's "Breakfast at Tiffany's" and "Summer and Smoke."

Allied Artists Elevates Satori

NEW YORK—William Satori has been elected secretary of Allied Artists International Corp. by the board of directors.

37 Shorts From Universal During 1961-62 Season

NEW YORK—Universal will release a program of 36 short subjects in color and one in black and white during the 1961-62 season, according to F. J. A. McCarthy, assistant general sales manager who supervises short subjects distribution.

McCarthy said the increase in output effected last year by Walter Lantz would be continued in the new season, with Lantz producing 19 new color cartoons, augmented by the rerelease of seven Woody Woodpecker subjects in color.

Two two-reel specials in color are on the program, one more than was released last year. The first will be "Jazz Orientale," dealing with Tokyo's Ginza, the Japanese capital's Broadway. The second, "Land of the Lone White Clouds," was filmed in New Zealand.

Universal again will release eight one-reel shorts in color of varied subject matter and providing local promotional angles.

The black-and-white reel again will be "Football Highlights," consisting of segments of important college football games of the 1961 gridiron season.

In addition, there will be 104 issues of Universal-International News.

30 SUMMER QUARTER FEATURES REACH THE HIT CLASSIFICATION

Top 3 Are 'Navarone,'
'Pit and Pendulum,'
'The Parent Trap'

"The Guns of Navarone" (Columbia) at 254 per cent, "The Pit and the Pendulum" (AIP) at 238 per cent and "The Parent Trap" (Buena Vista) at 212 per cent were the three top boxoffice hits during the summer quarter, a three-month period which saw 30 features, or 50.8 per cent of the pictures released, reach a hit classification.

Film distributors placed 59 features into release channels in the June-July-August period on which there were sufficient playdates to indicate boxoffice strength. Percentages are based on reports from first-run theatres in 21 key cities across the country. Of the 59 features, 47 or 79.6 per cent, were reported as doing average business or better which is a higher mark than that made in the same period a year ago, or in the preceding spring quarter. The 50.8 per cent level of hits also tops the 1960 summer mark as well as the 1961 spring quarter.

LOW ON BIG-DRAW FILMS

Despite these high percentages of hits and better than average business pictures, the summer quarter did not come up with a register-tinkling flow of strong boxoffice pictures. There were only three 200-plus releases, and only ten of the 59 releases averaged 150 per cent or better. A year ago 19 of 61 releases equaled that figure. "The Guns of Navarone" ran strong in all situations, turning up as the blockbuster of the summer months. It played six 300-plus dates, and failed to hit the 200 mark in only one key-city date. AIP's "The Pit and the Pendulum," coming along late in the summer, had a 400 per cent date in Minneapolis and reached 200 or better in five of its first seven dates.

Following is a listing of summer releases on which there have been sufficient first-run, key-city playdates to indicate boxoffice strength:

*Late Spring Quarter Release.
(Average Is 100)

ALLIED ARTISTS:

*Angel Baby	123
Armored Command	108
*David and Goliath	114
King of the Roaring 20's	106

AMERICAN-INTERNATIONAL:

Alakazam the Great	141
*Hand, The	100
Master of the World	136
Pit and the Pendulum, The	238

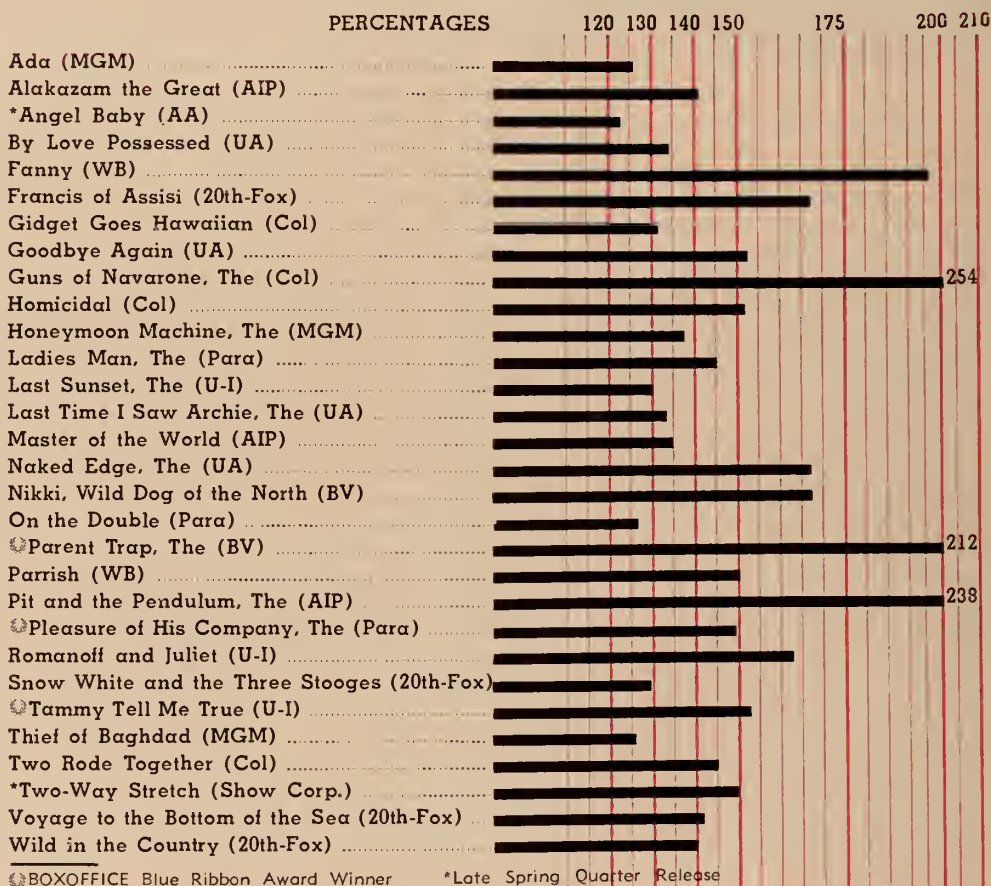
COLUMBIA:

*Five Golden Hours	108
Gidget Goes Hawaiian	132
Guns of Navarone, The	254
Homicidal	152
*Mad Dog Coll	105
*Stop Me Before I Kill	91
*Terror of the Tongues	105
Two Rode Together	146
*Underworld U.S.A.	109
*Warrior Empress	94

METRO-GOLDWYN-MAYER:

Ada	129
Green Helmet, The	98
Honeymoon Machine, The	139
Morgan the Pirate	113
Ring of Fire	96
Secret of Monte Cristo, The	90
Thief of Baghdad	127

Top Hits for Summer Quarter (June through August)



PARAMOUNT:

Ladies Man, The	146
Love in a Goldfish Bowl	88
On the Double	127
Pleasure of His Company, The	150

20TH CENTURY-FOX:

Battle at Bloody Beach	107
*Fiercest Heart, The	99
Francis of Assisi	167
Marines, Let's Go	109
Misty	103
*Right Approach, The	87
Snow White and the Three Stooges	130
Voyage to the Bottom of the Sea	143
Wild in the Country	141

UNITED ARTISTS:

By Love Possessed	139
Goodbye Again	153
Last Time I Saw Archie, The	134
Naked Edge, The	169
Revolt of the Slaves	105

UNIVERSAL:

Curse of the Werewolf	113
Last Sunset, The	131
*Posse From Hell	89
Romanoff and Juliet	164
Shadow of the Cat, The	94
Tammy Tell Me True	154
Trouble in the Sky	98

WARNER BROS.:

Bimbo the Great	96
Fabulous World of Jules Verne, The	103
Fanny	197
Parrish	152
*Steel Claw, The	92

MISCELLANEOUS:

Deadly Companions, The (Pathe-America)	101
*Nature Girl and the Slaver (UPRO)	110
Nikki, Wild Dog of the North (BV)	169
Parent Trap, The (BV)	212
*Two-Way Stretch (Show Corp.)	151

AA Acquires Cleveland Office; Rose as Head

NEW YORK—Allied Artists has acquired the Cleveland branch office, formerly operated as a franchise by Samuel Schultz, and Harold Rose has been named the new Cleveland office manager by Morey R. Goldstein, vice-president and general sales manager.

Rose, who had been Allied Artists' Milwaukee branch manager, is being replaced in Milwaukee by Carroll Morton, salesman in the Chicago office.

Acquires Tinsley Stock

NEW YORK—Autometric Corp., a subsidiary of Paramount Pictures, has exercised an option to acquire 204,480 shares of common stock of Tinsley Laboratories in exchange for 42,500 shares of Autometric common stock. Tinsley is engaged in the manufacture of precision optical components and optical instruments and makes its headquarters in Berkeley, Calif. The acquired shares represent approximately 60 per cent of Tinsley stock.

Bernard Gates Elected AA Int'l Sales Head

NEW YORK—Bernard J. Gates, a veteran film industry executive who has been Latin American supervisor of Allied Artists International for the past 17 years, has been elected vice-president of the company and has also been named general sales manager in charge of all company operations under Norton V. Ritchey, president, both here and abroad. Gates will make his headquarters in New York City.

As Latin American supervisor, Gates organized the company's operations in Latin America and set up complete distribution of AA product through the branch offices which he founded. With Samuel Bronston's "El Cid," which deals with the legendary figure in Spanish history, coming up for AA distribution in the Western Hemisphere, Allied Artists plans an international sales convention in Sao Paulo in February 1962, preceding the first Latin American showings of the Spanish and Portuguese titled versions (dubbed versions are not popular in Latin America) in April 1962, Gates said. AA is the first of the American companies to move its offices from Buenos Aires to Sao Paulo.

AA Int'l is sending its publicity director, Charles Garrett, to South America to visit the various cities and create advance interest in "El Cid," which Gates predicts will be the company's "biggest grosser" in the Western Hemisphere. AA is also adding field men and accounting men to the staff in South America, Gates said.

Other AA forthcoming releases which are expected to do big business are "Billy Budd," the recently completed picture produced, directed, written and starred in by Peter Ustinov with Robert Ryan and Melvyn Douglas co-starred; "The George Raft Story," starring Ray Danton, Jayne Mansfield, Julie London, Barbara Nichols, Neville Brand and Barrie Chase; "Hitler," an exploitation film starring Richard Basehart in the title role; the currently filming "Day of the Triffids," starring Howard Keel, and the forthcoming "Confessions of an Opium Eater," which will star Vincent Price.

While in Europe in June, Gates also picked up 13 Italian-language pictures which Allied Artists will distribute in Latin America only. They include "Ferdinand I, King of Naples," starring Vittorio De Sica and Marcello Mastroianni; "The Women," starring Chela Alonso and Nadia Gray; "Violent Summer," starring Eleonora Rossi-Drago; "The Ballerina and the Angel," starring De Sica; "South Wind," starring Claudia Cardinale; "The Great Blue Road," starring Yves Montand and Alida Valli; "I'll Wait for You in Hell," starring Diana Dors and Vittorio Gassman.

Gates started with MGM in 1927 and held major sales posts with Columbia Pictures and Grand National before joining Allied Artists International in 1945.

Title Change on UA Film

NEW YORK—"Incident in an Alley," produced by Robert E. Kent and directed by Edward L. Kahn for United Artists release, is the new title of the Edward Small production formerly titled "Line of Duty." Chris Warfield and Erin O'Donnell have the leading roles.



Bernard J. Gates, left, and Norton V. Ritchey are shown at Allied Artists International press conference.

B. B. Kreischer to Europe On World's Fair Plans

NEW YORK—B. B. Kreischer, president of International Film Associates, flew to Europe via Pan American Airways Monday (18) to finalize plans in France, Italy, Spain and England for an International Film Fair and Exposition at the New York World's Fair in 1964-65.

Kreischer will talk in Paris with Director General Michel Pourre-Comeray of the French film industry; in Rome with Eitel Monaco, president of Industrie Cinematografiche; in Madrid with Jesus Suevos Fernandez, director general of the Spanish film industry, and in London with John Davis, managing director of the J. Arthur Rank Organization, and C. J. Latta, managing director of Associated British.

The Film Exposition Hall at the new World's Fair "should prove to be an outstanding attraction to the estimated attendance of 70,000,000 to 100,000,000," according to Robert Moses, president, and the committee. The latter has placed a hold on a site of 62,500 square feet for the proposed one and one-half story building with its free admission to the ground floor exposition of exhibits of 30 to 35 film producing nations of the world. The mezzanine is to have two cinemas and an international restaurant. The \$2,000,000 proposed project includes a "Citation Award" Cinema of 1,000 seats to show the judges' award features of participating nations and a 400-seat "Gems of Yesteryear" Cinema to show prize-winning features of the past.

Drew Ebersson, theatre architect, and Jack Seidman, accountant, and Kreischer are included in the project planning group. Kreischer is scheduled to return to New York October 17.

Interstate Circuit Award Goes to Bobby Darin

HOLLYWOOD — Bobby Darin was awarded Interstate circuit's annual "Golden Star Award" as "foremost new motion picture star of 1961" at ceremonies at Dallas' Majestic Theatre September 16.

The award was started by the late Robert O'Donnell, with Gary Cooper the first winner.

Darin made his film debut as one of the stars of "Come September" for U-I, and has two Paramount pictures completed, "Too Late Blues" and "Hell Is for Heroes." His next is "State Fair" for 20th-Fox.

Questions Clauses In Two Contracts

DETROIT—A special warning on clauses in two major distributor contracts, considered subject to controversial interpretation, on payments required for percentage pictures was issued by Milton H. London, executive director of Allied States Ass'n. He cited the revisions recently adopted by Warner Bros., requiring percentage payments on all money taken in at the box-office "from the opening to the closing of the theatre."

Allied contends that this means literally a demand for percentage on all types of special shows—merchants', kiddy or children matinees, and midnight shows, for example, during the run of the contract picture, even though that picture is not even shown at these shows.

London's statement to exhibitors urges them to secure a special exclusion of such shows, if they run them, when they are negotiating a film deal with Warner.

Allied's statement also questions the Universal contract requirement for percentages on money collected for "services, conveniences, or commodities." Allied has received a statement from Universal sales-manager Henry H. Martin that this is not intended to include concession revenue "so long as such moneys are not a disguised admission price," and has engaged legal counsel to determine whether this will give exhibitors sufficient protection "against future lawsuits by Universal claiming a percentage of concession receipts."

Continental to Rerelease 'Tiger Bay' in October

LOS ANGELES—Set for rerelease next month is "Tiger Bay," the International Critics Prize-winning film directed by J. Lee Thompson, according to executives of Continental Film Distributors.

Reason for action on the film, which will be backed by an extensive new advertising and promotion campaign, is the current popularity of its stars, Horst Buchholz and Hayley Mills, plus industry interest in Thompson, who helmed the successful "The Guns of Navarone."

Continental will open "Tiger Bay" in selected engagements throughout the country. It was originally released in the U. S. in 1958 and was independently produced and directed by Thompson for Rank Film Distributors.

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Hollywood Report

By IVAN SPEAR

MGM Winding Up Interiors For 'Mutiny' at Studios

"Mutiny on the Bounty," which went before the cameras in November 1960 in Tahiti, is currently winding interiors at the MGM studios after almost ten months of shooting and seemingly has earned its reputation as one of the most ambitious motion picture projects ever undertaken.

According to latest statistics compiled on the Arcola production, more than 125 technicians from Hollywood, Paris and London were transported to Tahiti in a highly complicated location movement which included shipping of six huge Ultra Panavision cameras designed expressly for the production and 20 cameramen to work them.

At a cost of more than \$750,000 MGM constructed a three-masted sailing vessel, duplicate of the original Bounty, in Nova Scotia, which was sailed to Tahiti via the Panama Canal with a crew of 25. Additionally, three complete native villages were built on Tahiti, one of them requiring the building of a concrete dam. Cast principals Marlon Brando, Trevor Howard, Richard Harris, Richard Haydn, Hugh Griffith and Tarita spent 65 days at sea aboard the Bounty during filming.

The completed product is expected to be ready for preview near the end of the year and will be released in mid-1962 as a spectacular roadshow attraction. What else?

Patrick Dennis to Coproduce Novel With Jan Sterling

A forthcoming independent production that is certain to attract the interest of major releasing companies is "The Loving Couple," filmization of Patrick Dennis' latest novel, which the author will bring to the screen on a coproduction deal in partnership with actress Jan Sterling's Senalda Productions and photographer Chris Allen. Dennis, it will be recalled, wrote the famous and highly successful "Auntie Mame" books, stageplay and motion picture.

Dennis has completed the screen adaptation of "Loving Couple," in which Miss Sterling will play one of the three top roles. Jack Lemmon and Debbie Reynolds are wanted for the others, a not too improbable negotiation as concerns the latter since Al Melnick, who represents the actress, is handling the Senalda-Dennis-Al-len partnership.

Roach Returning to England To Start Two Comedies

Recently returned from England, Hal Roach sr. disclosed he'll go back to Britain to start two of four comedy pictures he is preparing for MGM's British company. The quartet includes "Laughter She Is After," "The Unadopted Orphan," "The Sandwich Man" and "Their Weekends." All will be made on a \$500,000 budget with all-British casts. According to Roach, "Laughter" is the initial feature, slated to roll this fall, with Hal Yates directing.

All projects are original ideas by Roach, who claims he will add dialog during action filming.

Norman Maurer Develops Unique Animation Process

Producer Norman Maurer has been granted a patent on his new animation process by which live action can be photographed and turned into animated sequences without use of an artist. Maurer, former cartoonist, calls his process Dynatoon and Artiscope and will put it to use shortly on his initial animated feature, a horror yarn by Edgar Allan Poe.

Maurer, who recently completed his production of "The Three Stooges Meet Hercules" for Columbia release, expects to begin work on the Dynatoon feature after the first of the year.

3 Edgar Allan Poe Stories Go on AIP's Schedule

American International Pictures is developing a combination of three Edgar Allan Poe yarns to be released under the title of "Tales of Terror." The film will be made up of three short films, based on "The Black Cat," "The Case of M. Valdemar" and "The Cask of Amontillado."

Richard Matheson, who wrote the screenplays for "Fall of the House of Usher" and "The Pit and the Pendulum" has been signed to script "Tales of Terror." The CinemaScope color production is slated to start in November, with Roger Corman as producer-director.

E. Charles Straus Schedules Three Pictures for 1962

A trio of motion pictures has been blueprinted by producer E. Charles Straus for 1962, with purchase of film rights to "They Came to Kill," a novel by Eugene Rachlis to be published later this year. The slate of films will be made under Straus' Three Crown Productions banner and will include an original musical to be written by Richard Adler, and a comedy to star Cordula Trantow.

Straus is currently completing editing on "Hitler" for Allied Artists, starring Richard Basehart and Miss Trantow.

Comedian Ken Murray Back In First Film Since 1937

After a 24-year hiatus from the silver screen, comedian Ken Murray will return to theatrical films in a top featured role in "The Man Who Shot Liberty Valance," John Ford production for Paramount.

The part was especially written into the picture after Ford caught Murray's dramatic performance on "Death Valley Days" TV series. The actor-comic's last film was "You're a Sweetheart" at U-I in 1937 opposite Alice Faye, who also has been set for a screen comeback in 20th-Fox's "State Fair."

Myerberg Buys 2 Novels For New York Filming

NEW YORK—Michael Myerberg, who plans to establish film studios in Nassau County for movie production to proceed under a new contract with the craft unions on a profit-sharing basis, has purchased film rights to two recent novels. They are "Frog Pond," by Joyce McIVER, which was on the best-seller list for a number of weeks, and "Some Angry Angel," by Richard Condon.

"The terms in the acquisition of the film rights for these books reflect the hope and confidence in our plan as expressed by the craft unions," Myerberg said. "Our terms are a \$5,000 advance on the literary property, plus four per cent of the gross accruing to the production after release charges. This formula for the purchase of all literary properties has the wholehearted approval of the craft unions, by the way. The formula for the performing artists will be a maximum of \$5,000 for ten weeks, plus percentages of the net in accordance with their established salaries. The producer, the director and all others connected with the production will draw no more than \$5,000 out of each production in cash as salary," Myerberg pointed out.

Myerberg hopes to obtain interim use of some of the large buildings at Mitchell Field for production headquarters and to be on the shooting stages before the end of 1961.

Dynex Industries Acquires Camera Equipment Corp.

NEW YORK—The assets and business of Camera Equipment Co. have been acquired by Dynex Industries, Inc., manufacturers of photographic equipment and active in research and development of specialized electronic circuitry components. Camera Equipment Co. is a New York-based corporation engaged in camera equipment and photo-instrumentation systems for the motion picture, television and allied industries.

Management of the combined companies will be under the direction of a newly elected board of directors consisting of Robert B. Bregman, chairman; Kenneth D. Pearlman and Frank C. Zucker. Regular operations will be conducted by the present management of Camera Equipment Co.

Bregman is a member of the firm of M. L. Bregman & Co., stock brokerage firm, and is chairman of the board of Venture Capital Corp. of America.

Jacques Bar Starts Film, 'Swordsmen' for MGM

ROME, ITALY—Jacques Bar, whose "Bridge to the Sun" is MGM's October release, put his latest MGM picture, "Swordsmen of Siena," before the cameras September 11. To be directed by Leslie Norman, "Swordsmen" stars Stewart Granger with Christine Kaufman, Silva Coscima and Gabrielle Ferzetti.

Bar's "A Very Private Affair," starring Brigitte Bardot and Marcello Mastroianni, is being completed and he will start "At Sea Off Eden," starring Jean Gabin, and "Rififi in Tokyo," to be filmed in Japan, during October.

UNESCO Jury Will Award Prize for Feature Film

WASHINGTON—The United States National Commission for the United Nations Educational, Scientific and Cultural Organization has announced a competition for a \$5,000 prize for the best feature film dealing with international cooperation in the field of education, science and culture.

A prize, known as the Kalinga Prize for films, donated by Mr. Patnaik of India, will be awarded to the director and other awards of a non-financial nature may also be made. Films eligible will be those made between January 1, 1961 and July 31, 1962.

The awards will be decided by an international jury appointed by the director-general of UNESCO. Each national commission for UNESCO is asked to propose a film produced in its own country or elsewhere and to arrange for it to be sent to UNESCO by Sept. 1, 1962, for viewing by the international jury. The decision will be announced by October 31 and the film or films selected will be shown during next year's session of the general conference of UNESCO.

Grossberg Named Producer For Susskind's 'Requiem'

NEW YORK—Jack Grossberg, who recently completed "The Defenders," new TV series which will debut in the fall, has been named associate producer of the David Susskind feature film, "Requiem for a Heavyweight," which will begin shooting here the first week in November. Merrick Associates, public relations firm headed by Mike Merrick, has been named national publicity, exploitation and promotion representative for the production.

Columbia Pictures will distribute "Requiem for a Heavyweight," which will star Anthony Quinn and Jackie Gleason in the roles of a downhill fighter and his manager, respectively. Ralph Nelson, TV director, will make his theatrical film debut with this film and the screenplay is by Rod Serling, also a TV name, who wrote the original TV drama.

Peter Ustinov Completes 'Billy Budd' Filming

LONDON—Peter Ustinov, who produced and directed, as well as stars in "Billy Budd" for Allied Artists release, completed shooting, which began June 1, and flew to Switzerland with his wife, Suzanne Cloutier and their three children. He will later return to London for dubbing, editing and scoring.

In addition to Ustinov and Miss Cloutier, who plays the sole feminine role, "Billy Budd" stars Robert Ryan, Melvyn Douglas and Terence Stamp in the title role of the Herman Melville sea classic.

Lamour in 'Road' Film

LONDON—Dorothy Lamour, who appeared in the first Bob Hope-Bing Crosby "Road" picture 21 years ago, has arrived from New York to sing a specialty number in "The Road to Hong Kong," starring Hope, Crosby and Joan Collins, which Norman Panama and Melvin Frank are producing here for United Artists release. Miss Lamour recently closed a Latin Quarter engagement in New York.

London Report

By ANTHONY GRUNER

A SIGNIFICANT indication of the worldwide popularity of Rank pictures was given by Lord Rank in his annual report and accounts of the group issued last week. Lord Rank declared that over 45 per cent of the group's net earnings from their films was secured from sales abroad. In Great Britain, of the 12 most successful films which had played the Rank circuit eight were British. In fact, the Rank Organization had played a 42 per cent British quota as against the requirement of 30 per cent. Lord Rank declared that, thanks to the consistent policy of successive governments which had supported British film production through the medium of the quota and the British Film Production Fund, there was an important British production industry existing today.

The Rank chief, however, issued a warning against the signs "of a tendency to over-expand production and to make films of a lower calibre and lacking the inherent ingredients necessary to succeed at the boxoffice. It would be a tragedy if, after the progress which has been made in recent years, this very progress should create an avoidable economic problem."

The report also stressed the importance to the Rank group of coproduction discussions which were now taking place with three film producing countries in the common market, France, Italy and Germany.

John Davis, managing director of the Rank Organization, at a press conference stressed that his company welcomed this development as it would be a most favorable step forward for the British industry as well as the Rank Organization. He desired a situation to take place so that, among each of the countries, the best of talents which existed should be able to work and make better and more important films within a free market in Europe. Davis declared that, while he understood that some of the British unions feared the ultimate effect might be a decrease in the employment of craftsmen and technicians, he believed otherwise.

Coproduction with European countries could only lead to increased quality in each of the countries. He thought that within 12 months such coproduction facilities would be established in these territories. Lord Rank pointed out that as far as Britain was concerned, the exhibition side of the Rank Organization was doing better than it had done for some time. Attendances had shown a slight upward tendency during the last 24 weeks of the last financial year. Moreover, owing to the planned rationalization policy initiated by John Davis, the group was in a stronger position than ever before, and he did not anticipate that many more theatres would need to be closed in the near future.

A program of modernization was continuing all the time. Twenty-four major plans had been completed during the year. At least £1,250,000 had been spent during the last 12 months in effecting presentation with new projection, sound and screens.

Phase two of the group's long term plans

involved the development of important cinema properties so that theatres of modern design, technique, etc., together with appropriate banqueting rooms, offices, shops and flats, would be built in areas of importance.

On the product position, Lord Rank said that only 196 feature films were registered in the United Kingdom during the year ended March, 1961, compared with 450 in the immediate years after the war. This was the lowest figure in modern times and some 50 less than in the previous year. If the present booking situation were to be maintained, distributors would need to support the third release (independents including a small number of Rank theatres) with a reasonable share of all products.

The annual report showed a net profit for the organization of £1,301,977, compared with a net profit of £718,949 the previous year, while the company's 1961 trading profit had risen from £6,467,003 to £8,118,805.

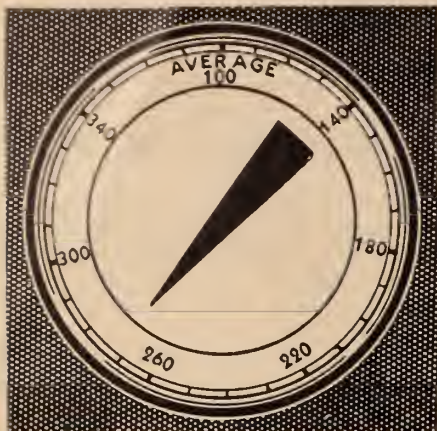
On distribution generally, Lord Rank said that methods of selling, physical distribution and administration were being constantly adjusted to meet the changing patterns arising in the industry. Asked if he contemplated any changes in his distribution approach to the USA, John Davis replied "No." He was quite satisfied with the way things were going in that territory. It was not his intention to tie the group up with any one company. Davis later went on to declare that the ultimate aim and policy of the Rank Organization was to consolidate the group.

Four important changes and far-reaching developments had taken place during the financial year in this connection. They were the purchase of 20th-Fox's interests in Gaumont British, the acquisition of the Ostrers' interest in Bush and Rank Cintel, the acquisition by Gaumont British of the participating preferred ordinary shares in General Theatre Corp., not previously owned; and the successful Rank issue of most favorable terms which had put the seal of approval on the organization's policies. Thus the Rank group, through its chairman and managing director, had come through a troublesome year for the industry with flying colors and record profits.

What of 1962? Said John Davis: "While I am not prepared to prophesy that this year's record profit will be exceeded, I will be very disappointed if we do not show improvements."

* * *

Talks lasting several days between Maxwell Setton, Christopher Mann and Poland's premiere film director Aleksander Ford together with Edward Zajicek, chief of an important Warsaw production group, took place last week in London. Attempts are being made to iron out the problems of an Anglo-Polish coproduced film based on the life of novelist Josef Konrad. If the negotiations succeed, the picture will be made in British studios and directed in the English language by Aleksander Ford.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Angel Baby (AA)		200				90		110		100		100	135								123
Armored Command (AA)		100				90		110					130				110				108
Battle at Bloody Beach, The (20th-Fox)		150	110		80			80			95				80			135	125		107
Big Deal, The (UMPO)				130	75		90		110			95		90	115	185					111
Big Gamble, The (20th-Fox)		120	95		80	50		85						90				125			92
Claudelle Inglish (WB)	125	100			80			115		140		100					105				109
Come September (U-I)	175	300	200	230	250	350	225		250		370	400	300	200		195		150	200		253
French Mistress, A (F-A-W)				110					110					90	100	150					112
Hippodrome (Cont'l)		175						85			60	100	150		90				125		112
Honeymoon Machine, The (MGM)	125	250	105	215	95	130	80	100	135		125	150	150	125		120	140	120	120		134
King of the Roaring 20's (AA)		135						100				100							110	85	106
Left, Right and Center (Bentley)				125	90				110				150	200							135
Love in a Goldfish Bowl (Para)			100					100	100	75	80		90		85		95		80	100	91
Marines, Let's Go (20th-Fox)	110	115	105				140	95	100		95	100			80	135	100	135			109
Picnic on the Grass (Kingsley)				155					110	200	130	135				150					147
Pit and the Pendulum, The (AIP)				225	200					200				400		150	250				238
Pleasure of His Company, The (Para)	120	120	135	160	90	100	125		200	300	210	160	125	120	110	175	135	125	170		149
Portrait of a Mobster (WB)	100	160	115		80	100	100	100		90		70	90		90		75		90	70	95
Posse From Hell (U-I)			85			80									100		80	100			89
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300	220	110	185	140		150		197
Ring of Fire (MGM)					90	100			110	100	100				80		90		100		96
Romanoff and Juliet (U-I)	175	125		170	120	125				150	150			200	100	175			300		163
Sat. Night & Sun. Morning (Cont'l)	260			155	200	120		120	110		220	225	300	225	160	200			300	80	191
Secret of Monte Cristo, The (MGM)	115				75		100				100								75	75	90
Secret Partner, The (MGM)	130		90	165		100	100		100		50	80	85	125	80			100		70	98
Secret Ways, The (U-I)	100		85		80	100							90	80	120	135	80		80		95
September Storm (20th-Fox)		75		230		80		95		220	100	130		100		125		125			128
Shadow of the Cat, The (U-I)	100		90			100				100	85	100	100	100	75						94
Squad Car (20th-Fox)							80	100	100	100	100	100	90	100				100			97
Steel Claw, The (WB)					100			100			90							100	100	70	93
Stop Me Before I Kill (Col)	95			100			70		100											90	91
Sword of Sherwood Forest, The (Col)				100			100	100			100		80		80			100			94
Tammy Tell Me True (U-I)	140	175	100	250		90	125			300	95	200	150	110	110	170	120	165	100	175	151
Terror of the Tongs, The (Col)				125			100								100			100	100		105
Thief of Baghdad (MGM)		200	95		85	100	100	75	150	130			275		90			125	140		130
Trapp Family, The (20th-Fox)		110	110	200	90	85			125		125	100	300	120	95		120				132
Trouble in the Sky (U-I)				100			100				100		90		100						98
Two-Way Stretch (Showcorp)	130	175		175	125		175		115				135	125		200					151
Upstairs and Downstairs (20th-Fox)									90			100	150	90	90	125					107
Voyage to Bottom of Sea (20th-Fox)	115	200	130	180	90	125	125	145		265	125	175	160	100		160	100	135	140	125	144
Wild in the Country (20th-Fox)	120	130	115	165	85	100	115	100		255	80	350	100	150	105	135			130	125	139
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	136

TOP HITS

— OF —

THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Thief of Baghdad (MGM)

Milwaukee275

2. Pit and the Pendulum, The (AIP)

Cincinnati200

3. Come September (U-I)

New York.....195

4. Scream of Fear (Col)

Chicago195

Bud Rose Promoted To Cleveland by AA

MILWAUKEE — Harold "Bud" Rose, Allied Artists' manager here for the past five years, was transferred to Cleveland in the same capacity, effective September 12.

Rose is credited with having put over some of the biggest promotions ever presented in this area. In 1959, he noted that Baraboo, Wis., former winter headquarters for the Ringling Bros. circus, was seeking some sort of an angle to help promote the opening of the Circus World Museum in that city. Rose quickly got in touch with "Chappie" Fox, director of the exposition and explained how he could provide the necessary glamor with all the trimmings. Fox agreed to go along with the idea, providing Bud could produce. Hollywood was quickly contacted, with Bud making a plea for a world premier of "The Big Circus" along with the grand opening of the museum. He also asked that the star of the film, Rhonda Fleming, make a personal appearance at the time.

MUSEUM WAS SUCCESSFUL

The story of the promotion appeared in **BOXOFFICE**. The museum opening was a huge success, as was the film premiere at the Al Ringling Theatre in Baraboo and in cities all over the state. Newspapermen admitted the Rose exploitation had received more space than any they knew of in years.

Rose got his start as an usher at the Poli Theatre in Hartford, Conn., at the age of 13. Later Jesse Lasky, appearing in an act at the theatre had Rose do some publicity, and the resulting action so impressed Lasky he took Rose to New York when he was 16. In a few years he joined Flo Ziegfeld's organization, and within six months, became head of the publicity department. In 1924, he went to Hollywood to work for Lasky. Two years later, he opened his own publicity office, and did work for Jimmy Durante, the Ritz brothers, Ethel Merman, Sophie Tucker, Rosa Ponselle, the dancing DeMarcos, Lew Cody, Phil Baker, Scott Colton, Norman Kerry and Azadia Newman.

WITH UA IN 1939

In 1939, he moved east, taking a job in distribution with United Artists in Washington, D. C. Eight years ago, he joined Allied Artists as a salesman in Des Moines; stayed there eight months and was transferred to Indianapolis, where he remained for close to two years, when he was chosen to head the Milwaukee office.

Bud's successor here is Carroll Morten, who has been with AA since 1954. He started in the industry as an exhibitor (Skokie Theatre, Skokie, Ill.) in 1936. After Army service he returned to Chicago as a salesman for Warner. In 1948 he was appointed general manager, buyer and booker for the Edward Zorn Theatres at Pontiac, Ill. He then put in a stint with UA here.

Books Judy Garland Show

HARTFORD — The 3,300-seat Bushnell Memorial Auditorium has booked Judy Garland for a single concert October 1 at 8:15 p.m. The top price is \$7.50.

Twin Cities Community Theatres Strong Competition for Exhibitors

MINNEAPOLIS — A total of 14 community theatres in the Twin Cities and suburbs are now vying for the amusement dollar of theatregoers. This number does not include such established playhouses as the Old Log Theatre at suburban Lake Minnetonka, the Edyth Bush Theatre in St. Paul and the Minneapolis Repertory Theatre.

Nor does it represent play groups in churches, Parent-Teacher Ass'ns, high schools, numerous colleges in Minneapolis and St. Paul and the University of Minnesota, which has a regular schedule of productions.

Last year these community theatres turned out 110 full-length plays and 26 one-act productions seen by more than 100,000 persons. Most are operating in the

black, although productions cost about \$700.

The movement collectively represents an investment of close to one million dollars. For the productions, most of which are put on by amateur actors and actresses, only the directors are paid—no one else.

Although the seating capacity of most of these theatres is small, together, with the variety of live productions that they offer, they do give some competition to motion picture theatres, particularly on weekends. Most of the community theatres operate only on the weekends.

Although expensive musicals are the big moneymakers at the boxoffice, the trend is to more plays, heavier fare and children's productions. A total of 54 plays is scheduled for this coming season, 11 more than last season.

'Splendor in the Grass' Sellout in Minneapolis

MINNEAPOLIS—A sellout crowd attended the special single performance of Warner Bros.' "Splendor in the Grass" at the Mann Theatre September 15, according to Bob Hazelton, buyer and booker for the theatre.

Doors for the show opened at 7:30 p.m. with the showing at 8:30 p.m. Theatregoers were asked for their opinion as they left the theatre, special preview cards being handed out. The picture is scheduled to open its regular run here next month.

Bernie McCarthy Resigns As AIP Minneapolis Head

MINNEAPOLIS—Bernie McCarthy, exchange manager of American-International here for over three years, has resigned.

After a visit with his sister in St. Louis, he plans to settle in Los Angeles where he will handle sales for a couple of independent pictures. No successor to McCarthy has been named yet.



EXHIBITOR'S ANTIQUE — At the wheel of his 1895 Everett is Nick Grengs, operator of the Palace Theatre at Spooner, Wis., and the Pal-Mote Drive-In there. Beside Grengs is Ernie Lund, booker at the Paramount, Minneapolis. Lund's father is seated in the rear. The car, one of several in Greng's collection of antique automobiles, appeared in a parade at Shell Lake, Wis. It runs on its own power.

Oshkosh, Wis., Raulf Updated by Marcus

OSHKOSH, WIS.—Extensive remodeling and redecorating of the Raulf Theatre facilities, which has been going on since February, has made it one of the most modern in this section of the state, according to the Marcus management.

Designed for the greater comfort and enjoyment of the moviegoer, particular attention has been given to reseating on wide centers, recarpeting and redecorating to create a luxurious atmosphere.

Starting in the projection room, new equipment has been installed. The theatre now boasts of the most brilliantly lighted screen in this part of the state, giving the finest reproduction of films produced with newer methods.

In the auditorium, acoustical and mechanical changes have been made, and each seat has complete sound coverage.

Without destroying the beauty of the auditorium, it has been updated and modernized, as has the lobby, which is tiled and with new lighting fixtures, modern aluminum and glass entrance doors. The boxoffice has been brought into the outer foyer.

Red carpeting has been laid, and the side walls of the auditorium have been paneled in walnut. New subdued spot lamps and beamed ceiling have been installed. Highlighting the foyer proper, covering the old fountain, is an arrangement of live philodendron.

The seating has been staggered to give the best available view of the screen by each patron, and all seats have been reupholstered. Men's and women's restrooms and a powder room have been updated in fixtures and decorating.

Reopening L&G Art Cinema

HARTFORD—Lockwood & Gordon will reopen the 850-seat Art Cinema after Labor Day and the designation of the resident manager will be disclosed by Bill Dougherty, Connecticut division manager. The first-run art film outlet was shuttered last spring.

25,000 Working Women Expected For 5th Minneapolis Downtown Night

MINNEAPOLIS — A theatre-restaurant night for downtown working women again will be held tomorrow (26) as part of the Downtown Council's Salute to the Woman Who Works Downtown.

Over 25,000 tickets have been distributed to downtown working women by the council. Half of the ticket entitles the holder to admission to any of the following theatres for 50 cents: State, Orpheum, Mann, Lyric, World, Century and Gopher. The other half of the ticket is good for special discounts at many downtown restaurants. Some of the eating places also will have special menus.

This is the fifth year that the Downtown Council has sponsored this special week saluting the downtown working woman. In charge of the theatre-restaurant promotion are council members Ev Seibel, advertising and publicity manager of Minnesota Amusement Co., and Morris Levy, operator of the Dyckman Hotel.

MINNEAPOLIS

Russ McCarthy, formerly a salesman at

United Artists, is the new booker at Warner Bros. He replaces Maxine Murphy, who is retiring and moving to Daytona Beach, Fla. . . . Charlie Jackson, former salesman at Warners for many years, and his wife Connie celebrated their 50th wedding anniversary August 31 in Clearwater, Fla., where they now live. They have lived there since Jackson retired seven years ago.

Bill Soper, at one time head booker at Paramount, was a visitor on the Row. He now lives in Los Angeles, where he is associated with an oil company . . . Scott Lett, general sales manager of Howco-International, was in on a nationwide tour. From here he went to Detroit . . . Three executives of MGM were in. They are William Madden, division manager; Herb Bennin, assistant for "Ben-Hur" sales, and LeRoy Smith, manager in Des Moines.

Other outstate exhibitors on the Row were Paul Perrizo, Winnebago; Pete deFea, Milbank, S. D.; Don Gilbert, Harvey, N. D.; Ray Blakeslee, Medford, Wis.; E. Olson, Northfield; Sid Heath, Wells; David Lehman, Sioux Falls, S. D.; Reno Wilk, St. Cloud, and Stan McCulloch, Hibbing . . . Ken Weldon, former Republic manager in Des Moines, was in calling on Twin Cities TV stations . . . Irene Fraser, office manager at National Screen Service, vacationed in southern Illinois.

Four theatre openings in the territory

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have been reported. Roger Drury reopened the Valley Theatre at Lake Benton Saturday (23). He formerly operated the Egan at Madison, S. D., and now lives in Red Wing, where he has a printing business. Drury was on the Row last fortnight lining up product. Other visitors on the Row were Robert E. Johnson, who is reopening the Castle at Mable; Meredith Themer, who is reopening the Ritz at Mapleton Wednesday (27) and Claude Porterville, who is reopening the Finley Theatre at Finley, N. D., Thursday (28).

Clem Jaunich, associated in the operation of the Delano at Delano, won the Cadillac at the Variety Club Cadillac dinner at the clubrooms in the Pick-Nicollet Hotel September 13. Jaunich is on the board of directors of Variety Club . . . Charles Winchell, president of Minnesota Amusement Co., has been released from Variety Club Heart Hospital, where he had been confined with a heart ailment. He has been recuperating at his home and his lake cottage near Brainerd . . . Dahlstrom & Weinberger, theatre decorators, are redecorating the Regent at Cedar Falls, Iowa, for the Central States circuit.

The House of Charity sponsored the sell-out benefit premiere of the 20th Century-Fox film "Francis of Assisi," at the Gopher Theatre Tuesday (19). Proceeds from the premiere will be used for maintenance of the House of Charity's dining hall. The Friars Choir of Assumption Franciscan Seminary, Chaska, sang before the showing of the film, which portrays the life of the 13th century monk.

Stella Schwartz, mother of Bunny Linder, wife of Manager Ed Linder of the Gopher Theatre, has been visiting at the Linder home. She will return to Miami around October 1. Bunny will go there later to serve as assistant boxoffice treasurer at the Miami Beach Auditorium from December 1 until April 30, a job she holds each winter season.

Tarpon in Tarpon Springs Redecorated, Remodeled

TARPON SPRINGS, FLA.—The Tarpon Theatre on Tarpon avenue has taken on a modern look with its newly remodeled front. The lower part of the theatre is done in patterned tile, while the upper part has a louvered effect, with each panel painted in a pastel tint of green, yellow or white. Indirect lighting has been installed in the lobby, which also has been redecorated.

At the rear a new exit door embodies all the latest "panic" safety devices. The outside of the rear, which faces Court street, has been redecorated and is painted in the same pastel tints as the front.

The Tarpon Springs Leader, in cutlines used with a picture of the remodeled theatre, commented that "This is a very attractive addition to the row of business houses recently repainted on Tarpon avenue. Phil Demas, manager of the theatre, states he is delighted with his 'new' theatre."

'Young Doctors,' 'Giant' Hit 250 in Milwaukee

MILWAUKEE—The best grossers for the week here hit the 250 mark, two houses falling into this category; the neighborhood Tower, showing "The Young Doctors," and the downtown Wisconsin on a return run of "Giant." Almost all situations here showed strong business for the week.

(Average Is 100)

Downer— Ballad of a Soldier (Kingsley), return run	175
Palace— Seven Wonders of the World (Cinerama), 20th wk.	200
Riverside— Come September (U-I), 5th wk.	125
Strand— La Dolce Vita (Astor), 8th wk.	150
Times— Saturday Night and Sunday Morning (Cont'l), 5th wk.	90
Tower— The Young Doctors (UA)	250
Tawne— Marines, Let's Go (20th-Fox), subrun	110
Warner— The Guns of Navarone (Col), 5th wk.	200
Wisconsin— Giant (WB), reissue	250

'Navarone' Sets New Record In Minneapolis State

MINNEAPOLIS—"The Guns of Navarone" is really going great guns at the State Theatre with a big 130 per cent recorded for its seventh week. The picture is now in its eighth week at the theatre, the first time in the history of the theatre that a film has played eight weeks, according to Ev Seibel, advertising and publicity director of Minnesota Amusement Co., which runs the house. The previous run record was seven weeks. The offbeat duo, "Kipling's Women" and "The Girl in the Bikini," in its fourth week at the Avalon, had another terrific gross with a rating of 200 per cent. Among the new offerings the best showing was made by "King of the Roaring 20's" at the Lyric with a rating of 150 per cent.

Academy— La Dolce Vita (Astor), 8th wk.	100
Avalon— Kipling's Women (KBA); The Girl in the Bikini (Atlantis), 4th wk.	200
Century— Windjammer (Cinemiracle), reissue, 14th wk.	90
Gopher— Nikki, Wild Dog of the North (BV), 6th wk.	90
Lyric— King of the Roaring 20's (AA)	150
Mann— Scream of Fear (Col)	110
Orpheum— Come September (U-I), 6th wk.	90
State— The Guns of Navarone (Col), 7th wk.	130
Suburban World— Romanoff and Juliet (U-I), 8th wk.	90
Uptown— House of Fright (AIP); Black Pit of Dr. M (UPRO)	130
World— The Truth (Kingsley), 5th wk.	90

Heavy Winds and Rain Hurt Omaha Figures

OMAHA—First runs had their ups and downs here and the tail end of hurricane Carla which brought heavy weekend rains to the area didn't help matters. The Orpheum ran about par with "Two Women." The State dipped a bit under for the third and final week of "Nikki" and "Spartacus," in its 18th week at the Dundee, skidded about 100 points, but still came out above average.

Cooper— South Seas Adventure (Cinerama), 8th wk.	175
Dundee— Spartacus (U-I), 16th wk.	135
Omaha— Scream of Fear (Col); The Trunk (Col)	85
Orpheum— Two Women (Embassy)	105
State— Nikki, Wild Dog of the North (BV), 3rd wk.	90

Record 'Kings' Advance

HOLLYWOOD—One of the largest advance ticket sales in the history of MGM was reported for "King of Kings." Latest figures show more than 236,000 reserved seat tickets have been sold for premiere engagements across the country.

Columbia, Paramount Move in Des Moines

DES MOINES — Columbia and Paramount are on the move in Des Moines. Columbia recently moved to a newly remodeled building at 515 13th St. After October 1, Paramount will operate from separate quarters in the one-story, duplex-type structure. Paramount's new address will be 513 13th St.

According to Joe Jacobs, Columbia manager, his company will continue its present complete operation which includes selling pictures, accessories and trailers, booking, inspection, accounting and shipping.

Paramount Manager Charles Caliguri said that exchange will sell and book pictures at the new location. At present, Paramount's accounting is taken care of in Chicago. Shipping is through the Iowa Film Depot.

DES MOINES

Jack Bouma, whose 42 years of service ranked him as one of the oldest exhibitors in Iowa, has retired. He recently sold the Rialto Theatre at Pocahontas to A. F. Meuting, owner of the Chief Drive-In there. Bouma had been in the theatre business in Pocahontas since 1922. Prior to that time, he operated film houses at Alton, Jewell and Lake City. He built the present Rialto in 1939. Mr. and Mrs. Bouma plan to spend some time traveling, but they will maintain their home at Pocahontas. Jack's many friends on Filmrow wish him success and happiness in his well-earned leisure.

The Variety and Standard clubs combined forces for a gala party with the entire cast of "My Fair Lady" during the show's recent four-day stage run at the KRNT Theatre. Reaction of the capacity crowd of late-evening partygoers: It was TERRIFIC!

Dick Berry, manager of the Royal Theatre at LeMars, was winner of that city's Chamber of Commerce membership drive . . . Marie Gage has returned to Tri-State as Don Knight's secretary. She replaces Gertrude Carter . . . Joe Jacobs, Columbia manager, was honored by his staff at a birthday party.

California has been a popular spot for vacationing Iowans. Alferretta Rayner, Universal inspector; Dale Yaryan, Universal shipper, and Faye Tysdal, assistant cashier at Columbia, vacationed there . . . Bill Curry, buyer for Iowa United Theatres, returned from a stay at Clear Lake . . . June Gates, Iowa United bookkeeper, toured the Ozarks . . . Stanley Soderberg, 20th-Fox salesman, went fishing in Minnesota . . . Carrie Fabor, cashier at 20th-Fox, enjoyed an Iowa vacation.

Norman Holt, Warner Bros. sales representative, underwent surgery at Mercy Hospital in Des Moines . . . The new stenographer at Universal is Joanne Miller, formerly of Akron, Ohio . . . Thelma Washburn, Universal booker, had as recent guests her daughter and family from Daytona Beach, Fla. . . Carl Sokolof, National Screen Service representative, visited his

daughter and son-in-law, Mr. and Mrs. James Maske of Tulsa, Okla. Earlier, Mrs. Sokolof spent five weeks in Hawaii visiting their daughter and son-in-law, Lt. and Mrs. Meyer Cohen, and getting acquainted with a brand new granddaughter, Deborah Ann.

Flying down to Charlotte, N.C., for the WOMPI convention were Leone Matthews, Tri-States; Joyce Brain, Paramount; Mabel Magnusson, Universal, and Florence Work, Central States. Upcoming WOMPI events include an outdoor bake sale and a sale of smocked pillows—and, the girls say they will be working the baseball pool again in October.

Special screenings of "Francis of Assisi" for Catholic priests and nuns are under way throughout the state, according to Dave Gold, 20th-Fox manager . . . "Pete" Peterson has left United Artists . . . Bernice Klockentager of St. Petersburg, Fla., former Universal inspector, is slated to visit Des Moines as guest of Mabel Magnusson.

Joe Jacobs reports "The Guns of Navarone" (Columbia) continuing top gross everywhere and being held over for additional playing . . . Jimmy Ricketts, formerly at Tri-States, has returned to Columbia as salesman.

Exhibitors on the Row: Earl Kerr was in to book for the Wayne Theatre at Knoxville. Other visitors were Doc Twedt, Britt; Cecil Waller, Ida Grove; the Thiesses, Waverly; Bill McGraw, Ogden; Dick Kuhl, Corning, and Frank Smith of Corydon.

Rogers Chairman Assisted By Sons in Collections

OMAHA—Frank Larson, 20th-Fox manager and general chairman of the Will Rogers Memorial Hospital fund collection in this territory, found a couple of willing workers from an unexpected source.

They are his sons Randy, 9, and Brad, 7. Larson had arranged to have the boy's basketball team from a church in Ralston help at a three-night collection program at the Golden Spike Drive-In.

Larson still needed more helpers and Randy and Brad pitched in.

The skies opened up and the rain came in a steady downpour. Larson, Randy and Brad finished soaking wet but with the satisfaction of a job well done.

This week Larson scheduled collections at Ralph Blank's Admiral and Chief hardtops and the Sky View Drive-In.

2nd Miss Johnson Yarn Being Made Into Film

MISSOULA, MONT.—A motion picture adaptation of "The Man Who Shot Liberty Valance" by Dorothy M. Johnson, assistant professor of journalism at Montana State University, is now before the cameras at Paramount in Hollywood.

John Ford, director of "Stagecoach," is the producer-director, and the stars are Vera Miles, Lee Marvin and Edmond O'Brien. Valance, a hired gunslinger, has a western community terrorized in the picture.

Miss Johnson's story was published in June 1949 by Cosmopolitan magazine. Miss Johnson also authored "The Hanging Tree," which was made into a movie about two years ago and starred Gary Cooper.

OMAHA

Bill Doebel, booker at 20th-Fox, and Katherine Sorensen were married in St. James Church in her home town of Kearney . . . Bill Granville of Quality Theatre Supply is back on the job after a vacation of "resting and seeing a lot of baseball, including watching the Omaha Cardinals cinch the cellar berth in the league" . . . Drive-ins welcomed last weekend's beautiful weather after a couple of rough ones that either froze or rained out the crowds.

Jack Klingel reported that 500 members of the clergy, representatives of youth groups and civic organizations attended the special screening of "Question 7," which will be moved into the Dundee Theatre September 29 after an 18-week run of "Spartacus." He also scheduled showings September 27 and 28 for members of the press, radio, TV and ministerial bodies.

Exhibitors on the Row included Nebraskans Arthur Doht, Harvard; Adolph Rozanek, Crete; Art Sunde, Papillion; Howell Roberts, Wahoo; Sid Metcalf, Nebraska City; Don Campbell, Central City, and Iowans Arnold Johnson, Onawa; Frank Good, Red Oak; S. J. Backer, Harlan, and Howard Brookings, Avoca and Oakland.

Guy Griffin, exhibitor at Plattsmouth, took time out from remodeling and redecorating his Ritz Theatre to drive his granddaughter, Nancy Hirz, to Colorado to enroll in Colorado Women's College. Griffin's big Cass Theatre burned to the ground last summer and he is getting the Ritz, which had been closed, ready for opening, probably around Christmas. The Ritz is getting a new roof, new booth, new fire exit and other improvements.

Irv Dubinsky of the Dubinsky Bros. circuit headquartered in Lincoln, has been making weekly trips to Sioux City to oversee operations at the Orpheum. Manager Leo Young left to become city manager in Omaha for the Center Drive-Ins. The Dubinskys also have the Hollywood and 75 Drive-In in Sioux City . . . Jack March, exhibitor at Wayne, said his brother and father Phil, who formerly ran the theatre, went to Milwaukee where Jack's brother will attend St. John's Military Academy.

Arnold Johnson, exhibitor at Onawa, took his wife to St. Joseph's Hospital in Sioux City for brain surgery and reported her condition is satisfactory . . . Roy Metzger, who has the Ritz and Pix theatres at Winner, S. D., brought his wife to Omaha for hospitalization . . . Adolph Rozanek, veteran exhibitor at Crete and David City, is now doing his own booking . . . Don Campbell, who has owned and operated the theatre at Central City a number of years, has returned from a trip to Arizona.

Reopens in Sioux City

SIoux CITY, IOWA—Sol Shulkin, owner, recently reopened the Iowa Theatre for weekend shows. The theatre had been closed for remodeling since July 3. Six persons are employed on the staff.

"Whatever Happened to Baby Jane?" will be produced by Embassy Pictures and the Associates & Aldrich Co.

MILWAUKEE

Extended runs continue to be the order of the day, both at downtown and neighborhood theatres, with the neighborhood houses turning in surprising grosses. And since good promotion is the backbone of these long runs, credit should be given where credit is due. Among those exhibitors deserving of recognition are: Estelle Steinbach, Strand; Milt Harman, Palace; Harry Boesel, Wisconsin; Joe Reynolds, Towne; John McKay, Riverside, and "Gabe" Guzman, Warner. Among the neighborhood showmen who have done outstanding jobs in their particular area are Henry Kratz, Uptown; Don Baier, Times Tosa; Al Camillo, Tower; Bob Groenert, formerly at the Downer, now at the Varsity, and John Roche, Modjeska.

While wishing to remain anonymous, one exhibitor says he was forced to promote his feature attraction (which was due to open the following day) without the aid of a pressbook, paper, stills or mats. Said he had to improvise all the way through. The astonishing part of it all was the amazing gross he chalked up by the end of the first week. The material did arrive, "later," he said.

Introducing Carroll Morten, successor to Harold "Bud" Rose at Allied Artists on Filmrow: Carroll has been with AA since 1954 as a salesman working the northern portion of Illinois and the southern half of Wisconsin. He started in the industry as an exhibitor, operating the Skokie Theatre, Skokie, Ill., in 1936. He enlisted in the Army in 1943 (and was assigned to the information and education section), returning to Warners at Chicago as a salesman after the war. In 1948, Carroll was appointed general manager, buyer and booker for the Edward Zorn theatres at Pontiac, Ill. His next stint was for United Artists here in Milwaukee, rejoining AA again in 1954. The first thing he did after taking over was to change the furniture around in his office, then went to lunch at the Press Club to get acquainted.

Personal appearances of noted screen stars in promotions designed to help projects "on the road" now appear to be a routine matter. New fields seem to be entering the picture right along for certain stars. Take Richard Arlen, for example. He appeared in person Friday (15) at both Schuster Stores, Capitol Court and Mitchell Street, to help plug the fashion show. He was introduced by Robert Collins of Puritan, who did the commentating.

Think promotion does not have far-reaching effects? "Days of Thrills and Laughter" is currently appearing at the Riverside Theatre, which, after having been seen by a number of members of the Ozaukee Country Club, was proposed as a theme for their festivities at the club. A good share of the guests were costumed as stars of the silent film era. Vamps in shimmering chemises rubbed elbows with

"Cur Gang" and "Rudolph Valentino." Costume prizes were awarded to those who impersonated Charlie Chaplin, Theda Bara, Rudolph Valentino, Laurel and Hardy, Charlie Chan and Gloria Swanson. Photographs of the "Foolish Flicker Follies" appeared in the Journal September 14 as a society wrinkle.

A review of "Days of Thrills and Laughter" appeared in the Lutheran Companion, along with a still picture of the Mack Sennett bathing beauties. A subscriber to the magazine wrote in later to remonstrate with the following words: "One would expect to see a picture of that sort in the daily newspapers or a theatre publication, but NOT in the Lutheran Companion! Only family pictures are allowed to be reviewed in this magazine, and even then, someone finds something to criticize. However, the bulk of the letters received by the editor are in the form of compliments for adding this feature (the reviews) to the magazine's contents.

Don't Forget the Allied Convention at Oakton Manor September 27, 28!

Selected, Allied Artists Go Their Separate Ways

CLEVELAND—The major news in the film rialto here last week has been the split between Allied Artists and Selected Theatres with AA taking back its exchanges, as it has done elsewhere, and with Selected Theatres going back on its own. Selected operates a dozen and a half theatres in northern Ohio.

Selected was formed by the late Nathan Schultz, beginning first as Ivanhoe Films in 1926. It became Selected in 1930, taking over Monogram product in 1937 and then obtained the AA franchise in 1951. The present head of Selected is Samuel Schultz, brother of the late Nate Schultz as he was always known in the Film building and as he is remembered in the special room in Boystown, Inc. (Variety Club's permanent charity) with his oil portrait on its walls and a completely furnished dining room in his name.

Samuel will carry on with Selected Theatres, not only aided by his own son Don, but also by his nephew Jay, Nathan's son. The offices will continue in the Film building and Sol Gordon will be retained as division manager. Sam also reports there will be no changes in the office staff.

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Red Reeder Moves Back To Alexander Productions

HOLLYWOOD—President Steve Cochran has appointed Harrison S. "Red" Reeder vice-president in charge of production for Robert Alexander Productions. Reeder formerly was with Alexander from 1954 to 1957 when "Come Next Spring," "Il Grido" and "The Weapon" were produced. Reeder then went to England to produce "The Woman Eater" for Columbia and "End of the Line" and "Date With Disaster" for Astor Films.

"Heads or Tails," to costar Cochran and Nadja Tiller, is planned next by the Alexander company, with "The Tom Mix Story" and "Bitter Apples" also scheduled.

"Taras Bulba," a UA release, will have over 200 speaking parts.

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

This Kid Show Has No Gifts, Only Club Card

There are few rules that work all the time and in all situations. For example, there's the kiddy show. Some think that games and giveaways are the sine qua non; the matinees will die on their feet without them.

However, Rudy Bosch sr., manager of the Tiger neighborhood theatre in New Orleans for Pittman Theatres, recently restored Saturday afternoon programs for the youngsters minus premiums and come-ons, and is very happy with the patronage.

Bosch's gimmick, if any, is a "Be a Tiger and Roar" card, sold as each child's personal property. Its main advantage is a reduction in admission. With the card, admission costs the youngsters ten cents; without it, one pays the regular admission of 25 cents.

Saturday kiddy matinees were dropped at the Tiger about two years ago because of waning patronage. Of late, however, Manager Bosch has been receiving inquiries about why the Tiger doesn't have kid shows, and he began to thinking how the kiddies are the backbone of the show business, the future generation of patrons, and the influence they have on their elders, etc.

The matinees consist of two hours of screen matter—a feature, cartoon and shorts. There are no candy nor stage gimmicks. True, the boxoffice till is filled with dimes, but the big item is the concessions.

Chariot Race Highlights 'Ben-Hur Days' Campaign

Mr. and Mrs. Robert I. Gill, owners of the 400-seat Royal in Bowmanville, Ont., a busy place of 6,800 people on the north shore of Lake Ontario, literally went to town in a campaign on "Ben-Hur," originally booked for nine days but held over for an extra two days.

The Gills prevailed on Mayor W. D. Caruthers to issue a proclamation for the observance of "Ben-Hur Days" in Bowmanville and he officiated in the cutting of the gold ribbon at the theatre for the film opening. There was a parade followed by a chariot race along the main street with entries for playground groups, a large crowd resulting.

Prizes were presented to the charioteers and, in addition, Bob Gill distributed bottles of Pepsi-Cola donated by Smith Beverages. The theatre also secured the cooperation of local clergy and columns of publicity in the Bowmanville newspaper, the Statesman.



Mermaids Launch Sea Serpent on River Front

Pittsburgh mermaids are pictured launching a 1961 model (150 feet, rudderless, balloon-type) "sea serpent" at the Monongahela river wharf to announce the opening of "Voyage to the Bottom of the Sea" at the Stanley Theatre. It was a sight for the sleepy eyes of motorists, parked on the wharf, and it attracted attention and interest for many hours, with newsreel, television and radio coverage, as directed by Ralph Buring, publicist for the film company. The models are, left to right: Laura Oberheim, Sonia Stuart and Pam Weaver.

'Pleasure' Obtains Ride On Sailboat Giveaway

A Sailboat Sweepstakes buoyed "The Pleasure of His Company" along during its run at RKO Keiths Theatre in Syracuse, N.Y.

The Shell Oil Co. was conducting a giveaway of 34 Sea Snark sailboats in the New York lakes region. Part of the promotion consisted of large ads in the Syracuse newspaper (approximately 5 cols. 17 inches) as the contest neared the end. Manager S. L. Sorkin obtained mention of "Pleasure" and its playdates at Keiths by getting Shell to stage the final drawing for the snark boats from Keiths' stage.

The Shell ads and promotional material given out at some 30 odd Shell gasoline stations in the Syracuse area mentioned "See 'The Pleasure of His Company' Plus Drawing by Miss Syracuse From the Stage of RKO Keiths 8:15 Monday Evening.

Good space in the local Post-Standard was obtained by telephone interview, arranged through Paramount publicist, between Bob Sokolosky, the newspaper drama critic, and Tab Hunter, film star. A full column, special stories and a Debbie Reynolds-Lilli Palmer drawing on the front page of the Sunday amusement section resulted.

Newsboy Show Gets 'Alakazam' Going

With a picture such as "Alakazam the Great" coming up, Harry Boesel, manager of the first-run Wisconsin Theatre in Milwaukee, decided that one of the best ways to promote the film was by word of mouth spread by the youngsters. To accomplish this he phoned Tom Johnson, circulation promotion manager for the Milwaukee Sentinel, and gave him a blanket invitation to a special screening, covering all the Sentinel newsboys.

Johnson, seeing in the offer a chance to reward the boys for good service, sent a special invitation by letter to all the more than 1,000 carriers, with a note at the bottom of the page calling for the parent's signature giving the youngster permission to see "Alakazam." This was a nice plug, too. Each letter was good for two admissions, including another youngster or an adult.

Johnson arranged to have a Sentinel photographer at the screening, resulting in a picture of a group of "Alakazam" newsboy viewers in the following morning's Sentinel.

The Picture's the Thing in Successful Management

It's Suicide to Forget No. 1 Interest Is Screen Product And Its Appeal to Public

It's okay, even necessary, for a successful theatreman to be interested in many things—civic clubs and crusades, community improvements, general business campaigns; in short, everything people around him do and need—but under no circumstances should he permit outside activities to weaken his interest in motion pictures.



Russell Newton

This is the first motto of Russell Newton, 30-year veteran of exhibition who carries out an imaginative, never-stop institutional campaign in behalf of theatre-going in New London, Conn., onetime whaling port, which now is a bustling industrial center and home of the Atlantic Fleet U.S. submarine base.

Keep Eyes on Product

"It's a matter of business suicide," the manager of the American Theatre Corp.'s Capitol Theatre said, "to forget that you're motion pictures, first, last and always, nothing else; you've got to get out on the street and remind the people passing to and fro that the Capitol—or whatever theatre you happen to be running—is very much in business, and very much concerned with its patrons' wishes, aspirations and wants."

This is not to say, that Russ Newton plies his promotional stunts with daily sandwich signs and the like along Bank street, in the heart of New London. No, rather, he follows a more dignified, reasoned approach through close knowledge of the concepts and motivations that go into production of motion pictures, and evaluation of their marketability. He has no patience with the theatre operator who professes indifference to, and displays ignorance of the nature of the product which he sells.

Newton, a New Haven native, got into the industry in the depression year of 1931, joining the staff of then Mullin & Pinanski circuits Paramount, New Haven, alternately managed at the time by Louis Schaefer and Walter B. Lloyd.

Avoids Brazen Promotion

"I learned, under both Mr. Schaefer and Mr. Lloyd," Newton continued, "that the best type of promotion for the theatre is the quiet, refined touch, never brazenly, never overbearing, never excessive. It must be remembered that motion pictures—and motion picture people—have grown in stature over the years, and we shouldn't tackle even the slightest film with just a lot of hot air, so to speak, never bothering to evaluate the marketability as it applies to your hometown situation."

"Schaefer and Lloyd reminded me con-



Two juvenile promotions, one of which hasn't been used much, if any, in the U.S. reached Showmandiser from P. Milner, assistant manager of the Regal Theatre in the Bexleyheath section of London, where both were outstandingly successful. As illustrated above, the two stunts are a fancy cowboy dress contest for the boys. In variation, this is quite common among U.S. showmen. But the other, a bonnet contest for the girls, hasn't come up in Showmandiser at all that we know of. Showman Milner staged the contest in behalf of a matinee showing of "Cimarron," at the Regal just before Easter. Prizes were toy kits from Revel, plus a ride around the theatre on a horse loaned by a riding stable. There was a lot of hard work, ingenuity and skill put into the event by the little girls and their mothers. The bonnets were on display for a week. A local milliner served as a judge. The event also was good for considerable space in the local newspaper.

stantly that if a theatre manager walks along the main stem of his town with a friendly smile and a casual greeting to everyone encountered, he can do a lot, a lot more, than, say, the same theatre manager dawdling along in a hotel lobby and waving to the registration clerk and forgetting to say 'Hi there' to the elevator man.

"We are in a mass business, and we must be respectful of the mass thoughts and aspirations. The day we forget we're essentially a business of dollars, we're in trouble!"

Newton came to New London 25 years ago as assistant to Barney Dobrans, then managing the M&P Crown. He stayed at the Crown (later remodeled into a mercantile center) until 1942, when he left the industry to become a statistical clerk for the New York, New Haven & Hartford railroad, but he "got lonesome" for the theatre in a few months, and returned to it and has been in it ever since.

Two Veteran Tutors

The late Walter Murphy, then managing the M&P Capitol, took Russ Newton on as assistant. Hy Fine, now with New England Theatres, was district manager.

Exploitation was most prominent, too, particularly after cessation of the war. "We played Republic's 'Sands of Iwo Jima' and we had a tremendous tieup with the Marine Corps: a street parade and lobby festivities, highlighting a stage color guard, were on the agenda. We even had one of the men who had helped plant the American flag on Iwo Jima. Again, everything accomplished wasn't just tossed into the fray and promises made to everyone encountered for cooperation; we got on the phone, called the Marine Corps, for example, to explain our position, and they, in turn, provided some wonderful assist-

ance. This demonstrated the ability of a theatre to get along with varied and sundry service components in the town on a substantial promotion."

During the latter part of World War II, Russ Newton donned khakis himself; he trained for the infantry and was eventually assigned to special services, handling troop entertainment.

Promoted to Manager

Walter Murphy died in 1958, and ATC (American Theatre Corporation), which had been created out of the split in 1949 of M&P (the other theatres in Connecticut, the Paramount, New Haven, and Allyn, Hartford, went to New England Theatres Inc.) promoted Russell Newton to resident managership.

With Tom Gannon, at one time assistant to the late Nick Brickates at the Stanley Warner Garde, as his assistant, Russ Newton has been paying increasingly rewarding attention to exploitation. Front-of-the-house administration details, of course, get constant Newton supervision, but he's aware, significantly so, of the necessity of selling the Capitol as a family entertainment center for this growing eastern Connecticut city.

Across the Thames River is situated the General Dynamics Corp.'s sprawling electric boat division, a prominent part of the country's nuclear submarine program. Further upriver is the U.S. Navy submarine Atlantic Fleet headquarters.

Understandably, population is booming, and those businessmen, including theatre owners and operators, willing to pitch with enthusiasm for trade, are finding challenge indeed.

"One thing we've found is remarkably successful, especially in the summertime, is use of radio advertising, on a spot-buying

basis," Russ Newton added. "We can walk along the beach, for miles in any direction, and see dozens and dozens of people, old, young and the inbetween, carrying transistor radios, and we ask ourselves—why not latch on to this growing receptivity and toss in theater ads! I know the experiment, which is in addition to our regular newspaper campaigning, has paid off, because people remark about the radio ads to the cashier."

Newton scans the local newspaper, the New London Evening Day, with the scrutiny of a department store floorwalker. "I look," he explained matter-of-factly, "for ideas that will help sell the Capitol."

It goes to follow that when an ad proclaims imminent opening of a huge housing tract, Russ Newton gets on the phone at an appropriate morning hour (he's often on the phone to promotion possibilities at the breakfast table in the Newton home), to suggest cooperative measures designed basically to help both businessman and theatre. He got a housing developer to cooperate with model home ads, plugging Paramount's "The Ladies Man," and in a most generous assist, the developer tossed in displays in his spanking new model home, too!

Watches Local Newspaper

Newton sat with fellow exhibitors—Murray Howard, Stanley Warner Garde; Bruno Weingarten, E. M. Loew's Norwich Theatre and New London Drive-In; Fred Koonz, Lockwood & Gordon's Waterford Drive-In; Eddie O'Neill, Bridge Drive-In, and Harry Picazio, Larry Peters, Tony Albino and Isadore Fishbone of the Groton Drive-In—to make out an institutional ad campaign for the New London Day, patterned after the highly successful National Theatres move in California.

"We went to the newspaper with the idea in mind of helping business in theatres, of course, but we convinced the powers-that-be of a very important adjunct to this thinking—what helps theatres helps business in general!

In Service Organizations

Local civic endeavor isn't overlooked by Newton. He became an active member of the New London Lions Club when he assumed managership of the Capitol Theatre. This past year, the Lions elected him third vice-president, and within three years he should be wielding the gavel at the head table!

"These service organizations are the hard core of community action and reaction and a theatre manager must make his presence felt when the community's opinion-makers are meeting. It's that simple, and that important."

The Chamber of Commerce's retail trade board has called on Newton time and again for advice and counsel, and, on occasion, Newton asks the chamber for a hand. Jimmy Dodd, touring key New London points for a Walt Disney film, was literally mobbed by TV fans in a downtown store. Resourceful Newton led an evidentially cowed Dodd out of the store—by hoisting the entertainer onto a counter!

There have been other exploitation gambits, of course; but the main point here is to stress regular rewarding activity.

Mr. and Mrs. Russ Newton have two daughters, Carol, 20, a budding journalist, now in college; and Suzanne, 17, about to start hospital nursing school.

Doorbell Ringing and Do-It-Yourself Displays Recover Lost Patronage!

On a small scale, the so-called lost audience is being recovered at a small city near the Gulf coast in extreme southeastern Louisiana. And the recovery is being accomplished by ability and vigor in promotion.

In a little more than a year, Willard Smith, of the new crop of theatre managers, has achieved impressive results in bringing back patronage at the Fox Theatre in Sulphur, La., whose population exceeds 6,000, give or take a few score. True, he started almost at rock bottom. Before Pittman Theatres of New Orleans took over the Fox and sent Smith there, motion picture entertainment was almost a forgotten activity.

Full of Determination

"It wasn't an easy matter to recapture the lost theatregoers," Smith commented, "but I was determined to win. I called on the business people of town, and still do, for brief chit-chats; I rang many a doorbell in the residential sections of town to get better acquainted with people. The majority of these people at whose homes I called now are among my steady patrons, not only the preteens, but the teenagers and heads of families. I joined several civic and social clubs, and attend their gatherings as often as my duties permit me to get away."

Although displaying more than average energy and planning, Smith is not the pusher type, rather he wins by affability and lack of pretense.

Smith makes economical use of newspapers, weekly program heralds, at-theatre and store displays, but his distinguishing characteristic probably is his habit of "stepping a little further" and rigging up something special, something out of his own imagination, in a display in the theatre lobby or in a window of some store or business place.

A Do-It-Yourself Type

For example, Willard, a do-it-yourself type fellow, erected a miniature tree house in the lobby and spiced it up with toy creatures—monkey, snake, tiger, two dogs and an elephant—and two birds, the real McCoy, for "Swiss Family Robinson." One of the tree "rooms" was in bright red, while the other two were in brilliant yellow. Easter egg "grass" was used for the roofs, also to represent moss around the tree. Real Louisiana Spanish moss hung from the branches.

From this same picture, Johnny Gibson, the Fox projectionist, turned sign artist and painted a picture in oil based on the race scene featured in the film. This was placed on display at a cafe, and won plaudits for amateur artist Gibson, the theatre and the film. His artistic effort was not at all bad.

Then for "Pollyanna" Smith had a girl in pantalettes walk around town.

From the Statesville (N.C.) Theatre Corp. bulletin to managers: "It's that extra promotion that gets those extra patrons!"



Staffers of the Fox Theatre in the small town of Sulphur, La., are using "do-it-yourself" skills to win back patrons. Above, Manager Willard Smith squats beside a miniature tree house he constructed in the lobby for "Swiss Family Robinson." The tree rooms were in bright colors; toys provided a realistic look. Below, is an oil picture of the race scene in "Robinson" painted by projectionist Johnny Gibson and hung up in a cafe.

Pet Monkey TV Gifts Fine for 'Alakazam'

Six monkeys—of the small spider breed—were given away via television and a lakeside resort prior to "Alakazam the Great" at New Orleans. The monkeys were obtained from an animal farm at Miami by Masterpiece Pictures, distributor of the picture in the southern area. The film opened at eight theatres.

For four days, Good Old Bob Drews on WWL-TV, a program featuring cartoon films and comedies, gave away a monkey, while Pontchartrain Beach did the same for two days just prior to opening. In both cases the deal was by numbered tickets and drawing of stubs. Members of the studio audience participated at WWL-TV, while several thousand at the lakeside amusement park took part in the Pontchartrain drawing.

Profile Heads for 'Portrait'

James S. Howard of the Airvue in Goldsboro, N.C., had a sign shop make up six large profile heads on beaver board painted black. These were hung around the theatre with the "Portrait in Black" written on the neck portion. Patrons were asked to guess who the heads represented for free passes.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

ALL OF US ARE GUILTY, perhaps, of doing things that others can't understand. Show people probably take the top award in this field. There are glowing examples in every section of the country of two types of thinking by the same showmen. For example, in the southwest there is a widely known circuit owner whose theatres are literally caving in for lack of physical repairs. His booth equipment is old and worn. Marquees are crying for paint. Fronts have more broken glass than selling-appearance. Carpets are tattered and seats loose, broken, cut, scratched. His theatres' restrooms are filthy. The properties are in a deplorable state from front to back and roof to floor. We've never seen worse. Yet this same showman invited us out to his ranch home for a weekend and no place is more spic and span, ultramodern and comfortable. Among other niceties there are miles of white, newly painted board fences. Here's a showman who doesn't spend a dime on his theatres, yet nothing is too good—or costly—for his ranch and home.

IN THE MIDWEST we ran onto similar examples. One large circuit of theatres, involving both indoor and drive-ins, can't post the average program on its marquee because of lack of changeable letters. On some marquees the glass is broken. Here again the theatre properties are run-down, crying for paint, carpet, seats, booth equipment and the like. Yet this circuit is venturing into the bowling alley business. We have never seen more modern, beautiful alleys. The buildings are air-conditioned throughout . . . wired for stereo music . . . cocktail lounges that are dreams . . . small combos providing live music throughout the afternoon and evening hours . . . everything from parking lots to pins ultrasuper. This showman spends money like a drunken sailor on new bowling alleys but not a penny is put back into improving the theatres from where the bankroll came.

IN THE EAST, WE chanced upon one of the most glaring examples of all. In your days of travel you have probably stopped at some pretty swank motels. But nice as they may have been, you haven't seen anything yet. In the Washington-Baltimore area is one that positively leaves the traveler breathless. It sets back off the superhighway on the rolling Maryland countryside, surrounded by a grove of lovely trees. Its exterior is a picture; so beautiful, in fact, some would fear it might scare tourists. This motel boasts 100 rooms, each 14x30 feet. The furnishings are exquisite, ultramodern plus. The food is superb. The cocktail lounge is a dream. An Olympic-size swimming pool beckons bathers. The parking lot is paved smoother than the highway out front. The entire staff is uniformed. The door knobs are bronze, the baths tiled, the air-conditioning the best. Each room has two full-size double beds. Yet the rates are comparable with far less

elaborate motels in the area. When we inquired about the ownership, we discovered this elaborate home away from home for weary travelers was built and is owned and operated by a poor theatreman, who operates a small chain of theatres in the area. We visited one of his nearby theatres. It was falling apart at the seams, filthy dirty, inadequately staffed, complete with odors.

IN THE NORTH, WE experienced further similar examples. The owner of a theatre told us business was so bad he couldn't afford trailers. His marquee was without bulbs. When we went to lunch as his guest, we rode in his air-conditioned Cadillac. His lovely wife joined us at the restaurant and she was driving a new Cadillac convertible. During the luncheon conversation, it came out that their son's Cadillac—"an old '59 model"—was giving him trouble and the wife sought advice. Papa told her not to worry, that he would trade it in on a new one for himself and give the boy his car. "I've got 25,000 miles on mine," the exhibitor remarked, "and it has about had it. Let the kid knock around in it for a year and then we'll trade it on a new one." Three Cadillacs, but no bulbs in the marquee. Starving showmen with nothing but money!

ONE OF THE BEST ADS any exhibitor could write, these days, would be a blueprint for the wholesale modernization of his theatre. Exhibiting today's multimillion dollar film productions in these dilapidated rat traps that we still call theatres is next to criminal. It's like attempting to serve a seven-course goldplate dinner in a drive-in hamburger joint on a car tray. The two just don't go together! People want to see new films; thousands of them have personally said so. Two things are stopping them. The methods we're using to announce and sell today's films don't make them "sound good" to the multitudes, and the bulk of theatres where we're showing pictures are no longer appealing and attractive to the public. Until we correct this, they'll just watch TV!

Station Given 10% Cut For Advertising 'Sunset'

Jerry Spinn, who manages the Colonial Theatre (town name not given) for Statesville Theatres of North Carolina, made a deal with the local radio station to advertise "The Last Sunset." Spinn gave the station 10 per cent of the boxoffice gross, and reports he hit the jackpot. On the same picture, he admitted every little girl in a yellow dress free.

'Doctors' Is Picture of Month

"The Young Doctors," a drama of romance and conflict in a metropolitan hospital, has been selected as Seventeen magazine's Picture of the Month for October.

Ladies Choice Club Perks Up Matinees

Here's a matinee promotion that may be adaptable to some situations. It has worked at the Bar Harbour, a continuous-run, selected-booking theatre in the Bar Harbour shopping center at Massapequa Park on Long Island, N.Y.

The Bar Harbour plays its art-type bookings from three to eight weeks, reports Charles "Scottie" Stokes, manager, and after the first week the matinees usually die. In an attempt to remedy this condition for a few months, at least, Stokes started a Ladies Choice Matinee Club, and plays pictures chosen by the club members every Monday and Tuesday afternoon.

Stokes describes the innovation briefly in the following paragraph: "Four weeks before we started I set a table in the lobby and signed up members for the club. Members receive a 30-cent discount from our regular admission. I sent letters to all women's organizations in the surrounding districts. I got over 600 members this way. "Tea is served and everything is oh so friendly!" The letter to the women's organizations:

Dear Friends and Neighbors:

You have grown to become accustomed to the unusual from your BAR HARBOUR THEATRE—and now we think we have come up with a honey.

LADIES CHOICE MATINEE CLUB—is the tag we have given for a group of outstanding American films that we think you will enjoy. These films will be offered (at the start) on Mondays and Tuesdays only—each and every week, beginning March 20.

If you register your name and address with us (so that we may keep you informed of future attractions) you will receive a membership card which will entitle you to a 30 cent reduction on our admission price.

OUR FIRST OFFERING, MARCH 20 and 21, WILL BE OFFERED TO EVERYONE AT A REDUCED ADMISSION—the first week only, EVERYBODY IS A MEMBER of the "LADIES CHOICE MATINEE CLUB."

"TEA WILL BE SERVED IN THE LOBBY"

TAKE A LOOK AT THE FIRST LINE-UP WE HAVE

March 20th and 21st
Doris Day—Clark Gable
"TEACHERS PET"

March 27th and 28th
Elizabeth Taylor—Montgomery Clift
Shelley Winters
"A PLACE IN THE SUN"

April 3rd and 4th
Cary Grant—Sophia Loren
"HOUSEBOAT"

April 10th and 11th
Marlon Brando—Vivien Leigh
"STREETCAR NAMED DESIRE"

Each showing will be approximately 2 hours long, with 2 performances each afternoon at 1:00 and 3:00 p.m. Whatever our regular attraction is will start immediately thereafter and will constitute a separate admission fee.

We are anxiously waiting to receive from you, some film requests of pictures you would like to see, or see again.

Very Sincerely yours,
CHARLES STOKES, Manager.

P. S. If you will write your name and address here, and leave at the boxoffice of the theatre, you will receive your membership card immediately.

Mimeographed heralds, 8½x11, were distributed for the special matinees, which also were advertised in the Senior Citizens Movie Bulletin, published "every so often" for members of the Associated Independent Theatres Senior Citizens Club.

Family Passes for Recordings

Leslie Sprinkle, manager of the Reeves in Elkin, N.C., has a deal with the local radio station whereby the station plays several recordings from motion pictures, and listeners are invited to name the pictures. Winners receive passes to the theatre, each pass good for the whole family.

REVIEW DIGEST

AND ALPHABETICAL INDEX

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol ⊠ denotes BOXOFFICE Blue Ribbon Award; ⊕ color photography. For listings by company in the order of release, see FEATURE CHART.

†† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary \ddagger is rated 2 pluses, = as 2 minuses.

P. G.	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	⑤ Absent-Minded Professor, The (97) Comedy Drama	BV	2-27-61	++	++	++	++	++	++	++	++	++	13+
2550	⑤ Ada (108) ⑤ Drama	MGM	8- 7-61	+	+	+	+	+	+	+	+	+	7+
2552	After Mein Kampf (74) Semidoc'y.....Brenner	8-14-61	±	±	-	+							3+3-
2546	⑤ Alakazam the Great (84) Cartoon Feature	AIP	7-17-61	+	+	+	+	+	+	+	+	+	9+
2516	⑤ All Hands on Deck (98) ⑤ Farce-Comedy	20th-Fox	4-17-61	±	±	±	+	±	+	±	+	±	6+4-
2514	⑤ All in a Night's Work (94) Comedy	Para	3-27-61	++	+	+	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	Atlantis	3-13-61	±									1+1-
2524	Angel Baby (97) Drama	AA	5-15-61	++		±	++	+	±	+	±	±	8+2-
2548	Anna's Sin (86) Drama English-dubbed	Atlantis	7-24-61	±									2+2-
2496	Another Sky (83) Melodr.....Harrison	1-23-61	+										3+1-
2549	Armored Command (99) War Dr....AA	8- 7-61	+										2+
2518	⑤ Atlantis, The Lost Continent (91) Science-Fiction	MGM	4-24-61	++	+	±	+	+	+	+	+	+	9+1-
2541	⑤ Atlas (84) Spec. VistaScope..Filmgroup	7- 3-61	+										1+
—B—													
2545	Battle at Bloody Beach, The (80) ⑤ War Drama.....20th-Fox	7-17-61	+	±	±	+	+	±	±	±	±	±	7+4-
2517	Behind the Mask (85) Dr.....Showcorp	4-24-61	+										1+
2517	Bernadette de Lourdes (91) Religious Drama	Janus	4-24-61	±									2+1-
2526	⑤ Beyond All Limits (100) Dr....Omat	5-15-61	++										2+
2531	Beware of Children (80) Com....AIP	6- 5-61	+	+	+								4+1-
2556	⑤ Big Gamble, The (100) ⑤ Ad. 20-Fox	8-28-61	+	±	±	+	+	+	+	+	+	+	5+1-
2528	⑤ Big Show, The (113) ⑤ Dr...20th-Fox	5-22-61	++	+	±	+	++	+	++	++	++	++	10+1-
2520	⑤ Bimbo the Great (87) Circus Dr...WB	5- 1-61	+	±	±	+	-	±	-	±	-	±	5+5-
2504	Black Sunday (84) Horror Dr....AIP	2-20-61	+	+	++	++	++	++	++	++	++	++	9+
2516	Blast of Silence (77) Drama	4-17-61	+	±	±	++	±	±	±	±	±	±	7+3-
2560	⑤ Blood and Roses (74) Ⓢ Dr. .Para	9-11-61	±		±	+		±					4+3-
2496	Blueprint for Robbery (88) Cr....Para	1-23-61	+	++	+	+	+	+	±	±	±	±	8+1-
2543	Brainwashed (78) Dr.....AA	7-10-61	±		++	++	+	+	+	+	+	+	7+1-
2554	Bridge to the Sun (113) Drama..MGM	8-21-61	++	+	+	++	+	+	+	+	+	+	7+
2534	⑤ By Love Possessed (116) Drama....UA	6-12-61	+	±	±	++	+	+	+	+	+	+	8+2-
—C—													
2512	⑤ Canadians, The (85) ⑤ Dr...20th-Fox	3-20-61	±	±	-	+	+	+	±	±	±	±	6+4-
2494	Carry On, Constable (86) Com...Gov'n'r	1-16-61	+										3+
2495	Carthage in Flames (93) Ⓢ Spectacle Drama	Col	1-23-61	±	±	±	+	±	±	±	±	±	7+6-
2551	Cat Burglar, The (65) Ac Dr.....UA	8-14-61	±										2+1-
2497	Circle of Deception (100) Dr. 20th-Fox	1-30-61	+	++	±	++	+	+	+	+	+	+	7+1-
2558	Claudelle Inglish (99) Dr. ....WB	9- 4-61	±		±	+	+	+	+	+	+	+	4+2-
2491	Code of Silence (75) Melodrama	Sterling World-SR	1- 9-61	+									1+
2550	Cold Wind in August (80) Dr....Aldart	8- 7-61	+	±	+	+	±	+	±	±	±	±	6+2-
2544	⑤ Coma September (112) ⑤ Com....U-I	7-10-61	++	+	++	++	++	++	++	++	++	++	11+
2549	Creature From the Haunted Sea (60) Horror Spoof	Filmgroup	8- 7-61	+									1+
2494	⑤ Cry for Happy (110) ⑤ Com....Col	1-16-61	+	+	+	++	++	±	+	9+1-			9+1-
2521	Cry Freedom (90) Dr. ....Parallel	5- 8-61	±	+	+	+				4+1-			4+1-
2521	⑤ Curse of the Werewolf, The (91) Horror Drama	U-I	5- 8-61	++		++	++	+	+	8+			8+
—D—													
2528	⑤ David and Goliath (93) ⑤ Biblical Spectacle	AA	4-22-61	+	±	+	++	+	±	7+2-			7+2-
2559	Day the Earth Exploded, The (80) Science-Fiction.....Excelsior	9-11-61	+							1+			1+
2512	Days of Thrills and Laughter (93) Comedy Compilation	20th-Fox	3-20-61	++	+	+	++	±	++	10+1-			10+1-
2514	⑤ Dead One, The (70) Horror	SR	4- 3-61	±						1+1-			1+1-
2535	⑤ Deadly Companions, The (90) Panav'n, Western.....Pathe-America	6-12-61	++		+	++	+			6+			6+
2547	Dentist in the Chair (84) Com.....Ajay	7-24-61	++		+		++	±		6+1-			6+1-
2503	Devil's Commandment (71) ⑤ Ho...RCIP	2-20-61	±							1+1-			1+1-
2508	⑤ Don Quixote (110) Classic Dr...MGM	3- 6-61	++		++	++	++	++	++	10+1-			10+1-
2499	Dondi (80) Comedy	AA	2- 6-61	±	±	±	±	±	±	5+4-			5+4-
2527	⑤ Dr. Blood's Coffin (92) Ho.....UA	5-22-61	-	±	-	+		±	±	4+5-			4+5-
—E—													
2490	⑤ Exodus (212) Super-Panavision 70 Drama	UA	12-26-60	++	++	++	++	++	++	++	++	++	14+
—F—													
2520	Fabulous World of Jules Verne, The (81) Novelty Adv. ....WB	5- 1-61	++	+	+	+	+	++	++	10+			10+
2542	⑤ Fanny (133) Com. Dr. ....20th-Fox	7- 3-61	++	++	++	++	++	++	++	14+			14+
2557	Fast Set, The (84) Comedy Audubon-SR	9- 4-61	±							1+1-			1+1-
2526	⑤ Ferry to Hong Kong (103) ⑤ Adventure Drama	20th-Fox	5-15-61	+	-	+		-	+	3+2-			3+2-
2496	Fever in the Blood, A (117) Dr....WB	1-23-61	++	+	+	++	++	++	++	10+1-			10+1-
2516	⑤ Fiercest Heart, The (91) ⑤ Outdoor Drama	20th-Fox	4- 3-61	+	±	±	+	±	+	7+3-			7+3-
2531	Five Golden Hours (90) Comedy ....Col	6- 5-61	+	-	±	+	±	±	±	5+4-			5+4-
2507	Five Guns to Tombstone (71) W'n...UA	3- 6-61	±	±	±	±	+	±	±	6+5-			6+5-
2538	Follow a Star (102) Comedy ....Zenith	6-19-61	±	-						3+3-			3+3-
2498	Foxhole in Cairo (68) Dr.....Para	1-30-61	+	++	-	+	±	±	±	7+4-			7+4-
2548	⑤ Francis of Assisi (105) ⑤ Religious Drama	20th-Fox	7-24-61	++	±	+	++	+	+	10+1-			10+1-
2495	French Mistress, A (91) Com...F-A-W	1-23-61	±	±	+	+	+	+	+	5+1-			5+1-
2507	Frontier Uprising (68) W'n .....UA	3- 6-61	+	+	±	±	+	±	+	6+3-			6+3-
—G—													
2523	Gambler Wore a Gun, The (67) W'n...UA	5-15-61	±	±		±		±		4+4-			4+4-
2531	Get Dutta Town (65) My...Sterling W'ld	6- 5-61	±							1+1-			1+1-
2533	⑤ Gettel Goes Hawaiian (102) C/M...Col	6-12-61	+	-	+	+	++	++	++	8+1-			8+1-
2542	⑤ Girl in Room 13, The (79) ....Astor	7- 3-61	+							1+			1+
2495	⑤ Go Naked in the World (103) ⑤ Drama	MGM	1-23-61	+	++	+	++	++	++	9+2-			9+2-
2491	⑤ Goddess of Love, The (68) ⑤ Spectacle	20th-Fox	1- 9-61	+	-					2+2-			2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	WB	2- 6-61	±	++	+	++	+	++	9+1-			9+1-
2544	Goodbye Again (120) Dr.....UA	7-10-61	+	+	++	++	++	++	++	10+1-			10+1-
2498	⑤ Gorgo (76) ⑤ Adv. Dr.....MGM	1-30-61	++	+	+	++	++	++	++	9+2-			9+2-
2481	Great Impostor, The (112) Dr....U-I	11-28-60	++	++	++	++	++	++	++	12+			12+
2560	Great War, The (118) Drama ....Lopert	9-11-61	+		++	+				4+			4+
2540	Green Helmet The (88) Ac.....MGM	6-26-61	+	-	+	±	±	±	±	6+4-			6+4-
2556	⑤ Greyfriars Bobby (91) Drama ....BV	8-28-61	++	++	++	++	++	++	++	8+			8+
2529	Gun Fight (62) Western .....UA	5-29-61	±	±	+	+	-	±	±	4+3-			4+3-
2533	⑤ Guns of Navarone, The (157) ⑤ War Adventure	Col	6-12-61	++	++	++	++	++	++	14+			14+
—H—													
2515	Hand, The (61) Melodrama .....AIP	4-17-61	+							1+			1+
2488	Hand in Hand (75) Dr.....Col	12-19-60	+	++	++	++	++	++	++	13+			13+
2487	⑤ Herod the Great (93) ⑤ Costume Spectacle	AA	12-19-60	+		±	+	±	±	6+3-			6+3-
2513	⑤ Hippodrome (96) Action, (English-dubbed).....Cent'l	3-27-61	+	+						4+			4+
2535	Hitler's Executioners (78) Documentary	Vitalite	6-12-61	±		++				3+1-			3+1-
2499	Home Is the Hero (83) Dr. ....Showcorp	2- 6-61	++	++	++	++	++	++	++	5+			5+
2539	Homicidal (87) Mys. ....Col	6-26-61	++	++	++	++	++	++	++	9+			9+
2546	⑤ Honeymoon Machine (87) ⑤ Comedy	MGM	7-17-61	++	+	+	++	++	++	11+			11+
2506	Hoodlum Priest, The (101) Dr.....UA	2-27-61	++	++	++	++	++	++	++	10+			10+
2530	⑤ House of Fright (80) C Ho.....AIP	5-29-61	+	±	±	+		±		5+3-			5+3-
—I—													
2503	It Takes a Thief (94) Melo...Valiant	2-20-61	+							1+			1+
2556	Invasion Quartet (87) Com-Dr...MGM	8-28-61	±	±	+	+	+	+	+	6+2-			6+2-
—J—													
2481	Jazz Boat (96) ⑤ Dr/Music .....Col	11-28-60	+	±	±		+			4+2-			4+2-
—K—													
2540	King of the Roaring 20's (106) Cr. Drama	AA	6-26-61	+		±	++	++	++	6+1-			6+1-
2536	⑤ King in Shadow (78) Historical Dr.....Exclusive	6-12-61	+							1+			1+
2507	⑤ Konga (90) Horror Drama .....AIP	3- 6-61	++	+	±	+	++	++	++	7+1-			7+1-
—L—													
2533	⑤ Ladies Man, The (106) Com....Para	6-12-61	++	±	+	+	++	++	++	9+2-			9+2-
2532	⑤ Last Sunset, The (112) W'n.....U-I	6- 5-61	++	±	±	+	++	++	++	9+2-			9+2-
2529	Last Time I Saw Archie, The (98) Comedy	UA	5-29-61	+	+	±	++	++	++	7+1-			7+1-
2505	League of Gentlemen, The (113) Comedy-Drama	Kingsley	2-27-61	++	++	++		++	++	11+			11+
2493	⑤ Little Angel (90) Com-Dr....Murray	1-16-61	±	±		+		±		4+3-			4+3-
2465	Little Shop of Horrors, The (70) Horror Comedy	Filmgroup	10- 3-60	+		+				2+			2+
2502	Long Rope, The (61) ⑤ W'n...20th-Fox	2-13-61	+	++	±	±	+	+	+	7+1-			7+1-
2513	Look in Any Window (87) Dr.....AA	3-27-61	+	-	-	±	±	±	-	4+6-			4+6-
2549	⑤ Loss of Innocence (99) Dr.....Col	8- 7-61	++	+	+	++	++	++	++	9+			9+
2534	⑤ Love in a Goldfish Bowl (87) Comedy/Songs	MGM	6-12-61	+	±	±	+	-	±	6+4-			6+4-
—M—													
2524	Mad Dog Coll (88) Ac Dr.....Col	5-15-61	+	+	±	+	+	±	±	7+3-			7+3-
2552	⑤ Magic Boy (75) Cartoon feature..MGM	8-14-61	++	+	+	++	++	++	++	7+			7+
2512	Mailbag Robbery (70) Ac.....Tudor	3-20-61	+							1+			1+
2492	Make Mine Mink (101) Com.....Cent'l	1- 9-61	++	+	+	++	++	++	++	9+			9+
2541	Man in the Moon (98) Com...Trans-Lux	7- 3-61	+	+	+	+	++	++	++	7+			7+
2501	Mania (85) Ho. Dr.Valiant	2-13-61	+	+						2+			2+
2554	⑤ Marines, Let's Go (104) ⑤ Service comedy	20th-Fox	8-21-61	±	±	±	+		±	5+4-			5+4-

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In the summary + is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2503	Mark of the Devil (73)	Melo....	RCIP		2-20-61	±							1+1-
2546	Mary Had a Little (83)	Comedy....	UA		7-17-61	±							3+4-
2525	Master of the World (104)	Science-Fiction Drama.....	AIP		5-15-61	++	++	±	++		++		9+1-
2532	Matter of Morals, A (90)	Drama	UA		6- 5-61	+	+	+	+	+	±		7+1-
2518	Mein Kampf (121)	Documentary	Col		4-24-61	+	++		+	+	++		9+
2504	Mighty Crusaders, The (87)	Spectacle	Falcon-SR		2-20-61	±							1+1-
2502	Millionairess, The (90)	G. B. Shaw Comedy	20th-Fox		2-13-61	+	++	+	++	+	±	+	9+1-
2523	Minotaur, The (92)	Ady.	UA		5-15-61	+	±	±	+				4+3-
2500	Misfits, The (124)	Drama	UA		2- 6-61	+	++	++	++	++	+	++	13+
2537	Misty (92)	Youth Classic	20th-Fox		6-19-61	++	+	+	++	++	++		10+
2499	More Deadly Than the Male (60)	Crime Melodrama	Schoenfeld		2- 6-61	++							2+
2535	Morgan the Pirate (93)	Adv. MGM			6-12-61	+	+	+	+	±	±	±	7+3-
2538	Most Dangerous Man Alive (82)	SF...Col			6-19-61	+				±	-	-	2+5-
—N—													
2543	Naked Edge, The (102)	Susp. Dr. UA			7-10-61	++	±	+	++	+	++	++	11+1-
2545	Naked Road, The (74)	Melo.	Zison Ent		7-17-61	-							1-
2519	Nature Girl and the Slave	(70) Adv.	UPRO		5- 1-61	±							1+1-
2553	Never Take Candy From a Stranger	(82) Psychological Dr.....	0mat		8-21-61	+							1+
2536	Nikki, Wild Dog of the North	(73) Outdoor Drama	BV		6-12-61	+	+	+	+	++	++	+	9+
—O—													
2527	On the Double (92)	Panavision Comedy	Para		5-22-61	++	±	+	++	++	++	++	12+1-
2514	One-Eyed Jacks (141)	Dr...Para			3-27-61	++	++	++	++	++	+	++	13+
2497	One Hundred and One Dalmatians	(80) Animated Feature	BV		1-30-61	+	++	+	++	++	++	++	12+
2555	One Plus One (114)	Dr.....	SR		8-28-61	±	±		+	+	±		5+3-
2510	Operation Bottleneck (78)	Ac.....	UA		3-13-61	+	±		±	+	-		4+3-
2554	Operation Camel (74)	Serv. Comedy...AIP			8-21-61	±							1+1-
2509	Operation Eichmann (92)	Drama....	AA		3-13-61	++	+	-	++	±	+	+	8+2-
—P—													
2523	Parent Trap, The (124)	Comedy BV			5-15-61	++	++	+	++	++	++	++	13+
2510	Parrish (137)	Drama	WB		3-13-61	++	±	+	++	+	++	++	11+1-
2509	Passport to China (75)	Ac.....	Col		3-13-61	+	±		+		±	±	5+3-
2492	Pepe (157)	Comedy/Music	Col		1- 9-61	++	+	++	++	++	±	++	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama	U-I		5- 1-61	±	±	±	+		-		4+4-
2559	Pirate and the Slave Girl, The	(87) Adv.	Crest-SR		9-11-61	+							1+
2552	Pit and the Pendulum, The (85)	Horror Drama	AIP		8-14-61	+	+	+	+	++			7+1-
2519	Pleasure of His Company, The	(114) Comedy	Para		5- 1-61	++	+	+	++	++	++	+	11+
2501	Police Dog Story (61)	.....	Col		2-13-61	+	±	±	±	±	-	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama	WB		4- 3-61	++	++	+	++	+	±	+	10+1-
2522	Portrait of a Sinner (96)	Dr.....	AIP		5- 8-61	++		+					3+
2511	Posse From Hell (89)	W'n	U-I		3-20-61	±	+	+	+	++	±		7+2-
2530	Primitive Paradise (66)	Documentary	Excelsior		5-29-61	++	+		++	++			7+
2508	Prisoners of the Congo (90)	Adventure Drama	Atlantis		3- 6-61	±							1+1-
—Q—													
2516	Question 7 (110)	Dr.....	DeRochemont		4- 3-61	++		±		++			5+1-
—R—													
2516	Raisin in the Sun, A (128)	Dr.....	Col		4- 3-61	++	++	++	++	++	++	++	12+
2551	Rebellion in Cuba (80)	Doc Dr....	IFD		8-14-61	±					+		2+1-
2522	Return to Peyton Place	(122) Drama	20th-Fox		5- 8-61	++	+	+	++	++	-	+	9+1-
2529	Revolt of the Slaves (100)	Action Spectacle	UA		5-29-61	+	±		+	±			4+1-
2526	Right Approach, The (92)	Drama/Music	20th-Fox		5-15-61	+	-	±	+	-	±	±	5+5-
2519	Ring of Fire (91)	Outdoor Action	MGM		5- 1-61	+	++	+	++	+	±	±	9+2-
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner		3-20-61	±							1+1-
2524	Romanoff and Juliet (112)	Com...U-I			5-15-61	++	+	+	++	++	+	++	11+
2557	Rommel's Treasure (85)	Ac...Medallion			9- 4-61	+							1+
—S—													
2506	Sanctuary (90)	Drama.....	20th-Fox		2-27-61	+	+	+	++	+	+	+	8+
2558	Sand Castle, The (70)	True-Life Fantasy	DeRochemont		5- 4-61	++					++	+	5+
2515	Saturday Night and Sunday	Morning (90) Drama	Cont'l		4-17-61	+	++			++	++	++	9+
2464	Savage Innocents, The (89)	Adv. Dr.	Para		9-26-60	++	++	+	++	++	+	±	11+1-
2551	Scream of Fear (81)	Susp. Dr.	Col		8-14-61	+	+	+	+	+	++	+	8+
2550	Secret of Monte Cristo, The	(80) Adv. Dr.....	MGM		8- 7-61	+	+	±		±	±		5+3-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2511	Secret Partner, The (91)	My....	MGM		3-20-61	+	+	±	++	±	++		8+2-
2513	Secret Ways, The (112)	Dr.	U-I		3-27-61	+	+	-	+	+	+	+	6+1-
2522	⊙Serengeti (84) Jungle Documentary Adventure	AA			5- 8-61	++	++				++		6+
2516	Shadows (87)	Drama	Lion Int'l		4-17-61	+	+	++	+	+	+	++	9+
2521	Shadow of the Cat, The (79)	Horror Drama	U-I		5- 8-61	+		±	+		+	±	5+2-
2539	Silent Call, The (63)	C Dr. 20th-Fox			6-26-61	±		+		+	+		4+1-
2547	⊙Sins of Mona Kent, The (75) Drama		Astor		7-24-61	+							1+
2505	⊙Sins of Rachel Cade, The (123)	Drama	WB		2-27-61	++	+	+	++	±	++	+	10+1-
2504	Sins of Youth (82)	Dr.....	Janus		2-20-61	±						-	1+2-
2528	Snake Woman, The (68)	Horror	UA		5-22-61	±	±	-	±	±	-	±	5+7-
2502	Sniper's Ridge (61)	⊙ Dr.....	20th-Fox		2-13-61	-	+	+	±	±	±		5+4-
2530	⊙Snow White and the Three Stooges (107)	⊙ Fant'y	20th-Fox		5-29-61	++	±	-	++	+	+	+	8+2-
2650	⊙Splendor in the Grass (124)	Dr...WB			9-11-61	++			++	++			6+
2525	⊙Steel Claw, The (96)	Ac.....	WB		5-15-61	±	+	-	+	±	±		5+4-
2536	Stop Me Before I Kill! (93)	Suspense Dr.	Col		6-12-61	+	+	+		±	+	+	6+1-
2558	⊙Sun Lovers Holiday (65)	⊙ Novelty	Astor		9- 4-61	±							1+1-
2494	⊙Sword of Sherwood Forest (80)	⊙ Adventure Drama	Col		1-16-61	+		±	+	+	±	++	8+3-
—T—													
2539	⊙⊙Tammy Tell Me True (97)	Com. Dr.	U-I		6-26-61	+	±	+	++	+	++	±	9+2-
2515	Teacher and the Miracle, The (88)	Religious Drama	President		4-17-61	+					±	+	4+2-
2555	Teenage Millionaire (84)	Musical (some color is used)	UA		8-28-61	+	±	±	±	+			5+3-
2514	Terror of the Tongs, The (80)	Ac.....	Col		3-27-61	+	±		+		+	±	5+2-
2543	⊙Thief of Baghdad (90)	⊙ Ad. Fantasy.....	MGM		7-10-61	+	+	±	+	±	+	+	7+2-
2534	Three Blondes in His Life (73)	Mystery	Cinema Assoc		6-12-61	±		-			±		2+3-
2559	Three on a Spree (83)	Comedy	UA		9-11-61	+			+		-	±	3+2-
2485	⊙3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col		12-12-60	+	+	++	++	++	++	++	11+
2557	⊙Thunder of Drums, A (97)	⊙ Outdoor Drama	MGM		9- 4-61	+	+	±		+	++		6+1-
2542	Time Bomb (92)	Suspense Dr.	AA		7- 3-61	+					±		2+1-
2498	⊙Tomboy and the Champ (92)	Comedy-Drama	U-I		1-30-61	+	±		+		+		4+1-
2510	⊙⊙Trapp Family, The (106)	Comedy-Drama	20th-Fox		3-13-61	+	+	±	+	±	+	±	7+3-
2541	Trouble in the Sky (76)	Action-Dr...U-I			7- 3-61	±					+		2+1-
2548	Truth, The (Le Verite) (127)	Dr., Eng.-dubbed	Kingsley		7-24-61	++	+		++				5+
2493	⊙Tunes of Glory (106)	Dr....	Lepert		1-16-61	++	++	++	++	++	++	++	13+
2544	20,000 Eyes (61)	⊙ Dr.....	20th-Fox		7-18-61	+		±	+	±	±		5+2-
2525	⊙Two Loves (100)	⊙ Drama	MGM		5-15-61	++	++	+	++	++	++	++	11+
2538	⊙Two Rode Together (109)	Dr....	Col		6-19-61	++	+	±	++	±	++	++	10+2-
2501	Two-Way Stretch (87)	Com.....	Showcorp		2-13-61	+	++	++	++	++	++	++	9+
—J—													
2505	Underworld, U. S. A. (98)	Cr.....	Col		2-27-61	+	±	+	+	+	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama....	AA		1- 9-61	+						±	2+2-
2545	⊙Upstairs and Downstairs (100)	Comedy	20th-Fox		7-17-61	++	++	+			+	+	7+
2553	Unstoppable Man, The (68)	Suspense Drama.....	Sutton		8-21-61	+							1+
—V—													
2540	⊙Voyage to the Bottom of the Sea (105)	⊙ Ad.	20th-Fox		6-26-61	+	+	+	++	+	±	+	8+1-
—W—													
2527	⊙Warrior Empress, The (87)	⊙ Action-Adventure	Col		5-22-61	±	±	±	+	+	±	±	7+5-
2515	Watch Your Stern (88)	Com.....	Magna		4- 3-61	+	±	++	++				6+1-
2532	When the Clock Strikes (72)	Mystery	UA		6- 5-61	±	-	±	+	±	-		4+5-
2484	⊙Where the Boys Are (99)	⊙ Com. MGM			12- 5-60	++	++	++	++	++	++	++	13+
2500	⊙White Warrior (86)	⊙ Adv. Dr. (Eng. dubbed)	WB		2- 6-61	+	++	-	+	±	±	±	7+4-
2537	⊙Wild in the Country (114)	⊙ Drama/Songs	20th-Fox		6-19-61	+	±	±	+	±	±	+	7+4-
2508	⊙Wings of Chance (76)	⊙ Outdoor Drama	U-I		3- 6-61	±	-			+	+		3+2-
2553	⊙World by Night (103)	A survey of world night spots....	WB		8-21-61	+	+	±	+	±			5+2-
—XYZ—													
2547	You Have to Run Fast (73)	Suspense Drama	UA		7-24-61	±	±		±	±	-		4+5-
2555	Young Doctors, The (102)	Dr....	UA		8-28-61	++	++	++	++	++	++	±	13+1-
2518	Young Love (80)	Drama.....	Exclusive		4-24-61	+							1+
2497	Young One, The (96)	Dr.....	Valiant		1-30-61	+	+	±	++	±	±	++	9+3-
2517	Young Savages, The (103)	Dr.....	UA		4-24-61	++	++	+	++	++	++	++	11+

FEATURE CHART

BOXOFFICE BookinGuide :: Sept. 25, 1961

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
JANUARY	Marriage-Go-Round (98) © C..101 Susan Hayward, James Mason, Little Shepherd of Kingdom Come (108) © D..102 Jimmie Rodgers, Luana Patten Can-Can (131) © M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) W..6102 James Brown, Della Sharman	The Grass Is Greener (105) © C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) D..008 Efrem Zimbalist Jr., Angle Dickinson	ALLIED ARTISTS The Big Wave Ad.. Sessue Hayakawa Billy Budd D.. Peter Ustinov, Robert Ryan El Cid D.. Charlton Heston, Sophia Loren
FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker	The Misfits (124) D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78) 6106 Ron Foster, Milko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) OD..009 Clint Walker, Leticia Roman (Filmed in sepla)	REPLICUS SF.. Bodil Miller Journey to the 7th Planet SF.. John Agar, Greta Thyssen Guns of the Black Witch () © Ad..610 Don Megowan, Silvana Pampanini Lost Battalion Ac..611 Leopold Salcedo, Diane Jergens
MARCH	Sanctuary (90) © D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61) Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76) OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	COLUMBIA Mysterious Island Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill Barabbas D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side D.. Laurence Harvey, Capucine, Aimee Baxter, Jane Fonda 13 East Street D.. Alao Ladd, Rod Steiger Sail a Crooked Ship C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady C.. Jack Lemmon, Kim Novak, Fred Astaire
APRIL	All Hands on Deck (98) © M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) © Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) © OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (92) © Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90) D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (112) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angle Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (108) Ac..011 Vic Morrow, Ray Danton	MGM Four Horsemen of the Apocalypse © D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Mutiny on the Bounty (Ultra Panavision-70) Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita A Light in the Piazza D.. Rossano Brazzi, Olivia de Havill- land, George Hamilton, Yvette Mimieux King of Kings Bib D.. Jeffrey Hunter, Shobhan McKenna Colossus of Rhodes S..Ad..204 Rory Calhoun, Lea Massari Bachelor in Paradise © C..205 Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss
MAY	Return to Peyton Place (122) © D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) © D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103) D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) W..6109 Jim Davis, Merry Anders Gun Fight (62) W..6113 James Brown, Joan Staley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) © Ad..6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) Ac..012 George Montgomery, Charlito Luna	PARAMOUNT Escape From Zahrain D.. Yul Brynner, Madlyn Rhue Summer and Smoke (118) © D..6107 Laurence Harvey, Geraldine Page Hatari! Ad.. John Wayne, Red Buttons Hell Is for Heroes D.. Steve McQueen, Bobby Darin Fess Parker, Bob Newhart My Geisha C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
JUNE	Battle at Bloody Beach (80) © Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (114) © D/M..129 E. Presley, H. Lange, T. Weld Snow White and the Three Stooges (107) © C..130 Carol Heiss, Stooges	Snake Woman (68) Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court Revolt of the Slaves (100) © Ad..6117 Rhonda Fleming, Lang Jeffries	Romanoff and Juliet (112) C..6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (91) Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (112) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (81) Ad..013 Ernest Revere, Louis Locke Bimbo the Great (87) Ad..014 Charles Holm, Mary Ann Shields	20th-FOX Madison Avenue © D.. Dana Andrews, Eleanor Parker 20,000 Eyes (61) © D.. Gene Nelson, Merry Anders It Happened in Athens © Ad.. Jayne Mansfield, Nico Minardos Tender Is the Night © D.. Jennifer Jones, Jason Robards Jr. Joan Fontaine, Jill St. John The Innocents © D..138 Deborah Kerr, Michael Redgrave
JULY	Misty (92) © OD..131 David Ladd, Arthur O'Connell Voyage to the Bottom of the Sea (105) © Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon The Silent Call (63) D..119 Roger Mobley, David McLean, Gail Russell	By Love Possessed (116) Panavision D..6119 Lana Turner, Efrem Zimbalist Jr., The Last Time I Saw Archie (98) © C..6118 Robert Mitchum, Jack Webb, When the Clock Strikes (72) My 6116 James Brown, Merry Anders	Trouble in the Sky (76) Ac..6118 Michael Craig, Elizabeth Seal Tammy Tell Me True (97) CD..6119 Sandra Dee, John Gavin Blast of Silence (77) D..6120 Allen Baron, Molly McCarthy	Parrish (137) D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny (133) D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buelholz	UNITED ARTISTS Exodus (212) (Panavision 70) D..6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion D.. Ernest Borgnine, Anne Baxter Something Wild D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz D.. Burt Lancaster, Karl Malden The Explosive Generation D.. Patty McCormack, Lee Kinsolving Paris Blues D.. Paul Newman, Joanne Woodward
AUGUST	Marines, Let's Go (104) © C..137 David Hedison, Tom Tryon, Linda Hutchins The Big Gamble (100) © D..134 Stephen Boyd, Juliette Greco, David Wayne	The Naked Edge (102) My..6120 Gary Cooper, Deborah Kerr Goodbye Again (120) D..6125 Ingrid Bergman, Yves Montand, Anthony Perkins The Cat Burglar (65) Ac..6121 Gregg Palmer, June Kenney Teenage Millionaire (84) (partly in color) C/M..6126 Jimmy Clanton, Zasu Pitts, Rocky Graziano	Come September (112) © C..6121 Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin Back Street () D..6201 Susan Hayward, John Gavin	World by Night (103) Doc..151 A tour of world-famed night spots Claudelle English (99) D..155 Diane McBain, Arthur Kennedy, Will Hutchins, Constance Ford Splendor in the Grass (124) D..154 Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie	WARNER BROS. Susan Slade D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders Ac.. Jeff Chandler, Ty Hardin The Music Man M.. Robert Preston, Shirley Jones A Majority of One C.. Rosalind Russell, Alec Guinness
SEPTEMBER	Francis of Assisi (105) © D..132 Bradford Dillman, Dolores Hart, Stuart Whitman The Hustler (134) D..136 P. Newman, P. Laurie, J. Gleason Seven Women From Hell () © Ac..140 Patricia Owens, Denise Darcel, Cesar Romero, John Kerr Pirates of Tortuga (97) © Ad..135 Ken Scott, Leticia Roman September Storm (90) Ad..139 Joanne Iru, Mark Stevens	You Have to Run Fast (73) Ac..6122 Craig Hill, Elaine Edwards Three on a Spree (83) C..6123 Jack Watling, Carole Lesley The Young Doctors (102) D..6128 Fredric March, Ben Gazzara, Ina Balin, Dick Clark	The Flight That Disappeared (72) Ac..6129 Craig Hill, Paula Raymond Town Without Pity (105) D.. Kirk Douglas, Christine Kaufman		
OCTOBER					

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Swiss Family Robinson (128) Panavision...Ad...Dec 60
Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
One Hundred and One Dalmatians (80)...An...Mar 61
The Absent-Minded Professor (97)...C...May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
The Parent Trap (123)...C...Jul 61
Maureen O'Hara, Brian Keith, Hayley Mills
Nikki, Wild Dog of the North (73)...Ad...Jul 61
Jean Courtin, Nikki (dog star)
Greyfriars Bobby (91) CD...Oct 61
Donald Crisp, Kay Walsh

CONTINENTAL

Make Mine Mink (101) C...Dec 60
Terry-Thomas, Athene Seyler
Hippodrome (96)...Ac...Mar 61
(Eng-dubbed)...Gerhard Reldmann, Mngelt Nank
Saturday Night and Sunday Morning (90)...D...Apr 61
Albert Finney, Shirley Ann Field
The Long and the Short and the Tall (102)...D...Sep 61
Laurence Harvey, Richard Todd
The Pure Hell of St. Trinian's (94)...C...Oct 61
Joyce Grenfell, Cecil Parker, George Cole

CREST FILMS

Code of Silence (75)...Cr...Feb 61
Terry Becker, Elisa Loti
Pirate and the Slave Girl (87) ©...Ad...Aug 61
Lex Barker, Chelo Alonso

EDWARD HARRISON

Another Sky (83)...D...Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)...C...Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

Last Woman on Earth (71)...D...Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors (70)...HoC...Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D...Nov 60
John Ashley, Gary Vinson
Date Bait (71)...D...Nov 60
Gary Clark, Mario Ryan
Atlas (84) VistaScope Spec. May 61
Michael Forest, Frank Wolf, Barboura Morris
The Pirate of the Black Hawk (93) ©...Ad...Sep 61
Mijanou Bardot, Jerard Landry

FOREIGN LANGUAGE

FRANCE

Breathless (89)...3-6-61
(F-A-W)...Jean Seberg, Jean-Paul Belmondo
Frantic (90)...8-28-61
(Times)...Jeanne Moreau, M. Ronet
Love Game, The (85)...2-13-61
(F-A-W)...Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110)...3-6-61
(Cont'l)...Gerard Philippe, Lilli Palmer, Anouk Almee, L. Padovani
Ostrich Has Two Eggs, The (89)...11-21-60
(Janus)...Pierre Fresnay, Simone Renant
Port of Desire (85)...12-5-60
(Kingsley-Union)...H. Neff
Rules of the Game (104) 4-17-61
(Janus)...Jean Renolt, Pauline Lubost
Rue de Paris (90)...12-12-60
(Lopert)...Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
(President)...Hardy Kruger, E. Mueller
Glass Tower, The (104)...10-3-60
(Ellis)...Lilli Palmer
The Girl of the Moors (87) 9-4-61
(Casino)...Claus Holm, Maria Emo
Three-Penny Opera, The (113)...11-21-60
(Brandon)...Lotte Lenya, Rudolph Forster

GREECE

Counterfeit Coin (120)...10-3-60
(Atlantis)...K. Logothetides
Moussitsa (75)...6-5-61
(Greek Pictures)...A. Vouyouklaki
288 Stournara St. (90)...2-27-61
(Atlantic)...Orestis Makris, Sonhia Vembo

GOVERNOR

Carry On, Nurse (89)...C...
Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C...Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen (113)...CD...Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Santa Claus (94)...F...Nov 60
Narrated by Ken Smith
Little Angel (90)...CD...Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)...C...Nov 60
Melina Mercouri, Jules Dassin
Tunes of Glory (106)...D...Jan 61
Alec Guinness, John Mills

PATHE-AMERICA

The Deadly Companions (90) Panavision...W...Jul 61
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Willis

RCIP

The Devil's Commandment (71) ©...Ho...Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D...Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D...Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C...Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73)...C...Oct 60
Pat Goldin, Tommy Blackman
The Last Rebel (83)...Ac...Dec 60
Carlos Thompson, Ariadna Welter

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72)...Ho...Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93)...Ad...Mar 61
Peter Wyngarde, Donald Sinden
Nature Girl and the Slave (70)...Ad...May 61
Marlan Michael, Adrian Hoven

VALIANT-VITALITE

The Angry Silence (95)...D...Jan 61
R. Attenborough, Pier Angeli
The Young One (103) D...Feb 61
Zachary Scott, Bernie Hamilton
Mania (85)...Ho...Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94)...D...Feb 61
Jayne Mansfield, Anthony Quayle
Hitler's Executioners (78)...Doc...Jun 61

ITALY

Big Deal on Madonna St., The (91)...1-30-61
(UMPO)...V. Gassman, Toto
Holiday Island (105)...11-14-60
(Brandon)...Vittorio de Sica
La Dolce Vita (175)...4-24-61
(Astor)...Marcello Mastroianni, Anita Ekberg, Anouk Atmee, Alain Cuny
L'Aventura (145)...6-5-61
(Janus)...Montca Vittl, Gabriele Ferzelli, Lea Massari
Two Women (105)...6-19-61
(Embassy)...Sophia Loren, Jean-Paul Belmondo
Wild Love (86)...5-1-61
(Ellis)...Franco Interienghi

JAPAN

Rikisha Man, The (105) 5-8-61
(Cory)...Toshiro Mifune
Road to Eternity (181)...2-27-61
(Beverly)...Tatsuya Nakadai
Rice (118)...9-18-61
(SR)...Yuko Moshizuki

POLAND

Ashes and Diamonds (105) 9-4-61
(Janus)...Z. Cybulski, E. Krzyzewska

SWEDEN

Secrets of Women (114)...9-18-61
(Janus)...Eva Dahlbeck, Gunnar Bjornstrand, Maj-Britt Nilsson
Unmarried Mothers (79)...3-13-61
(President)...E. Etberg, B. Logart
Virgin Spring, The (88)...12-12-60
(Janus)...Max von Sydow, Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89)...1-31-61
(Kingsley)...Vladimir Ivashov, Shanna Prokhorova (also Eng.-dubbed)
Fate of a Man (100)...8-28-61
(UA)...Sergel Bondarchuk

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

5425 Should Husbands Marry? (17)...Apr 61
5435 Aim, Fire, Scoot (16)...Mar 61
5426 He Flew the Shrew (16 1/2)...May 61
5436 Man or Mouse (18)...Jun 61
6421 Hot Heir (16 1/2)...Sep 61
6431 Caught on the Bounce (15 1/2)...Oct 61

CANDID MICROPHONE (Reissues)

5554 No. 4. Series 2 (10 1/2) Feb 61
5555 No. 5, Ser. 2 (11)...Mar 61
5556 No. 6, Ser. 2 (10 1/2)...Jul 61
6551 No. 1, Series 3 (11) Sep 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
5502 Rooftops of New York (10)...May 61

COLOR FAVORITES (Technicolor Reissues)

5667 Babie Boogie (6)...Jan 61
5608 Pickled Puss (6 1/2)...Jan 61
5609 Christopher Crumpet's Playmate (6 1/2)...Feb 61
5610 Swiss Tease (6)...Mar 61
5611 The Rise of Dutton Lang (6 1/2)...Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2)...May 61
5614 Topsy Turkey (6 1/2)...Jun 61
5615 Punched by a Lion (6 1/2)...Jul 61
6601 Red Riding Hood Rides Again (7)...Sep 61
6602 The Magic Fluke (7) Sep 61
6603 Imagination (6 1/2)...Oct 61

FILM NOVELTIES (Reissues)

5852 Push Back the Edge (10)...Dec 60
5853 Community Sings No. 1, Ser. 13 (10)...Mar 61
5854 Yukon Canada (10)...Apr 61

LOOPY de LDOP (Color Cartoons)

5704 Happy Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky Day (6 1/2)...May 61
5707 Fee Fie Foe (6 1/2)...Jun 61
5708 Zoo Is Company (6 1/2) Jul 61
6701 Catch Meow (6 1/2)...Sep 61
6702 Kooky Loopy (7)...Oct 61

MR. MAGOO REISSUES (Technicolor)

5756 Magoo's Canine Mutiny (Both © and standard)...Apr 61
5757 Capt. Outrageous (7) May 61
5758 Magoo Goes West (6) Jul 61
6751 Safety Spin (7)...Sep 61
6752 Calling Dr. Magoo (6 1/2)...Oct 61

SPECIAL COLDR FEATURETTES

5442 Splendors of Paris (19)...May 61
5443 Wonderful Greece (19) Jun 61
6441 Images of Luangua (18)...Oct 61

SERIALS (15 Chapter-Reissues)

4160 King of the Congo...Jun 60
5120 Son of Geronimo...Nov 60
5140 The Great Adventures of Captain Kidd...Mar 61
5160 Cody of the Pony Express...Aug 61

STOOGIE COMEDIES (Reissues)

5404 Pals and Gals (16)...Jan 61
5405 Knutsy Knights (17 1/2)...Feb 61
5406 Shot in the Frontier (16)...Apr 61
5407 Scotchd in Scotland (15 1/2)...May 61
5408 Flng in the Ring (16)...Jul 61
6401 Quiz Whizz (15 1/2)...Sep 61
6402 Fifi Blows Her Top (16 1/2)...Oct 61

THRILLS OF MUSIC (Reissues)

5952 Shorty Sherlock & His Orchestra (8 1/2)...Dec 60
5953 Skitch Henderson & His Orchestra (10)...Feb 61
5954 Boyd Raeburn & His Orchestra (11)...May 61

WORLD OF SPORTS

5802 Hip Shooters (9 1/2)...Feb 61
5803 Water-Sports Champs (10)...Apr 61
5804 Dogs Afield (10 1/2)...Jun 61
6801 Aqua Ski-Birds (...) Oct 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues)

All 1.75-1 Ratio

W261 Pet Peeve (7)...Sep 60
W262 Mice Follies (7)...Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling (7)...Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling (7)...Sep 60
W272 Mouse for Sale (7)...Sep 60
W273 Cat Fishin' (8)...Sep 60
W274 Part Time Pal (8)...Sep 60
W275 Cat Concerto (7)...Sep 60
W276 Dr. Jekyll and Mr. Mouse (7)...Sep 60
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droogie (8) Sep 60
W271 Field and Scream (7) Sep 60

PARAMOUNT CARTOON CHAMPIONS

Herman and Katnip
S20-1 Rail Rodents (7)...Sep 60
S20-2 Robin Roodenthod (7) Sep 60
S20-3 A Bicep Built for Two (7)...Sep 60
S20-4 Mouse Trapeze (7)...Sep 60
Novelties
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or Butts (6)...Sep 60
S20-7 Candy Cabaret (7)...Sep 60
S20-8 The Oily Bird (7)...Sep 60

COLOR SPECIALS (2 Reels)

B20-1 Carnival in Quebec (16)...Sep 60
B20-2 Boats a-Poppin' (18) (Anamorphic)...Sep 60
B20-3 Lifeline to Hong Kong (17) Anamorphic...Apr 61

MODERN MADCAPS (Technicolor)

M20-1 Galaxia (7)...Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustacher (6)...Jan 61
M20-5 The Kid From Mars (6)...Mar 61
M20-6 The Mighty Termite (6)...Jun 61

NOVELTOON (Technicolor)

P20-1 Northern Mites (6)...Nov 60
P20-2 Miceniks (6)...Dec 60
P20-3 The Lion's Busy (6)...Mar 61
P20-4 Goodie the Gremlin (6)...Apr 61
P20-5 Ahin's Solo Flight (7)...Apr 61
P20-6 Hound About That (6)...Jun 61

SPORTS ILLUSTRATED (Anamorphic-Color—1 Reel)

D20-1 Kings of the Keys (9)...Sep 60
D20-2 Big "A" (9)...Sep 60
D20-3 A Sport Is Born (10)...Nov 60
D20-4 Ten Pin Tour (9)...Apr 61
D20-5 Speedway (10)...May 61

THE CAT (Color Cartoons)

C20-1 Top Cat (8)...Sep 60

SPECIAL A-21 Abner the Baseball. 2 Reel (12 1/2)

TRAVELRAMA (Anamorphic-Color—1 Reel)

T20-1 Porpoise Posse (10)...Mar 61

20th CENTURY-FOX MOVIE TONE CINEMASCOPIES (Color)

7101 Australian Water Sports (9)...Jan 61
7102 Assignment Mexico (10) Feb 61
7105 Algonquin Holiday (9)...Mar 61
7103 Adventure in Rhythm (9)...Apr 61
7104 Assignment Egypt (9) May 61
7106 Assignment Singapore & Malaya (10) Jun 61

SPECIALS C'Scope. De Luxe color (19) 2D (B&W)—Nov 60

7054 Tiger in the Tea (10)
7055 Call of the Holy Land (19) 2D (B&W)—Nov 60
TERRYTOON 2-D's All Ratios—Color
5121 The Mysterious Package (6)...Jan 61
5122 Cat Alarm (6)...Feb 61
5123 Drum Roll (7)...Mar 61
5124 Railroaded to Fame (7)...May 61
5125 The First Fast Mail (6)...May 61

TERRYTOONS (Color-CinemaScope)

5101 Night Life in Tokyo (6)...Feb 61
5102 So-So Sorry, Pussycat (6) Mar 61
5103 Son of Hashimoto (7) Apr 61
5104 Strange Companion (6) Apr 61
5105 Honorable Cat Story (6) Jun 61
5106 Crossing the Delaware (6)...Jun 61

UNIVERSAL-INT'L COLOR PARADE

4171 Valley of the Mekong (9)...Nov 60
4172 The Lion City (9)...Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) ©...Mar 61
4176 Puerto Rican Playland (8)...Apr 61

WALTER LANTZ CARTUNES (Technicolor. Can be projected in the Anamorphic process. 2.35-1) (All run between 6 and 7 min.)

4111 Southern Fried Hospitality (Woody Woodpecker)...Nov 60
4112 Fowled Up Falcon (Woody Woodpecker)...Dec 60
4113 Poon Deck Pirate (Woody Woodpecker)...Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Egg-napper (Woody Woodpecker)...Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody Woodpecker)...Mar 61
4118 Panopse on the Loose...Apr 61
4119 Clash and Carry...Apr 61

WALTER LANTZ REISSUES (Color Cartunes. Can be projected in the Anamorphic process. 2.35-1)

4131 Hatter Shelter (6)...Nov 60
4132 Witch Crafty (6)...Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6)...Feb 61
4135 Squareshootin' Square (6)...Mar 61
4136 Bronco Busters (6)...Apr 61

SPECIAL 4104 Football Highlights of 1960 (10)...Dec 60

2-REEL COLOR SPECIALS 4101 Pacific Paradise (14) Nov 60

WARNER BROS. BLUE RIBBON HIT PARADE (Technicolor Reissues—7 min.)

8301 Room and Bird...Sep 60
8302 Crooked Quack...Oct 60
8303 His Hare-raising Tale Oct 60
8304 Gift Wrapped...Nov 60
8305 Little Beau Peep...Dec 60
8306 Tweet Tweet Twenty...Dec 60
8307 Bunny Hugged...Jan 61
8308 Wearing of the Grin...Feb 61
8309 Beep Deep...Mar 61
8310 Rabbit Fire...Apr 61
8311 Feed the Kitty...Apr 61
8312 The Lion's Busy...May 61
8313 Thumb Fun...Jun 61
8314 Corn Plastered...Jul 61
8315 Kiddin' the Kitty...Aug 61
8316 Ballot Box Bunny...Aug 61

BUGS BUNNY SPECIALS (Technicolor—7 min.)

8721 From Hare to Heir...Sep 60
8722 Lighter Than Hare...Dec 60
8723 The Abominable Snow Rabbit...May 61
8724 Compressed Hare...Jul 61

MERRIE MELODIES LOONEY TUNES (Technicolor—7 min.)

8701 The Dixie Fryer...Sep 60
8702 Hopalong Casualty...Oct 60
8703 Trip for Tat...Oct 60
8704 Doggone People...Nov 60
8705 High Note...Dec 60
8706 Cannery Noe...Jan 61
8707 Zip 'n Snort...Jan 61
8708 Hopsy Daze...Feb 61
8709 Mouse on 57th St...Feb 61
8710 Strangled Eggs...Mar 61
8711 Birds of a Feather...Apr 61
8712 D'Fightin' Ones...Apr 61
8713 Lickety-Splat...Jun 61
8714 A Scent of the Matterhorn...Jun 61
8715 Rebel Without Claws...Jul 61
8716 The Pied Piper of Guadalupe...Aug 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reel)

8001 Enchanted Is. (20)...Oct 60
8002 The Man From New Orleans (20)...Mar 61
8003 Winter Wonders (18)...Jul 61
8501 Riviera Days (10)...Nov 60
8502 Alpine Champions (10) Feb 61
8403 Kings of the Rockies (10)...Apr 61
8404 Grandad of Races (10) May 61
8505 Snow Frolics (9)...Jun 61
8506 Hawaiian Sports (9)...Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

David and Goliath (AA)—Orson Welles, Eleonora Rossi Drago, Ivo Payer. One of the biggest surprises this summer was this big grosser. I really didn't expect much from this one as we had played "David and Bathsheba" several times, but due to a terrific trailer and some wonderful paper and mats we smashed through with one of our biggest Sundays in months. Monday and Tuesday were about double what they normally are. Beautiful color added up to make this a smash grosser which I wish I could have held over longer.—Jim Fraser, Auditorium Theatre, Red Wing, Minn. Pop. 12,500.

AMERICAN-INTERNATIONAL

Why Must I Die? (AIP)—Terry Moore, Debra Paget, Bert Freed. Our first from American-International. Yes, it is one good picture, in the "I Want to Live!" class. Years ago this would have been a real winner, but now it just got by. Played Fri., Sat. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

BUENA VISTA

Absent-Minded Professor, The (BV)—Fred MacMurray, Nancy Olson, Keenan Wynn. One of our biggest grosses this year. Played it five days and wish we could have a month like this. Played Fri. through Tues. Weather: Fair.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

One Hundred and One Dalmations (BV)—Cartoon feature. The house was full of kids. Not too many adults. A crowd-pleaser all the way. Played Thurs. through Tues. Weather: Clear.—C. D. Simmons, Grace Theatre, Grace, Ida. Pop. 725.

One Hundred and One Dalmations (BV)—Cartoon feature. This was okay, did above average business. But, boy, I am tired of 60 per cent pictures! Played Sun. through Wed.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

COLUMBIA

Hell Is a City (Col)—Stanley Baker, John Crawford, Billie Whitelaw. Good little action picture. Played Sat. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Mein Kampf (Col)—Documentary. We starved to death on this one and I would suggest that anyone who is thinking of playing it be sure to screen it first. It might go over in a large town, but it laid an egg here. Played Sun., Mon., Tues. Weather: Good.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Picnic (Col, reissue)—William Holden, Kim Novak, Rosalind Russell. One of Columbia's better pictures, but too new to reissue—or something—as I just got expenses back. It was no blockbuster the first time we played it. It's one fine show, though. Played Sun., Mon. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

METRO-GOLDWYN-MAYER

Gorgo (MGM)—Bill Travers, Vincent Winter. We played this to above average business on a Sun., Mon., Tues. change. This was okay all the way for families and rated an A-1 from the LOD.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

Sheepman, The (MGM)—Glenn Ford, Shirley MacLaine, Leslie Nielsen. I was getting short of westerns, so I replayed this one. It's terrific and the CinemaScope and Metrocolor are very good. Business also was above average. Glenn Ford does a wonderful job, as does the entire cast. A little slapstick thrown in for good measure makes it a wonderful motion picture for the whole family. Played Wed. Weather: Warm.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

Where the Boys Are (MGM)—Dolores Hart, George Hamilton, Jim Hutton, Paula Prentiss. Well, I must say the boys were there and the girls too, for that matter. We had a good crowd and the teeners were really quiet and attentive. Play it and don't be fooled by the trailer, it's not a comedy, it's a drama.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

PARAMOUNT

Conspiracy of Hearts (Para)—Lilli Palmer, Sylvia Syms, Ronald Lewis. A wonderful tear jerker. It will bring the women in and they will love every

moment of it. Lots of the menfolk will enjoy it also—know I did! Beautifully produced and acted. Something different to offer your patrons. Book it.—Dave S. Klein, Vega Theatre, Bancroft, N. Rhodesia, Africa. Pop. 3,000.

Naked Jungle, The (Para, reissue)—Charlton Heston, Eleanor Parker, Bill Conrad. Good Technicolor reissue. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

20th-CENTURY-FOX

For the Love of Mike (20th-Fox)—Richard Basehart, Stu Erwin, Danny Bravo. This is a picture! An honest-to-goodness family picture in 'Scope and color. We did a very nice business on it and everyone was happy. A lot of families showed up for it, which we enjoy. A real nice feeling to play something like this. Played Sat., Sun. Weather: Cool.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. This was my second time to show this. It did as good business this time as it did

Bait for the Grownups

We played the reissued "Glenn Miller Story" from U-I to good midweek business and got quite a few of the older people out who enjoy good music.

FRANK PATTERSON

Mansfield Theatre,
Mansfield, La.

the first time. Please don't give it to TV! Its only place is on the motion picture screen. Play it again. You won't regret it. Played Fri., Sat. Weather: Warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Return to Peyton Place (20th-Fox)—Jeff Chandler, Carol Lynley, Mary Astor. Good gross for a good show. Did about one-half what the first one did. Played Fri., through Tues.—Jim Fraser, Auditorium Theatre, Red Wing, Minn. Pop. 12,500.

Sanctuary (20th-Fox)—Lee Remick, Yves Montand, Bradford Dillman. Guess this was okay, but did very poor business. Played Thurs., Fri. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

UNITED ARTISTS

Magnificent Seven, The (UA)—Yul Brynner, Steve McQueen, Horst Buchholz. A different, fast-moving western which is in the same class as "Shane" and other western greats. Yul Brynner can do any type of acting and do it well. He really proved it in this. Steve McQueen does a fine job too. The background music was excellent. Received many fine comments on it. Above average crowd both nights. Play it. You'll be glad you did. Played Tues., Wed.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Police Dog Story (UA)—Jim L. Brown, Merry Anders, Barry Kelley. Okay for double bill only. Played Sat. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

UNIVERSAL-INTERNATIONAL

Great Impostor, The (U-I)—Tony Curtis, Edmond O'Brien, Joan Blackman. This just didn't seem to appeal to my patrons or me either. A waste of film. Don't play it, if you can avoid it. Played Sun., Mon. Weather: Fair and warm.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

WARNER BROS.

Gold of the Seven Soints (WB)—Clint Walker, Leticia Roman, Roger Moore. Very good western. Would have been tremendous in color. Did very well at the boxoffice. Terms fair. Clint is very popular here. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Ice Palace (WB)—Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer. Very good movie, everyone agreed, but what with heat wave and drought it failed to make the hit class. But still, a very good movie. Played Sun., Mon. Weather: 100 degrees, and then some.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

MISCELLANEOUS

Corry On, Sergeant (Governor)—Kenneth Connors, Bob Monkhause, Shirley Eaton. NSS goofed on this one—I didn't get a trailer at all and they sent paper for "No Time for Sergeants"—so we had nothing to tempt prospective customers with on this unknown picture. So, no business.—Played Fri., Sat. Weather: Hot.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Never on Sunday (Lopert)—Melina Mercouri, Jules Dassin, George Foundas. Just for the art houses. Will not do very much in a place like this.—R. N. Justin, Palace Theatre (subrun), Gastonia, N.C. Pop. 23,000.

FOREIGN LANGUAGE FEATURE REVIEWS

Antigone

A Ratio: Greek Tragedy
1.85-1

Norma Film Prods. 93 Minutes Rel. —

This meticulously adapted version of the beautiful, poignant Sophocles classic (veteran Athens writer-director George Tzavallios handled like chores) marks initial release of American (Sperie P. Perakos, general manager of Perakos Theatre Associates, Connecticut circuit, is president)—based Norma Film Productions, and figures to acquit itself nobly indeed on the art theatre routing as well as in Greek-speaking localities anywhere across the world. Irene Papas, most recently seen in Columbia's "The Guns of Navarone," has the title role, bringing to it a quality of dramatic force all too rarely encountered on the international screen. Her portrayal of the ill-starred girl of royalty in the seven-gated city of Thebes doomed to death for her unrequited love is shattering in its essential simplicity. Manos Katrakis, Maro Kontou and Nikos Kazis are also featured and they bring a mark of authority to their forceful delineations. U.S. releasing plans are yet to be determined by Perakos.

Irene Papas, Manos Katrakis, Maro Kontou, Nikos Kazis, Iliia Livikou, T. Karousos.

Beau Serge

A Ratio: Drama
1.66-1

UMPO 87 Minutes Rel. —

Before his widely discussed "new wave" picture, "The Cousins," released in the U.S. in 1960, Claude Chabrol produced and wrote this gloomy French-language picture dealing with disillusionment and despair in a farming village. Released in France in 1958, this picture has the same two male stars, Gerard Blain (he will be featured in Paramount's forthcoming "Hawaii") and Jean-Claude Brialy, but their roles here are more enigmatic and the capable actors have less opportunity to shine as they do in "The Cousins." Except for the dyed-in-the-wool foreign film devotees who may want to compare this to other French "new wave" films, it will have scant appeal to U.S. audiences. The title is ironic as the "Handsome Serge" of the title is discovered by his best friend of ten years before to have degenerated into an unshaven, drunken farmer who is cruel to the girl he had been forced to marry. The friend tries in vain to rehabilitate Serge, but it is not until his baby is born that he manages to sober up and take on his new responsibilities. Blain is convincingly pitiful as Serge and Brialy is excellent as the friend from the city. Bernadette Lafont adds sex appeal as a man-crazy adolescent who is raped by her foster father. Directed by Jean Cotet.

Gerard Blain, Jean-Claude Brialy, Bernadette Lafont, Edmond Beauchamp.

WB Christmas Release

NEW YORK—"The Roman Spring of Mrs. Stone," Louis de Rochemont's production based on Tennessee Williams' only novel, will be Warner Bros.' release for the Christmas-New Year's holiday season. The first film directed by Jose Quintero, stage director, the picture stars Vivien Leigh, in her first film in more than five years, Warren Beatty, Lotte Lenya, Jill St. John, Coral Browne and Jeremy Spenser.

'Shop' Is a Sleeper

"Little Shop of Horrors" from Filmgroup is a sleeper. Paper is real good and the movie is the most unusual one we've shown for a long time. Gross good—and plenty of laughs. The plot is real screwy, but a lot of fun. Understand it was filmed in a couple of days, but it did better for us than the super epics.

RAY BORISKI, ALBERT ZARZANA
Boulevard Theatre
Houston, Tex.

Opinions on Current Productions

FEATURE REVIEWS

Symbol © denotes color; © CinemaScope; ⑤ Vistavision; ⑥ Superscope; ⑦ Naturama; ⑧ Regalscope; ⑨ Technirama. For story synopsis on each picture, see reverse side.

The Devil at 4 O'Clock F Ratio: 1.85-1 Drama

Columbia (607) 126 Minutes Rel. Oct. '61

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Action-freighted suspense and excitement that will have the customers chewing their fingernails to the quick—and Frank Sinatra! What more do the ticket buyers require? Showmen need have little worry about the probability that patrons will be here, and in house-jamming numbers. If the two aforementioned ingredients are not sufficient to attract them—and generate the necessary favorable word-of-mouth enthusiasm—the praiseworthy photoplay has other factors for insurance. To name a few: Breathtakingly beautiful scenic backgrounds photographed in bright Eastman Color (the feature was filmed on the Hawaiian island of Maui); special effects that seldom, if ever, have been more assuringly and impressively captured on celluloid; a bevy of excellent performances; a heart-warming religious overtone, and the considerable readership of the literary source. Sinatra's delineation is characteristically casual and convincing. He is challenged for acting honors by veteran Spencer Tracy, ideally cast as an aging, irascible priest, and several members of a handpicked cast. Director Mervyn LeRoy again demonstrates his limitless skill as a megaphonist as well as his versatility. Fred Kehlmar produced unstintingly.

Spencer Tracy, Frank Sinatra, Kerwin Mathews, Jean Pierre Aumont, Gregoire Aslam, Alexander Scourby.

The Respectful Prostitute A Ratio: 1.85-1 Melodrama

Times Film Corp. 74 Minutes Rel. ———

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Playwright Jean-Paul Sartre's successful Paris and New York stage vehicle, in which he examines the American Negro problem, has been filmed with powerful impact. He is a most perceptive observer, a writer of stature, and what he has on paper, understandably, will be of prime concern to the intelligentsia, many of whom probably venture out to motion picture theatres only for such specialized attractions. Prostitute Barbara Laage comes to the assistance of an innocent Negro, Walter Bryant, being railroaded for murder, with the resulting racial upheaval in an unnamed American southern community making for some taut drama indeed. In lesser roles, Schetting, as the spoiled, drunken nephew of political bigwig Marcel Herrand, and Ivan Desny, the latter's opportunistic son, are personification of bigoted whites. This should definitely not be scheduled for the juvenile trade. Marcel Pagliero and Charles Brabant directed, with a constant awareness of the dramatic electricity inherent in the stinging Sartre commentary. Miss Laage has been cast in a number of brisk-grossing imports over the years, and her supporting players give her able and alert backing for what is obviously an arresting adult melodrama. This is a French production dubbed for the American market.

Barbara Laage, Ivan Desny, Walter Bryant, Marcel Herrand, Schetting.

The Ruffians A Ratio: 1.85-1 Suspense Drama

Ellis Films 86 Minutes Rel. Sept. '61

A compact package of nail-biting suspense, this European import, dubbed for the American market, should sell well indeed on the sole cast presence of leading lady Marina Vlady; her provocative form, her alluring smile, her sensual gaze are things of which boxoffice successes anywhere around the world are outrightly spelled. She has a virile, spirited costar in person of Robert Hossein and there's right smart support all the way down to the smallest roles, in keeping with the best in European efforts. Although Mlle. Vlady isn't as yet as well known on this side of the pond as her fellow countrywoman, Brigitte Bardot, "The Ruffians" may be the turning point in what's already been acclaimed as a colorful screen career. Bulk of her past pictures have played on the art theatre circuit and the discriminating that seem to patronize such facilities should be alerted to her latest starring vehicle. The setting is Rome and director Maurice Labro has kept matters and men and women on the hop constantly; his shooting script is credited to four people (James Hadley Chase, R. M. Arlaud, Louis Martin Claude Desailly, and himself). Jacques Robin's photography is first-rate. Georges Lagrand directed.

Marina Vlady, Robert Hossein, Phillippe Clay, Scilla Gabel, Claire Maurier, Alexandre Gauge, Arnold Foa.

The Flight That Disappeared F Ratio: 1.85-1 Science-Drama

United Artists (6129) 72 Minutes Rel. Oct. '61

Increased public interest in the psychic phenomena referred to as ESP (extra sensory perception), as manifested in the popularity enjoyed by television's "Twilight Zone" and "One Step Beyond" series, should greatly enhance the boxoffice potential of this Harvard Film production which takes an excursion into this fourth dimensional field with interesting enough results to guarantee ticket buyers their money's worth. Action devotees may be lured via the offering's combining of the fanciful with the threat of nuclear warfare, revolving around supposed scientific discovery of a super bomb which might devastate the entire earth and destroy all future life. Ralph and Judith Hart and Owen Harris' script is responsible for any confusion the viewer may suffer in trying to accept the plot, which now and then takes off in too fanciful realms and, in the end, leaves too many strings unraveled for a satisfactory climax. However, the cast is capable, with topliners Craig Hill, Paula Raymond and Dayton Lummis performing ably as a rocket propulsion expert, research assistant and nuclear physicist, respectively, caught in a weird situation beyond their control. Director Reginald Le Borg makes the most of the material at hand. The film emerges as a better than average programmer.

Craig Hill, Paula Raymond, Dayton Lummis, Gregory Morton, John Bryant, Addison Richards, Nancy Hale.

Lisette A Ratio: 1.85-1 Action Melodrama

Medallion Pictures 83 Minutes Rel. ———

BC

A story of ironic retribution, backgrounded against the ever-topical theme of politics and use of innocent dupes to gain strategic ends is acted out by John Agar, a most fetching Greta Chi, and grim-countenanced Walter Klavun, plus lesser-knowns. R. John Hugh, who's functioned in recent years in Florida studios and exterior settings, was responsible for bulk of production credits—it's his screenplay, and he's also credited with producership and directorial chores. But what he had to start with—a political opportunist (Klavun), in cahoots with his son-in-law, newspaper editor John Agar, decides that adopting an orphan refugee from strife-torn Indo-China, will bring tremendous communications media play to the Klavun campaign for the U.S. Senate—is mere chance-taking in the realm of imaginative development. An exploitation asset of considerable impact is available in the original music, "Goodbye Lisette," by internationally-known-and-acclaimed Les Baxter. This will need strong supporting fare to carry it profitably even in the single-feature market.

John Agar, Greta Chi, Walter Klavun, John Cestare, Jim Pritchett, Susan Ellis.

Girls on the Run A Ratio: 1.85-1 Murder Mystery

Astor Pictures Corp. 64 Minutes Rel. ———

The familiar ingredients of a vicious vice racket, a local carnival and conniving political leaders serve up fair-to-middlin' melodrama acted out with commendable dispatch and attention to basically dramatic situations in this Astor Pictures release of this Rose Tree production starring Richard Coogan, Rosemary Pettit, Frank Albertson and Harry Bannister, all familiar enough to TV drama addicts. To bolster the flimsy plotting, the Cedric Worth-Arthur J. Beckhard (latter doubling as director, with Joseph Lee) screenplay incorporates some footage of dancing girls on the carnival midway and it's from this particular element, perhaps, that exploitation stress should be generated. Intrepid resourceful, redoubtable newspaperman Coogan, out to smash a V-girl racket, learns that his managing editor has been killed and he's the prime suspect. Girl friend, Rosemary Pettit, proclaims her love and devotion and they pursue Coogan's hunches, visiting the carnival, where Miss Pettit gets into "carny girl" garb and Coogan strikes up rewarding friendship with dwarf Charles Bollender, who eventually points the blame on Bannister, the top dog in political clutches. Albertson, a one-time leading man, has a character part as the carnival foreman. Robert Presnell sr. produced.

Richard Coogan, Rosemary Pettit, Frank Albertson, Harry Bannister, Edith King, Charles Bollender, Renee De Milo.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY:

"The Flight That Disappeared" (UA)

Craig Hill, young rocket propulsion expert, Paula Raymond, research assistant, and Dayton Lummis, nuclear scientist, are among the passengers aboard a plane to Washington, D.C., where the trio is to present its latest scientific discoveries—a superbomb which could devastate the earth and a rocket which could carry the bomb—to the Pentagon. For unknown reasons, the plane soars into space, climbing at a dizzying pace, until all passengers except the scientists lose consciousness. The three are then confronted by a Man of the Future, who leads them to a Jury of the Future, which sentences them to remain suspended for all time, in order that their death-dealing discoveries may be stopped. However, when one of the strange people says that only prayer can save mankind, the trio is allowed to reboard the plane, which miraculously, goes on to Washington. No one aboard except the three involved knows what happened and they vow never to tell.

EXPLOITIPS:

Hold special screenings for psychiatrists. Ask the public to write in any ESP experiences they may have had. Give free tickets to winners. Tout film as an experience in the beyond or in the twilight zone.

CATCHLINES:

Was It a Dream, or Were They Really Suspended in Time?
... What Happened to the Flight That Disappeared?

THE STORY:

"Lisette" (Medallion)

John Agar, editor of a newspaper, has created a stunt to launch the U.S. Senatorial bid by his father-in-law, Walter Klavun, by sponsoring an orphan refugee from Indo-China. They plan to have the child live in their city; by using the Klavun-owned newspaper, they will thus gain valuable and favorable press coverage across the state. A youngster of 12 is expected. Instead, a beautiful, mature Eurasian girl, Greta Chi, arrives. Ruthlessly ambitious, Klavun determines to make best use of the girl. He has Greta put up in his sister's home. Klavun's spoiled son, John Cestare, quickly makes improper advances, but Greta rejects him. Assigned by Klavun to supervise the girl, Agar finds himself increasingly attached to her. Aware of how Klavun is using her, Greta defiantly renounces the scheme at the first important rally. Agar consoles her in the night. Klavun now tries to discredit Greta, thereby turning the situation to his own favor. Ashamed of his affair with Greta, Agar goes along with Klavun's idea, hoping it will force Greta to leave town. Greta agrees to leave town with Cestare, thinking he's willing to marry her; instead, she learns, all he wants is her company. He hurls her from the car, and then in a drunken frenzy, runs her down, killing her, and surrenders to police. Agar goes back to his wife after resigning from the newspaper.

CATCHLINES:

Two Loves—One From Half-Way Around the World, the Other in His Bedroom!

THE STORY:

"Girls on the Run" (Astor)

Working on a V-girl racket story, newspaper reporter Richard Coogan and his girl friend, Rosemary Pettit, learn of the sudden murder of Coogan's managing editor, George Marsh. Rosemary knows Coogan is innocent because she put through a call to Marsh and heard him answer after Coogan had left the building and they had both seen Harry Bannister, the town's biggest political figure, enter the building as they were seated in Coogan's car. Coogan visits a town carnival on a hunch that someone there is the connection between the local vice racket and the carnival. Rosemary takes a job as a carnival girl to try to pin down vital information. A carnival dwarf (Charles Bollender) who has long hated Bannister realizes that the latter will kill carnival girl chaperone Edith King because she possesses too much knowledge; in order to protect Edith he throws Rosemary to Bannister and then sends Coogan to Rosemary's rescue. In trying to protect Edith, Bollender is fatally shot. Before he dies he divulges the fact that Marsh was actually Bannister's partner in crime.

EXPLOITIPS:

This has a line of 'carny girls,' a point of considerable ballyhoo impact. Most of the principals, including Coogan, Albertson, Bannister, Bollender and Miss Pettit, have appeared extensively in television.

CATCHLINES:

Girls and Guns—A Doublecross Backfires! ... Innocent Girls Caught in the Web of a Vicious Racket!

THE STORY:

"The Devil at 4 O'Clock" (Col)

Frank Sinatra and two other criminals bound for long prison terms are chained passengers on a seaplane which puts in for the night at Talua, an obscure French-ruled South Seas island. The local priest, Spencer Tracy, is considered slightly insane by local white inhabitants because he neglects religion to devote his time to a mountain-top, crude hospital he has built for the care of leprose children. He has an agreement with authorities that he can use prison labor to work on the hospital, which accords him opportunity to recruit Sinatra and pals. A volcano erupts, threatening to destroy the entire island. The populace flees. The criminals are the only volunteers Tracy can recruit to go to the hospital. They bring the children to safety, but all sacrifice their lives in the undertaking.

EXPLOITIPS:

Tout Frank Sinatra and Spencer Tracy. Exploit Max Catto's novel of same title through bookstores and book departments in local stores. Invite priests from city parishes to a special screening, or as guests at the opening of the film. Lobby decorations might make use of Hawaiian travel posters and other island memorabilia.

CATCHLINES:

Freighted With Suspense and Excitement! ... Frank Sinatra and Spencer Tracy Teamed in the Most Heart-Warming Story of the Year ... Criminal and Priest, Devil and Saint—Each Dedicated to His Way of Life.

THE STORY:

"The Respectful Prostitute" (Times)

Prostitute Barbara Laage, who prefers to call herself a singer, is traveling by train from New York to a southern town. She is molested by Schetting, drunken nephew of Senator Marcel Herrand. Seeking to rid herself of Schetting's presence, she walks to another car, this one reserved for Negroes. Schetting follows, gets into a brawl with terrified colored passengers, killing the friend of Negro Walter Bryant. In the southern town, Herrand's family, aware of the implications of Schetting's deed, tries to bribe and otherwise distort Barbara's interest in Bryant's innocence. Barbara saves Bryant from mob violence, the two finding refuge in a van of the state militia called out to quell the rioting.

EXPLOITIPS:

Tie up with libraries, local theatre groups for displays and the like on Sartre, one of the world's most acclaimed writers. Invite officers of the local NAACP to a special screening.

CATCHLINES:

Out of the Night—A Drunken Brawl, Murder! ... A Girl Fleeing From a Certain Past to an Uncertain Future! ... With the Powerful Impact of Today's Headlines.

THE STORY:

"The Ruffians" (Ellis Films)

Marina Vlady, daughter of the owner of the Universal Press, is met in Rome by Robert Hossein, head of the Italian bureau, who has ambitions and seduction on his mind. But he soon realizes that he has taken on quite a handful with Marina, who is making him dance to her tune. She cuts her art school classes and seems to be leading a double life. She invites him to holiday in her rented villa near Naples, becoming his mistress, at the same time disclosing deep bond of affection there is between her father and herself. The next day, Hossein finds her dead at the bottom of a cliff. Intent on informing the authorities, he is hit over the head by a stranger. Arrival of Marina's father, Alexandre Gauge, compels him to give evidence at the inquest. A most compromising film, made by Marina, unmasks her as a girl of cold-blooded inhumanity, never really caring for anyone or anything in life.

EXPLOITIPS:

Set up a Marina Vlady look-alike contest, working in conjunction with modeling schools. Send a model, with overnight bag, through downtown streets; mark the bag with typical copy, "I'm on my way to Loew's ... With a Secret!"

CATCHLINES:

What Impulse Prompts These Gorgeous Well-bred Females to Get Involved? ... A Lonely Girl, an Even Lonelier Man.

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HELP WANTED

SALESMAN WANTED: Profitable, exclusive territory available for selling co-operative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

House manager or experienced assistant, male or female, that knows theatre operation, Norfolk, Virginia area. Age bracket 25-60. Air-mail previous experience, salary, draft, and marital status c/o Boxoffice 9353.

Representatives for top quality, competitively priced maintenance chemicals used by leading chains. Excellent commission potential. State territory, present lines, experience. Sales Manager, Continental Chemical Corporation, P. O. Box 1166, Oak Park, Illinois.

Drive-in and walk-in theatre managers wanted in Southern California. Exceptional employment opportunities with a large circuit which offers pleasant working conditions and liberal medical, hospitalization and life insurance coverage, plus an excellent retirement plan. Write Jim Barka, Pacific Drive-In Theatres Corp., 141 South Robertson Boulevard, Los Angeles 48, California. All replies will be treated in strict confidence.

Managers wanted by progressive drive-in theatre circuit which is expanding in metropolitan and suburban areas of California. Must be experienced in all phases of drive-in operation. Homes on premises. In replying give us full complete information which will be held confidential as to age, experience, marital status and present salary. Boxoffice 9350.

POSITIONS WANTED

Projectionist: Over 15 years in theatre. Complete sound and repair. Go anywhere. Write to 902 E. North Street, Staunton, Illinois.

Manager: 18 years experience all phases first run conventional theatres. Excellent promotion man, married, sober, excellent references. Boxoffice 9348.

Manager, mature, executive ability, advertising, exploitation minded, aggressive, long experience. Boxoffice 9356.

Division Manager, would like new opportunity. Experienced conventional and metropolitan drive-ins. Boxoffice 9358.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

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Quick—Easy and Wonderful! Rescue broken reflectors with Mineral Miracle. Guaranteed Gatorhide! Positively mends, permanently! Circuits using it as show-insurance! \$2.95 postpaid or we'll bill you! Gatorhide, Box 71, Joplin, Mo.

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Mechanisms, standard-super & E, 7 Simplex, also movements, as is or rebuilt. Bargains. Lou Walters Repair Service, 8140 Hunnicut Rd., Dallas 28, Texas.

Complete booth equipment, lenses, etc., 500 International chairs, plastic screen, 14x26". Also 350 speakers and posts, complete drive-in booth. Motiograph, Ashcraft 11mm lamps. Strong rectifiers, 100x60-foot screen tower. Box 489, Price, Utah.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$6.90, with a binder. Without loose-leaf binder, \$4.95. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P. O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

DRIVE-IN THEATRE EQUIPMENT

ARVIN ELECTRIC-IN-CAR THEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price \$9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

BUSINESS STIMULATORS

Bingo, more action! \$4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles, \$50/thousand. 1x1½", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

Halloween . . . Surprise Bags . . . Masks . . . Comic Books. Free Catalog. Hecht Mfg., 184 W. Merrick Road, N. Y.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Want to lease theatre, central Texas. Experienced all phases. Reed Whatley, Phone MO 7-9964, Write 4115 Dumbarton Road, Houston 25.

Wanted: To lease or buy indoor theatres, metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

Wanted to lease: Drive-in or indoor theatre, with possible option to buy. Year round operation, town population 3,000 or more. Family operation. Boxoffice 9357.

Interested in buying or leasing theatres throughout U. S. with population of 75,000 or more. Contact Leroy Griffith or Gerald Allen, Little Art Theatre, 120 W. Berry Street, Ft. Wayne, Indiana.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 8, California.

ILLNESS forces sacrifice sale modern brick and steel theatre, stereophonic sound, 36" screen, 420 seats. Apartments and space rental. Contact, Otto Sorensen, Powers Lake, North Dakota.

Established drive-in movie theatre. New pre-stressed concrete screen, 220 speakers, projectors, snack bar, etc. 24 platted lots comprising one city block of commercial frontage included. \$60,000 complete, terms available. Contact B. T. Arbuckle, Aldredge Realty Co., Box 1425, Bradenton, Florida.

For Sale: Modern theatre, 350 seats. Good location. Keith Palmer, Tekamah, Nebr.

Two California Theatres. Indoor and drive-in, only two theatres in town of 12,000. \$54,000 will handle. Theatre Exchange Co., 260 Kearney St., San Francisco 8, California.

Washington small town theatre. Apartment and two store spaces. Equipment and lease \$10,000, \$5,000 down. Theatre Exchange Co., 5724 S. E. Monroe St., Portland 22, Oregon.

For Sale: Cheap. Only theatre in St. John, Kansas and only theatre in Stafford, Kansas. Towns 10 miles apart with no theatre opposition of any kind within 30 miles. Address Box 907, Mission, Kansas with best offer.

THEATRES FOR SALE OR LEASE

For Lease: 450-seat theatre, central Ohio town of 6,000. Good family operation. Equipment \$2,500. Boxoffice 9355.

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